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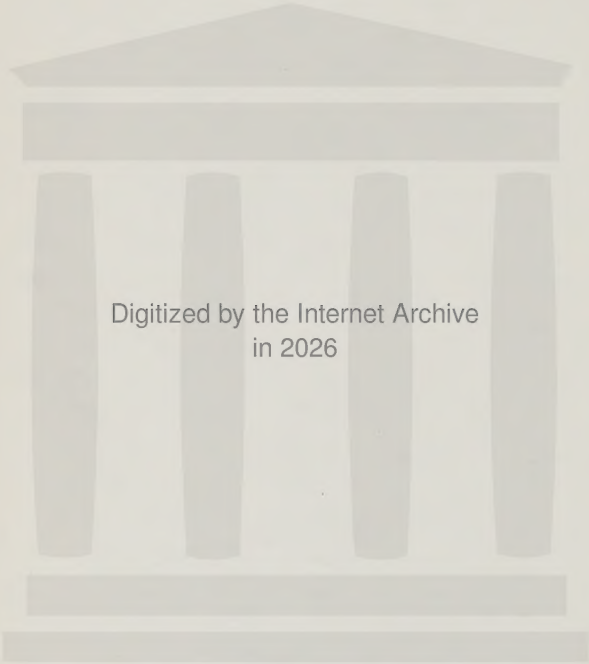

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HEROES AND HEROINES OF FICTION

Two Volumes in One

Volume 1

Modern Prose and Poetry

Volume 2

Classical, Mediæval, Legendary

by

William S. Walsh

HEROES AND HEROINES OF FICTION

MODERN PROSE AND POETRY

FAMOUS CHARACTERS AND FAMOUS NAMES IN NOVELS, ROMANCES, POEMS AND DRAMAS, CLASSIFIED, ANALYZED AND CRITICISED, WITH SUPPLEMENTARY CITATIONS FROM THE BEST AUTHORITIES

BY

WILLIAM S. WALSH

AUTHOR OF "CURIOSITIES OF POPULAR CUSTOMS," "HANDY BOOK OF LITERARY CURIOSITIES," "THE HANDY BOOK OF CURIOUS INFORMATION."

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PREFACE

ROUGHLY speaking, the year 1500 forms the line of cleavage between this volume and its predecessor bearing the subtitle, *Modern Prose and Poetry*. But no merely arbitrary date can furnish a philosophical and consistent division between a volume so subtitled and a companion volume like the present, dealing not only with the characters of classic and oriental myth (these date from the unknown past), but also with heroes of the folk-lore, legend and tradition of all times and of that non-literary literature known as the ballad and the chapbook.

For instance, Captain Kidd, as a ballad hero, properly belongs to this volume (as the compiler has planned it) even though the eccentric pirate flourished in the eighteenth century. So does Mother Shipton, in her quality as a chapbook heroine, though her fame was established in the seventeenth century. So do Uncle Sam and Brother Jonathan, because they are of purely popular origin. A distinction worth noting occurs in the case of John Bull. Name and character were originally invented by John Arbuthnot in a purely literary pasquinade. In his original form, therefore, Master Bull belongs to Volume I. But that original and purely literary form has been so transmogrified in the popular imagination, has gathered such an accretion of details from a hundred unidentifiable sources, that the John Bull of to-day, the protagonist of cartoon and caricature, is a totally different being from the John Bull of Arbuthnot's creation. Therefore this secondary character also obtains a niche in the present volume.

Other "heroes and heroines" have won for themselves a dual immortality of a similar sort. Cleopatra and Julius Cæsar, for example, are historic characters, belonging to the classic period of antiquity. But they have obtruded themselves into modern "fiction." When a supreme genius like Shakspear revivifies them in the sixteenth century, and makes them to all intents and purposes current topics, their histrionic avatars are entitled to men-

tion in any reference book dealing with the modern drama. A host of characters also occupy a sort of double ground on each side of the divisional date. Representative instances are afforded by the Carlovingian heroes and heroines who first emerged into popular literature in the ballads and romances of the early middle ages and at last became modern classics in the epic poems of Bojardo, Pulci and Ariosto. Turpin, the pseudo father of Carlovingian romance, was the reputed author of the original Roncesvalles myth, and his pretended chronicle, dating back to the tenth century, was the parent of all that magnificent cycle of poems, romances and dramas which crossed our self-elected boundary of A.D. 1500, and has asserted for the Carlovingian tradition a new eminence to modern Italian literature. Precisely the same thing is true of the early Arthurian romances which in their Tennysonian form are distinct even from so recent a mediævalist as Sir Thomas Malory.

Consequently it follows that Orlando, or Roland, and their fellow paladins and the princes and princesses of Carlovingian fame require a dual celebration in the volumes of this series.

By this means each volume is made complete in itself. But, for the convenience of the reader, cross references from one volume to another are included in each, and for purposes of brevity the present volume is always alluded to as Vol. II and the *Modern Prose and Poetry* as Vol. I, though the mathematical distinctions do not appear upon the title pages.

THE AUTHOR.

March, 1915.

HEROES AND HEROINES OF FICTION

MODERN PROSE AND POETRY

A

Aaron, in *Titus Andronicus*, attributed to Shakespeare, a Moorish prisoner introduced into Act i, Sc. 1. Savage, uncouth and unnatural, cursing the day in which fate has restrained him from committing "some notorious ill," his subsequent conduct justifies the description he gives of himself.

Abaddon, in Milton's *Paradise Regained* (iv, 624) a personification of the Jewish hades. See vol. II.

Abadonna, the penitent fallen angel of Klopstock's *Messiah*. See vol. II.

Abberville, Lord, hero of a comedy, *The Fashionable Lover* (1780), by Richard Cumberland, a young nobleman who, under the guardianship of the nerveless and incompetent Dr. Druid, a Welsh antiquary, recklessly squanders his patrimony and becomes enmeshed in the toils of an unscrupulous woman of the town, Lucinda Bridgemore. He is saved from his evil courses by his father's executor, Mr. Mortimer, and his honest Scotch bailiff.

Abbot The, titular character in Scott's romance *The Abbot*. See GLENDENNING, EDWARD.

Abdael, in Dryden's *Absalom and Achitophel*, a character intended for General Monk, afterwards Duke of Albemarle, who was a loyal partisan of Charles II.

Abdaldar, in Robert Southey's oriental epic, *Thalaba the Destroyer* (1797), a magician chosen as the destroyer of Thalaba who died as he was on the point of stabbing Thalaba.

Abdallah, titular hero of *Abdallah or the Four-leaved Clover* (Fr. *Abdallah, ou le Trèfle à Quatre Feuilles*) an Arabian romance by Edouard Laboulaye (1859); English translation by Mary L. Booth (1868).

Abdallah, son of a Bedouin woman, widowed before his birth, is charged by an astrologer to seek the four-leaved clover, subsequently explained to be a mystic flower hastily snatched up by Eve at her expulsion from Eden. The leaves are respectively copper, silver, gold and diamond. The diamond leaf had dropped from Eve's trembling hand inside the garden; the others were scattered over the world. The deeds by which Abdallah seeks to win the successive leaves form the staple of the plot.

Abdallah, in Byron's poem, *The Bride of Abydos*, a brother of Giaffer, murdered by the latter.

Abdallah el Hadji (the Pilgrim), in Scott's romance, *The Talisman*, an ambassador from Saladin to Richard Cœur-de-Lion, who arranged all the preliminaries for the combat between Kenneth of Scotland (*q.v.*) and Conrade de Montserrat.

Abdelazer, hero of a tragedy, *Abdelazer, or the Moor's Revenge* (1677), which Mrs. Aphra Behn founded on *Lust's Dominion, or the Lascivious Queen*, an Elizabethan play falsely attributed to Marlowe. Mrs. Behn was, in turn, laid under contribution by Young in *The Revenge*.

Abdelazer is son of the King of Fez, who has been conquered and

killed by the King of Spain. Devoting his life to revenge he begins by accepting the advances of the lascivious queen, proceeds to slay the king, his son, and then the queen herself, and is finally slain by the King's other son, Philip. The outlines of Young's Zanga (*q.v.*) are evidently borrowed from Abdelazer, but Zanga keeps true to his single aim of vengeance, while Abdelazer is furthermore swayed by ambition, jealousy, and lubricity.

Abdiel (Hebrew *abd*, servant, and *'el*, God), in Milton's *Paradise Lost*, the one seraph who refused to join Satan's rebellion against the Almighty in Heaven.

> Faithful found,
> Among the faithless, faithful only he;
> Among innumerable false unmoved,
> Unshaken, unseduced, unterrified,
> His loyalty he kept, his love, his zeal.
> *Paradise Lost*, Bk. v, 896.

Like Zophiel in the same poem he seems to have owed his introduction into the heavenly hierarchy to Milton himself. The name, indeed, may be found in I Chronicles v, 15, as the son of Guni, but thorough search has failed to reveal any mention of a seraph of this name in Biblical, Cabalistic or patriotic literature. As to the character itself Milton may have modelled it upon the herald angel Raphael in Vondel's choral drama of *Lucifer*. The lines quoted above apply equally well to Raphael as to Abdiel. In each case a single seraph opposes the enemy in his own palace, all undaunted by the hostile scorn of myriads. That this is no mere coincidence is shown by many other similarities between the Dutch drama and the English epic.

Abellino, hero of M. G. Lewis's tale, *The Bravo of Venice*, a bandit who for the furtherance of his schemes assumes staccato disguises as a beggar and winds up in glory as the husband of the Doge's niece. Lewis founded his tale on a German story by Zschokke, *Abællino the Great Bandit*, which was adapted for the American stage by William Dunlap (1801). Other plays were also based on Zschokke.

Abencerages. A powerful Moorish family whose quarrels with their rivals, the Zegris, hastened the fall of the kingdom of Granada in Spain. The love of Aben Hamad, an Abencerage, for the wife or sister of Boabdil, led, in 1485, to the slaughter of all the heads of the family in the Alhambra palace. This legend has been utilized by Chateaubriand in his romance of *The Last of the Abencerages* (1827). Aben Hamad, the hero, is accused of adultery with Queen Daxara and perishes with thirty-five other members of his family in a general massacre.

Aben-Ezra, Raphael, in Charles Kingsley's historical novel, *Hypatia*, a friend of the Prefect of Alexandria.

Abessa, in Spenser's *Faërie Queene* (1590), an impersonation in female form of abbeys, convents and monasteries. She is the daughter of Corceca ("blind-heart") and the paramour of Kirkrapine. Una on her lion, searching for the Red Cross Knight, called out to Abessa, who was so terrified at sight of the lion that she ran into the house of Blind Superstition. The lion, however, broke down the door. The allegory means that when Truth arrived the abbeys and convents became alarmed and barred her out. But that noble lion, Henry VIII, broke in as the royal advocate of the true faith.

Abhorson. An executioner introduced in *Measure for Measure* into a single scene (Act iv, Sc. 2), who has given much food for conjecture by his principal speech:

> Every true man's apparel fits your thief.

Abigail, a general name for a lady's maid or waiting maid among eighteenth century novelists, following in the wake of Beaumont and Fletcher, who bestowed it on the "waiting gentlewoman" in *The Scornful Lady*. Possibly Abigail Hill (Mrs. Masham), the waiting woman to Queen Anne, helped to popularize the name among her contemporaries. In the Old Testament (I Samuel xxv, 2, 42), Abigail waited on David during his

flight from Saul when her husband Nabal refused to do so.

Abigail, heroine of Christopher Marlowe's *The Jew of Malta* (1591). When the house of Barabas, her father, is seized by the Christians and turned into a convent, she, at her father's command, becomes a nun in order to recoup the treasures concealed there. Her simulated conversion becomes real, she turns Christian in earnest, and Barabas goes mad, poisons her and ends by being precipitated into a boiling cauldron which he had prepared for a Turkish prince.

Abner, in Racine's tragedy of *Athalie*, the confidential friend of Joad. It is to him that the high priest addresses the famous line:

Je crains Dieu, Abner, et n'ai point autre crainte.
(I fear God, Abner, and have no other fear.)

Abou Ben Adhem, in Leigh Hunt's short poem of that name, learns from an angelic vision that " one who loves his fellow-man " stands first in the regards of the Almighty.

Abra, in Matthew Prior's historical and didactic poem *Solomon on the Vanity of the World* (1718), a concubine who captivates the weary and sated monarch by her obedience and fidelity. Two lines in Solomon's speech are specially famous as calling up in concise form an image of womanly devotion:

Abra was ready ere I called her name,
And though I called another, Abra came.
ii, 364.

Prior possibly borrowed the name from the mediæval romance of *Amadis of Gaul*, wherein the Sultan of Babylon has a sister, Abra, who secures his throne after he is slain by her lover, Lisuarte.

Abraham-Cupid, in *Romeo and Juliet* (Act ii, Sc. 1), is an expression which has given much trouble to the commentators. Upton conjectures it to be a printer's error for Adam Cupid, which he twists into an allusion to Adam Bell, the outlawed archer. Dyce, more plausibly, thinks that Abraham is merely a corruption of *auburn*, and supports his view by citing passages from old books where the corruption is unquestionable. Mr. R. G. White remarks, in confirmation of Dyce, that " Cupid is always represented by the old painters as auburn-haired."

Abram or **Abraham-men,** a cant term for a certain class of beggars of the sixteenth century. The anonymous *Fraternity of Vacabondes* (1575) supplies this definition:

An Abraham-man is he that walketh bare-armed and bare-legged, and feigneth himself mad, and carrieth a pack of wool, a stick with bacon on it, or such like toy and nameth himself Poor Tom.

Absalom, in Dryden's *Absalom and Achitophel* (1681), a political satire in verse, is intended for James, Duke of Monmouth, a natural son of Charles II by Lucy Waters. He resembles the Absalom of the Old Testament in his personal charms, his popularity with the masses and his unfilial behavior towards his putative father. See ACHITOPHEL.

Absent-minded Beggar. Kipling's jovial nickname for Tommy Atkins (the British soldier), in a poem of that name written at the beginning of the Boer war and printed in the *Daily Mail*, October 31, 1899.

Absolon, in *The Miller's Tale*, one of Chaucer's *Canterbury Tales* (1388), a pompous and conceited parish clerk, full of many small accomplishments of which he is inordinately vain. He is outwitted in his designs on Alison (*q.v.*), the young wife of an old carpenter, by his rival Nicholas.

Absolute, Sir Anthony, and **Captain Absolute,** father and son in Sheridan's comedy of *The Rivals* (1775). Sir Anthony is a boisterous, blustering, domineering old gentleman, firmly persuaded that he is the most amiable of beings and really hiding a warm heart under his fierce exterior. The son, though gallant and fine-mettled, is adroit enough to make his way by conciliation, strategy and dry humor. Under the name of Ensign Beverley he courts the heiress, Lydia Languish, and by this disguise precipitates a comedy of errors that are not cleared up until the end. Hazlitt thinks the

elder Absolute is a copy after Smollett's kind-hearted, high-spirited Matthew Bramble in *Humphrey Clinker*. See ACRES, BOB.

Absolute Wisdom, a sobriquet popularly bestowed upon Sir Matthew Wood (1768–1843). A staunch supporter of Queen Caroline. On the death of George III, he escorted her from France to England and sat by her side in an open landau when she entered London (June 6, 1820). He thus drew upon himself the shafts of all the Tory wits and witlings of the period.

Abudah, in James Ridley's *Tales of the Geni* (1764), a wealthy merchant of Bagdad. Nightly pestered by a little old hag of hideous aspect, he is driven by her threats to seek for "the talisman of Oromanes," and finds it after many terrible adventures only to learn that it is an injunction to love God and to obey His commandments.

> Like Abudah in the Arabian story, he is always looking out for the Fury and knows that the night will come and the inevitable hag with it.—THACKERAY.

Acadia (Fr. *Acadie*, from the river Shubencadie), the original name of Nova Scotia given by the first French settlers under De Monts, in 1604, famous in literature as the scene of Longfellow's *Evangeline*. After being a subject of constant contention between France and England, the province was, by the treaty of Utrecht, 1713, ceded to England. But the original settlers, French by blood, remained French in feeling and in language, a bar to Anglo-Saxon colonizing and even a menace to British security. In 1755 it was determined as a measure of safety to expatriate the French Acadians. The troops then in Nova Scotia were enlisted New Englanders, under Colonel John Winslow of Massachusetts. Acting by order of the English governor, they gathered the people together, drove them aboard ship and distributed them among the Atlantic colonies from Massachusetts to Georgia. Parkman, in *Montcalm and Wolfe* (1885), asserts that Longfellow and even Haliburton, the historian of Nova Scotia, trusted for their facts to Abbe Raynol, who never saw the Acadians, and who "has made an ideal picture of them, since copied and improved in prose and verse, until Acadia has become Arcadia."

Acaste, in Molière's comedy *Le Misanthrope*, a self-satisfied young marquis, who easily consoles himself when his suit is scorned by Celimene.

Achitophel, in Dryden's poetical satire *Absalom and Achitophel*, is meant for the Earl of Shaftesbury (1621–1683). He was thus nicknamed by his contemporaries because of the resemblance in character and career between him and Achitophel or Ahitophel, the treacherous friend and counsellor of David, and the fellow conspirator of Absalom (II Samuel xv). The poem was written at a critical juncture in public affairs (see ABSALOM). Shaftesbury, who had opposed the succession of the Duke of York (afterwards James II) to his brother Charles II and favored that of the illegitimate Duke of Monmouth, was then in the Tower awaiting trial for high treason. Dryden, assuming that Shaftesbury had nearly precipitated a civil war, found in Achitophel's relation to Absalom a Biblical parable sufficiently close for his purpose.

Acrasia, in Spenser's *Faërie Queene*, an enchantress personifying intemperance, who dwells in the Bower of Bliss.

Acrates, in *The Purple Island*, an allegorical poem by Phineas Fletcher, the personification of Incontinence and the father of Gluttony and Drunkenness.

Acres, Bob, in Sheridan's comedy, *The Rivals* (1775), is, with Captain Absolute, one of the eponymic rivals for the hand of Lydia Languish. An ill-compounded mixture of the country squire and the London man about town (a degenerate type of the first and a pinchbeck imitation of the second), he is redeemed from ignominy only by native kindliness and good nature. He wears flashy clothes,

affects a bombastic swagger to cover his ludicrous cowardice and invents for himself a strange vocabulary of harmless profanity which he calls the oath sentimental or referential.

Acunha, Teresa d', in Scott's novel, *The Antiquary*, a Spanish servant of the Countess of Glenallan, who aided Edward Geraldin Neville in carrying off the new-born child of Eveline Neville. "If ever there was a fiend on earth in human form, that woman was one."

Ada, to whom Byron in *Childe Harold* addressed the invocation:

> Ada! sole daughter of my house and heart.
> Canto iii, Stanza i.

was the Hon. Augusta Ada Byron, the poet's only legitimate child (1815–1852), who in 1835 married William King Noel, afterwards Earl of Lovelace. Unlike her father in feature and in the bent of her mind, which was towards mathematics rather than poetry, she inherited something of his mental vigor and intensity. Like him, too, she died in her thirty-seventh year. At her own request her coffin was placed by his in the vault at Hucknall Torkard. Thus it is evident that Byron realized his aspiration in Stanza cxvii of the same canto.

> Yet, though dull Hate as duty should be taught,
> I know that thou wilt love me,—though my name
> Should be shut from thee, as a spell still fraught
> With desolation, and a broken claim:
> Though the grave closed between us,—'twere the same—
> I know that thou wilt love me—though to drain
> My blood from out thy being were an aim,
> And an attainment,—all would be in vain,—
> Still thou would'st love me, still that more than life retain.

Adah, the name which Lord Byron in *Cain, a Mystery*, bestows upon the wife of Cain, explaining that he does so because Adah is the first female name to be met with in the Old Testament (with the exception of Eve), being that of the wife of Lamech (Genesis iv, 19).

He paints her as a gentle wife and a devoted mother. It is curious that Rabbinical tradition gives her the very name that Byron stumbled on by accident. Adah's reputed grave is at Aboncais, a mountain in Arabia.

Adam, in Shakespeare's *As You Like It*, the aged family servant who casts his lot with Orlando when this, the younger of his masters, is exiled from court. He is a fine picture of healthy minded and generous old age. As he himself says:

> My age is like a lusty winter
> Frosty, but kindly.

There is a tradition—supported by two of Shakespeare's editors who sought for their facts in Stratford—that Shakespeare used to play this part. Oldys tells us that in his day he had met people who had known Shakespeare's brother in extreme old age.

> All that could be recollected from him of his brother Will, was the faint general and almost lost ideas he had of having once seen him act a part in one of his own comedies wherein being to personate a decrepit old man, he wore a long beard, and appeared so weak and drooping and unable to walk, that he was forced to be supported and carried by another person to a table, at which he was seated among some company who were eating, and one of them sang a song.

This obviously refers to *As You Like It*, Act ii, Sc. 6 and 7.

Adam, in Arthur Hugh Clough's poem, *The Bothie of Tober-na-Vuolich* (1848), a nickname for the college tutor, probably intended as a portrait of the author himself.

> The grave man, nicknamed Adam,
> White-tied, clerical, silent, with antique square-cut waistcoat,
> Formal, unchanged, of black cloth, but with sense and feeling beneath it.

Adamastor, "the spirit of the Cape" in Camoens' *Lusiad*, v (1569), a hideous monster guarding the Cape of Tempests—now known as the Cape of Good Hope—who appears to Vasco da Gama to warn him that he trespassed at his own risk on waters hitherto unvisited by man. The description of this monster has been greatly admired. These are the crucial lines:

An earthly paleness o'er his cheek was spread,
Erect arose his hairs of withered red;
Writhing to speak, his sable lips disclose,
Sharp and disjoined, his gnashing teeth's blue rows.
His haggard beard flowed quivering on the wind,
Revenge and horror in his mien combined;
His clouded front by withering lightnings scarred
The inward anguish of his soul declared.
His red eyes, glowing from their dusky caves,
Shot livid fires far-echoing o'er the waves;
His voice resounded, as the caverned shore
With hollow groan repeats the tempest's roar.
"In me behold," he cried,
While dark-red sparkles from his eyeballs rolled,
"In me the Spirit of the Cape behold,
That rock by you the Cape of Tempests named,
By Neptune's rage, in horrid earthquakes framed,
When Jove's red bolts o'er Titan's offspring flamed.
With wide-stretched piles I guard the pathless strand."

Adamida, a planet invented by Klopstock in *The Messiah,* Bk. viii (1771), to play an important part in the crucifixion. It is described as a spot whereon reside the unborn spirits of saints and martyrs and other humbler forms of true believers. When the crucial moment occurs on Calvary, Uriel, angel of the Sun, is despatched by the Almighty with a message to the planet (personified for the occasion) that she should place herself between the sun and the earth in such fashion as to cause a total eclipse. "Adamida, in obedience to the divine command, flew amidst overwhelming storms, rushing clouds, falling mountains, and swelling seas. Uriel stood on the pole of the star, but so lost in deep contemplation on Golgotha, that he heard not the wild uproar. On coming to the region of the sun, Adamida slackened her course, and advancing before the sun, covered its face and intercepted all its rays."

Adams, Parson Abraham, in Henry Fielding's novel, *Joseph Andrews* (1742), an eccentric and amiable country curate, supposed to have been drawn from the author's friend, the Rev. William Young, who revised Ainsworth's Latin Dictionary in 1752. Deep read in books, he is utterly ignorant of the world; easily duped, and little disposed to anger on his own account, he is yet a formidable champion for the rights of others especially the weak and the innocent. Joseph Andrews in the novel calls him "the best man I ever knew." Sir Walter Scott considers the character "one of the richest productions of the Muse of Fiction." Hazlitt gives it the preference above all Fielding's creations: "It is equally true to nature, and more ideal than any of the others. Its unsuspecting simplicity makes it not only more amiable, but doubly amusing, by gratifying the sense of superior sagacity in the reader. Our laughing at him does not once lessen our respect for him."

As to Parson Adams and his fist, and his good heart, and his Æschylus which he couldn't see to read, and his rejoicing at being delivered from a ride in the carriage with Mr. Peter Pounce, whom he had erroneously complimented on the smallness of his parochial means, let every body rejoice that there has been a man in the world called Henry Fielding to think of such a character, and thousands of good people sprinkled about that world to answer for the truth of it; for had there not been, what would have been its value? . . . He is one of the simplest, but at the same time manliest of men; is anxious to read a man of the world his sermon on "vanity;" preaches patience under affliction, and is ready to lose his senses on the death of his little boy; in short, has "every virtue under heaven," except that of superiority to the common failings of humanity, or of being able to resist knocking a rascal down when he insults the innocent. He is very poor, and, agreeably to the notions of refinement in those days, is treated by the rich as if he were little better than a servant himself. Even their stewards think it a condescension to treat him on equal terms.—Leigh Hunt.

Adam-zad, in Kipling's poem, *The Truce of the Bear* (1898), a personification of Russia. The blind beggar Matzun, eyeless, noseless, lipless, bids the white men show no mercy when they "go by the pass Muttiance to shoot in the vale below." He tells how after a long hunt "Adam-zad the bear that walks like a man," had feigned exhaustion and begged for mercy; how Matzun had restrained his fire and how the bear tottering nearer with a single blow—

From brow to jaw, the steel-shod paw,
It ripped my face away.

The poem was written at the time Czar Nicholas II proposed the Peace Congress and the disarmament of all the powers.

Adicia, in Spenser's *Faërie Queene* (1596) v. 8, wife of a soldan whom she incites to distress Mercilla's kingdom. Mercilla's ambassador, Samient, is sent to arrange a peace; is ignominiously thrust out of doors, and two knights are set upon her. Ill would it have fared with the lady diplomat but that the good knight Artegal comes to the rescue, defeats the assailants, and disarms Adicia of a knife with which she rushes at Samient. Adicia is metamorphosed into a tigress. The intended allegory is aimed at Philip II of Spain, prefigured by the soldan. Adicia is "papist" bigotry; Mercilla, Queen Elizabeth; and Samient is a composite of certain ambassadors to Holland, who, seeking peace from Philip, were by him detained as prisoners in defiance of international law.

Adlerkron, Rupert Von, hero of a novel, *Cyrilla* (1853), by the Baroness Tautphoeus.

I happened to say that I thought Rupert von Adlerkron at once the most heroic and most lovable of modern imaginary heroes. "But," I added, laughing, "you have much to answer for in putting forth such an impossibly delightful ideal. How many girls must have fallen hopelessly in love with Rupert; and you know that your conscience must make you say, with Iago, 'There is no such man!'" I saw her glance at a miniature which hung on the wall. It represented an officer in Bavarian uniform, with brown hair and mustache, and beautiful dark blue eyes. I knew it was her husband's portrait, and ventured to say that I had always imagined he must have been something like Rupert.

"Well," she answered, with a sad smile, in his courage, and the equability and rightness of his temperament, he was like Rupert. In the forty-eight years we lived together, I never had an angry word from him."—*Baroness Tautphoeus*, an interview, *Atlantic Monthly*, July, 1894.

Admirable Crichton (see CRICHTON).

Adolphe, hero and title of a novel (1816) by Benjamin Constant, founded upon the author's liaison with Madame de Stael. Adolphe is a proud, reserved, sensitive and rather feeble youth, a product of the age of René and Werther; the victim alike of culture and ennui—culture without a purpose and ennui without a cause. Partly urged by restless vanity, partly in hopes of gaining an object in life, he deliberately decides to fall in love. He selects Ellenore, a Polish lady, the acknowledged mistress of the Count de P., who in her equivocal position has borne herself with such single-hearted devotion as to win a certain position. He deliberately lays siege to her, she struggles, and finally succumbs to an overwhelming passion. He, poor man, had contemplated only a brief liaison but his sense of honor will not allow him to desert Ellenore after he wearies of her. He even gives up his family, blasts all his worldly prospects, and follows the lady to Poland. At last she learns the truth; it proves her death blow, leaving Adolphe prostrated by suffering and remorse.

Adon-Ai, in Lytton's romance *Zanoni*, a mysterious spirit of love and beauty apparently typifying pure intellect.

Adonais, the name under which Shelley laments his friend Keats (1796–1821) in *Adonais, an Elegy on the Death of John Keats* (1821). It begins:

I weep for Adonais, he is dead!
Oh weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!

Shelley borrowed the name from the title of an elegy on the death of Adonis, written by Bion, a bucolic poet who flourished about B.C. 280. Bion's poem is called *Adonais*. This is properly an adjective meaning "of" or "belonging to Adonis," but Shelley has wrenched the word from its original use and made it a proper noun. As to his own poem, Shelley was deeply stirred by the opinion, since discredited, but then very generally entertained, that Keats's untimely death was the result of a brutal criticism of *Endymion* in the *Quarterly Review*. Shelley's lament is for the poet, not

the man (whom he barely knew), and for the loss that poetry, not Shelley himself, had sustained.

Adonbeck el Hakim, in Scott's historical romance, *The Talisman*, the name assumed by Saladin when he visited Sir Kenneth's squire as a doctor.

Adosinda, in Southey's epic *Roderick, the Last of the Goths* (1814), the daughter of the Gothic governor of Auria in Spain. Her husband and child having been massacred by the Moors, she dedicates herself to the work of liberating and avenging Spain. Being assigned to the captain of Alcahan's regiment, she murders him in his sleep and escapes by the assistance of Roderick in his disguise as a monk. In the great battle that resulted in the overthrow of the Moors (Canto iii) she gave the word of attack, "Victory and Vengeance!"

Adraste, hero of Molière's comedy, *Le Sicilien ou l'Amour Peintre* (1667), from whose disguise as an artist comes the sub-title of the piece.

Adrastus, in Tasso's *Jerusalem Delivered*, an Indian prince from the Ganges, an ally of the king of Egypt against the Christians. He rode an elephant and wore a serpent skin. In Book xx he is slain by Rinaldo. There is no historical basis for this character. Adrastus of Helvetia was the name of one of the Crusaders.

Adriana, in Shakespeare's *Comedy of Errors*, the wife of Antipholus of Ephesus.

Adriel, in Dryden's satirical poem *Absalom and Achitophel*, is intended for John Sheffield, Earl of Mulgrave (1649–1721), author of an *Essay on Poetry*:

> Sharp-judging Adriel, the Muses' friend;
> Himself a muse. In sanhedrim's debate
> True to his prince, but not a slave to state;
> Whom David's love with honours did adorn,
> That from his disobedient son were torn.
> *Part i, 838, etc.*

Ægeon, in Shakespeare's *Comedy of Errors*, a merchant of Syracuse. See ÆMILIA.

Ælla, hero of a tragedy of that name by Thomas Chatterton, the most elaborate of the Rowley forgeries.

Æmilia, the lady Abbess in Shakespeare's *Comedy of Errors* (1593). A shipwreck had separated her from her husband, Ægeon, and her twin sons, both named Antipholus. At Ephesus, whither she was taken, she entered a convent and became abbess. One of her sons likewise settled in Ephesus, and, all unknown to her, was one of its wealthiest citizens. It happened that the other son and Ægeon simultaneously, but without knowledge of each other, arrived in Ephesus, occasioning many complications until the matter was set right at the duke's court, where the family were reunited.

Ætion, a character in Spenser's pastoral, *Colin Clout's Come Home Again* (1591), usually believed to be intended for Shakespeare:

> And there, though last, not least, is Ætion:
> A gentler shepherd may nowhere be found,
> Whose Muse, full of high thought's invention,
> Doth like himself heroically sound.

In similar vein Fuller speaks of the poet as "martial in the warlike sound of his surname, whence some may conjecture him of military extraction, *hasti-vibrans* or Shake-spear."—*Worthies of Warwickshire* (1662).

Fleay, Todd and others believe the name refers to Drayton, who published his *Idea* in 1593, and his *Idea's Mirrour* in 1594. "What more natural," asks Fleay, "than to indicate Drayton by Ætion, which is the synonym of Idea?"

The original Ætion (4th century B.C.) was a Greek painter famed for his picture of Alexander the Great's marriage.

Agape, in Edmund Spenser's *Faërie Queene*, a fairy who, having been delivered of triplets—Priamond, Diamond, and Triamond—visited the abyss of Demogorgon to consult the three fates as to what the future held for her sons. Clotho showed her that the threads of their lives were as thin as those spun by a spider. Agape begged the sisters at least to lengthen

he life threads, but they could only
e urged to a compromise:

When ye shred with fatal knife
Iis line which is the shortest of the three,
Eftsoon his life may pass into the next;
And when the next shall likewise ended be,
That both their lives may likewise be annext
Unto the third, that his may be so trebly
wext.

SPENSER: *Faërie Queene*, iv, 2 (1590).

Agatha, heroine of a poem of that
ıame by George Eliot.

Aged P., *i.e.*, Aged Parent in
Dickens's novel, *Great Expectations* (1860), the nickname under which Wemmick playfully alluded to his father, who lived with him at the castle at Walworth, was very deaf and very proud of his son.

Agnes, in Molière's comedy *L'École des Femmes* (The School for Wives), a typical ingenue, simple, ignorant and spotless, whose name has passed into the French language as a synonym for girlish innocence, real or pretended. Arnolphe, her guardian, has brought her up as his future wife on the theory that "extreme ignorance" is the only safeguard for maiden virtue and that all she needs to know is "to pray, to love me, to sew and to spin." She develops all the transparent simplicity of Miranda, although Shakespeare's more poetic theme imposed upon him a more imaginative treatment of a similar condition and character. Honest and openhearted, she is frankly inquisitive about matters she does not understand, pushes her ignorance to ridiculous extremes, rejoices with candid delight in the mere experience of being wooed, and is utterly unable to understand Arnolphe's sufferings. See ARNOLPHE, CELIMENE, PINCHWIFE.

Aguecheek, Sir Andrew, in Shakespeare's comedy, *Twelfth Night* (1599), a "straight-haired country squire" in love with Olivia. A shrill, fantastic figure, he is an embodiment of complacent fatuity, ever ready to retail maundering experiences that interest nobody and to verify his own character as "one whom many do call fool." In the duel scene with Viola, whom he imagines his rival with Olivia, Shakespeare has given the hint which Sheridan utilized in Bob Acres. Viola is afraid of Aguecheek, but Aguecheek is still more afraid of her. Sir Toby Belch urges them both on; luckily the duel is interrupted.

Ah Sin, hero of Bret Harte's humorous poem known familiarly as *The Heathen Chinee*, but originally published under the title *Plain Language from Truthful James* (1870). There is much humor in the quiet undertone of incredulous surprise and outraged moral feeling with which the Pacific coast gambler discovers that the mild-looking coolie is as great a rogue and cheat as himself. With the assistance of Mark Twain, Bret Harte in 1880 produced a play entitled "Ah Sin."

Aiglon, L' (Fr. the eaglet), a name first given by Victor Hugo to Napoleon II, *i.e.*, the Duke of Reichstadt, son of Napoleon I and Marie Louise. Edmond Rostand took it as the title of a play (1900) of which this unfortunate lad is the hero. Brought up under the influence of Metternich at the Austrian court, every effort is made to keep him in ignorance of his father's achievements and of the possibilities that lie before him. In spite of this he learns all. He attempts flight, but his fellow conspirators are scattered on the field of Wagram and he himself is taken back to die in Vienna.

Aimwell, Thomas, Viscount, in *The Beaux Stratagem*, a comedy by George Farquhar. Aimwell is a bankrupt nobleman who joins his friend, Francis Archer, in redeeming their fortunes by stratagem. They appear in Lichfield as master and valet. Aimwell feigns to be ill and works on the sympathies of Lady Bountiful, who, true to her name and character, removes him to her own house. Here Dorinda, her daughter, falls in love with him and he wins her as his bride. Archer meanwhile prosecutes an intrigue with a married woman, the wife of Squire Sullen, reaping nothing but temporary amusement.

Airy, Sir George, in *The Busybody* (1709), a comedy by Mrs. Centlivre, a young gentleman, gay, generous

and gallant, possessing a further virtue in an income of £4,000 a year, the wooer of Miranda.

Alastor, the tutelary spirit in Shelley's *Alastor, or the Spirit of Solitude*, who drives the hero, evidently meant for Shelley himself, far from the haunts of men in wild pursuit of an unattainable ideal that had been vaguely hinted to him in dreams. He crosses the Balkans and the steppes of southern Russia. Using his cloak as a sail, he drives a small boat up one of the rivers that flow down from the Caucasus, his hair turning gray all the time, and finally dies in a spot of apparently impossible geography. The title of the poem is said to have been suggested to Shelley by his friend T. L. Peacock, who "was amused," says Robert Buchanan, "to the day of his death by the fact that the public, and even the critics, persisted in assuming Alastor to be the name of the hero of the poem, whereas the Greek word 'Αλάστωρ signifies 'an evil genius,' and the evil genius depicted in the poem is the Spirit of Solitude."

Albert, in Knowles' drama, *The Beggar of Bethnal Green*, the assumed name of Lord Wilfrid.

Albion, in Dryden's opera of *Albion and Albinus* (1685), represents Charles II as Albinus represents his brother, the Duke of York, afterwards James II. While the opera was actually in rehearsal the original of Albion died. It was produced, Downes says, "on a very unlucky day, being the day the Duke of Monmouth landed in the west."

Albovine, hero of Sir William Davenant's *Albovine, King of the Lombards* (1629). He marries Rhodolinda, but shocks her on the wedding day by drinking out of the skull of her dead father. She intrigues with Paradine and incites him to slay the king. Paradine betrays the plot. Albovine fights a duel with Paradine and allows himself to be slain, whereupon the victor immolates Rhodolinda. The story is obviously taken with only a slight change of proper names from that of Alboin and Rosmunda. See ROSMUNDA in vol. II.

Albumazar (the name is that of a famous Persian astronomer, 776–885), hero of a comedy so entitled (1606) which Thomas Tomkis founded upon *L'Astrologo* of G. B. Della Porta. Dryden, in a prologue written for a revival of this play (1668), accused Ben Jonson of having plagiarized his Alchemist from *Albumazar*. The plot of Tomkis's play turns upon the complications arising from the fact that Albumazar has metamorphosed Trincalo into Antonio. See SUBTLE.

Alceste, hero of Molière's comedy, *The Misanthrope*, a cynic whose originally generous, impulsive and sensitive nature, soured by contact with the coldness, artificiality and insincerity of conventional society, has encrusted itself behind an appearance of callous brutality. Alceste is the Hamlet of artificial eighteenth century France, a Hamlet drawn by an observer who keeps a keen eye upon the humorous possibilities of the character. Like Hamlet, too, his creator looked into his own heart to write. Alceste has much in common with Molière himself. Other originals have been suggested, especially the Duke de Montaussier, who in his native kindliness and acquired moroseness resembled both Molière and his hero. The duke, being informed that this portrait had been drawn by Molière, went to see the play and only said, "I have no ill will against Molière, for the original of Alceste, whoever it is, must be a fine character since the portrait is one."

> Molière exhibited in his *Misanthrope* a pure and noble mind which had been sorely vexed by the sight of perfidy and malevolence disguised under the forms of politeness. He adopts a standard of good and evil directly opposed to that of the society which surrounded him. Courtesy seems to him to be a vice, and those stern virtues which are neglected by the fops and coquettes of Paris become too exclusively the objects of veneration. He is often to blame; he is often ridiculous, but he is always a good man.—MACAULAY ESSAYS, *Comic Dramatists of the Restoration*.

Alcina, a personification of carnal licentiousness or sensuality. Bojardo

ntroduces her into *Orlando Innamorato* as a seductive fairy who carries off Astolfo. Ariosto, in *Orlando Furioso*, paints her in darker colors as a later Circe, living in an enchanted garden whither she decoys her lovers, and, after a brief season, converts them at her own will into trees, stones or brutes.

Alciphron, the chief character in *Alciphron or the Minute Philosopher* (1735), by Bishop George Berkeley, a dialogue on the model of Plato " written with the intention to expose the weakness of infidelity," and especially directed against the Earl of Shaftesbury. The original Alciphron was a Greek rhetorician who flourished about the second century A.D. His chief literary remains are three books of letters which profess to be written by peasants, fishermen, courtesans and parasites.

Alciphron, hero of *The Epicurean* (1837), a prose romance by Thomas Moore, a Greek youth brought up in the Epicurean school of philosophy who goes to Memphis in search of the priestly mysteries and there becomes enamoured of a young Christian girl, and the hero is thus introduced to " the secret religion " which he joins. This is a prose amplification of a poem of the same name by the same author.

Aldegonde, Lord St., in Benjamin Disraeli's novel *Lothair* (1870), a clever, witty and agreeable young nobleman into whose mouth the author puts some of his most successful epigrams. Though son and heir of a duke he is " a republican of the deepest dye " and is " opposed to all privileges and all orders of men except dukes, who were a necessity."

> Bored with the emptiness of an existence which he knows not how to amend, a man who in other times might have ridden beside King Richard at Ascalon, or charged with the Black Prince at Poitiers, he lounges through life in good-humored weariness of amusements which will not amuse, and outrages conventionalism by his frank contempt for humbug. . . . A perfect specimen of a young English noble, who will not cant or lie; the wisest and truest when council or action is needed of him, yet with his fine qualities all running to waste in a world where there is no employment for them.

Alden, John (1599–1687), one of the Pilgrim Fathers, a cooper who came over in the *Mayflower*, settled at Duxbury, and married Priscilla Mullens. According to an accredited tradition, versified by Longfellow in *The Courtship of Miles Standish*, Alden was deputed by Captain Standish to win the maiden for him, but she gave John to understand that he had better woo for himself—and he took the hint. See STANDISH, MILES.

Aldiborontiphoscophornio, a courtier in Henry Carey's burlesque drama, *Chrononhotonthologos* (1734).

Sir Walter Scott used to call James Ballantyne, the printer, this nickname, from his pomposity and formality of speech.

Aldrick, in Scott's *Peveril of the Peak*, the Jesuit confessor to the Countess of Derby.

Aleshine, Mrs. See LECKS, MRS.

Alexander the Great has figured in numerous modern dramas. The most notable examples in English literature are: (1) *Alexander and Campaspe* (1581), by John Lyly; (2) *The Rival Queens* (1677), by Nathaniel Lee; (3) *Alexander the Great in Little* (1837), a " grand tragi-comic operatic burlesque spectacle," by T. Dibdin.

Alfarata, an Indian maiden, heroine of one of the most popular songs ever produced in America—*The Blue Juniata*, by Mrs. Marion Dix Sullivan. The opening stanza runs thus:

> Wild roved an Indian girl,
> Bright Alfarata,
> Where sweep the waters
> Of the blue Juniata.
> Swift as an antelope,
> Through the forest going,
> Loose were her jetty locks
> In waving tresses flowing.

There is no great poetical merit in the lines, but they have a musical lilt which caught the public fancy. Every one sang them; girls and mares and boats and other things feminine were called Alfarata, and the name still survives in such corruptions as Alfareta, Alfaretta and Alfretta. The Juniata (or Choniata) River, which is formed by the union of three smaller streams that rise in the Allegheny

Mountains and unite near Huntingdon, Pennsylvania, to be lost in the Susquehanna, about a mile from Duncannon, was a former haunt of the Iroquois Indians, who gave it its name.

Alice, heroine of Bulwer Lytton's novel, *Ernest Maltravers* (1837) and its sequel *Alice, or the Mysteries* (1838). She is the daughter of Darvil, a burglar; is educated by Maltravers, becomes his mistress, and bears him a daughter, who dies. They are separated for twenty years. Alice marries a banker named Templeton. The latter is raised to the peerage under the title of Vargrave. See MALTRAVERS, ERNEST.

Alice, the girl heroine of two fairy tales by "Louis Carroll" (C. L. Dodgson), which grew out of stories the author had told to his little friend Alice Liddell, daughter of Dean Liddell. *Alice's Adventures in Wonderland* (1865), tells of how she wandered in a dream through a strange country. *Through the Looking Glass and what Alice saw there* (1871) tells of further adventures in the Topsy-turvey land of which glimpses are presented in the ordinary mirror.

Alicia, in Nicholas Rowe's tragedy, *Jane Shore* (1713), the discarded mistress of Lord Hastings—"a laughing, toying, whimpering she"—who takes revenge on her rival Jane Shore by accusing her to the Duke of Gloster of luring Hastings from his allegiance to the lord protector. When her machinations end in the execution of Hastings, Alicia goes mad.

The king of Denmark went to see Mrs. Bellamy play "Alicia," and fell into a sound sleep. The angry lady had to say, "O thou false lord!" and she drew near to the slumbering monarch, and shouted the words into the royal box. The king started, rubbed his eyes, and remarked that he would not have such a woman for his wife, though she had no end of kingdoms for a dowry.—*Cornhill Magazine* (1863).

Aliris, in Moore's *Lalla Rookh*, the real name of the Sultan of Lower Bucharia, who, under the disguise of the poet Feramors (*q.v.*), wooed and won Lalla Rookh.

Alison, in *The Miller's Tale*, one of Chaucer's *Canterbury Tales* (1588), the young wife of John, an old carpenter, wealthy, miserly and easily duped. She is pursued by Absalon, the priggish parish clerk, but is herself in love with her lodger Nicholas, who joins her in playing practical jokes upon her husband.

Allen, Benjamin, in Dickens's *Pickwick Papers* (1836), a medical student friend and room-mate of Bob Sawyer (*q.v.*), for whom he destines his sister Arabella, but the latter ran away and married Mr. Winkle with the connivance of Pickwick and Sam Weller.

Allen, Mr. and **Mrs.,** in Jane Austen's *Northauger Abbey*, the friends with whom Catherine Morland spends a season at Bath.

Mrs. Allen is sublime on her scale. A novelist who at the end of the eighteenth century could do Mrs. Allen, could do anything that she chose to do; and might be trusted never to attempt anything that she could not achieve.—GEORGE SAINTSBURY: *The English Novel*, page 194.

Allmers, Mr. and **Mrs.,** the chief characters in Henrik Ibsen's drama, *Little Eyolf* (1894). He is engaged in writing a book on *Human Responsibility*, while at his very hand his crippled son is perishing of neglect. He suddenly awakes to this, and simultaneously to the fact that his wife's jealousy has shifted from the book to the child. Her passion is so strong that it is evil. She cares nothing for the calm, deep tenderness of her husband. She will share him with nobody.

Allworthy, Squire, in Henry Fielding's novel, *Tom Jones*, a man of scrupulous rectitude, great benevolence, philanthropy and public spirit, who shrank from any reward of money or fame. The character is drawn from Ralph Allen, the friend alike of Fielding and of Pope.

Let humble Allen with an awkward shame
Do good by stealth and blush to find it fame.
POPE: *Epilogue to the Satires, Dialogue I, 136.*

Allen, however, was not so humble as not to object to the epithet "low-born" which Pope had originally

sed, but which to please his friend e withdrew in the next edition in avor of " humble."

Allworthy, Mistress Bridget, in Fielding's novel, *The History of Tom Jones, A Foundling* (1750), the spinster sister of Squire Allworthy; eventually discovered to be the mother of Tom Jones. In the eighteenth century the term Mrs. or Mistress was applied to all ladies of mature years, whether married or single. Fielding concedes that Bridget was not remarkable for physical beauty. He continues:

"I would attempt to draw her picture, but that is done already by a more able master, Mr. Hogarth himself, to whom she at many years ago and hath been lately exhibited by that gentleman in his print of *A Winter's Morning*, of which she was no improper emblem, and may be seen walking (for walk she does in the print) to Covent Garden Church, with a starved footboy behind, carrying her prayer book.—*Tom Jones*, Bk. i, Chap. xi.

It has been wondered why Fielding should have chosen to leave the stain of illegitimacy on the birth of his hero . . . but had Miss Bridget been privately married there could have been no adequate motive assigned for keeping the birth of the child a secret from a man so reasonable and compassionate as Allworthy.—*Encyclopædia Britannica*, article *Fielding*.

Alma (Latin, the soul), in Spenser's *Faërie Queene*, an allegorical character typifying the mind of man. She inhabits a castle emblematic of the human body.

But thousand enemies about us rave,
And with long siege us in this Castle hould:
Seven yeares this wize they us besieged have,
And many good Knights slaine that have us sought to save.

SPENSER.

The House of Temperaunce, in which
Doth sober *Alma* dwell,
Besieged of many foes, whom straunger Knights to flight compell.

SPENSER.

Alma is also the subject of a poem of the same name by Matthew Prior.

Almachide, the name under which Helorachis is Italianized in Alfieri's tragedy *Rosmunda*, the paramour of the titular heroine. See ROSMUNDA.

Almahide, hero of Madeleine de Scudery's historical romance (1660–1663), *Almahide or the Captive Queen*, which she derived from Perez de Hita's romance, *Historia de los Vandos*, dealing with the feuds of the Zegris and the Abencerrages in Granada. From Mdlle. de Scudery, Dryden drew the material for his tragedy, *The Conquest of Granada*.

Almahide, Queen of Granada and heroine of Dryden's drama, *Almanzor and Almahide, or the Conquest of Granada* (1672). During the lifetime of her husband Boabdelin, King of Granada, she resists the bold wooing of Almanzor, but becomes his consort after Boabdelin's death. She presents a picture of real female dignity against which the passion of love contends in vain.

Almanzor (Arabic, " The Invincible "), a title assumed by several Mussulman princes, notably by the second caliph of the Abbaside dynasty, Abou Giafar Abdallah, and by Mohammed, the great captain of the Moors in Spain.

The latter, under his assumed name, is the hero of Dryden's drama *Almanzor and Almahide, or the Conquest of Granada* (1670). He is represented as a prodigious warrior, an irrepressible lover, a bombastic self-appraiser. He persists in wooing Almahide, Queen of Granada, although she is the consort of Boabdelin. On the death of the king there is no longer any obstacle to the union of the titular characters. Dryden confesses of Almanzor that he derived " the first image from the Achilles of Homer; the next from Tasso's Rinaldo (who was a copy of the former), and the third from the Artaban of M. Calpranede, who had imitated both." Dryden complacently adds: " He is on a grand scale, not like the heroes of French romance." There is in fact much extravagance in the conception and much bombast in particular passages, but the impetus which enables the author to sustain the character through ten acts is remarkable. He was a favorite butt for caricature and is the undoubted original of Drawcansir in Buckingham's burlesque, *The Rehearsal* (1672).

It is not only the actual effects of Almanzor's valor which appear to us unnatural, but also the extraordinary principles and motives by which those exertions are guided. . . . The extravagance of sentiment is no less necessary than the extravagance of achievement to constitute a true knight errant; and such is Almanzor.—Sir Walter Scott.

Blank verse is now, with one consent, allied
To Tragedy, and rarely quits her side.
Though mad Almanzor rhymed in Dryden's days,
No sing-song Hero rants in modern plays.
Byron: *Hints from Horace*, l. 120.

Almeria, in William Congreve's drama, *The Mourning Bride* (1697), daughter of Manuel, King of Granada. Against her father's wishes she married Prince Alphonso, but the ship that was bearing her to her new home foundered at sea, and bride and groom were separated, only to meet again on the coast of Granada, whither Alphonso was brought as a captive. Under the assumed name of Osmyn he was cast into jail; escaped to head a successful invasion of Granada. He found King Manuel dead, assumed the crown and turned the " mourning bride " into a happy wife.

Almeyda, in Camoens' epic, *The Lusiad*, Canto x (1569), the Portuguese governor of India, who, fighting against the allied fleets of Cambaya and Egypt, had both legs shattered by chain shot. Refusing to let himself be carried to the rear, he insisted on being lashed to the mast, and in this condition waved his sword to cheer on the combatants until he expired from loss of blood.

Whirled by the cannons' rage, in shivers torn,
His thighs far scattered o'er the waves are borne;
Bound to the mast the God-like hero stands
Waves his proud sword and cheers his woful bands;
Though winds and seas their wonted aid deny
To yield he knows not, but he knows to die.

There was a story that, at the battle of New Orleans during the American Civil War, Admiral Farragut had himself lashed to the mast, but he always denied it.

Aloadin, in Southey's epic, *Thalaba* (Bk. vii), the possessor of an enchanted garden of impure delights to which he admitted only fools and his own enemies. Few who experienced its delights wished to return. Easily they yielded to the magician's demands that they should sign away their inheritances to him; whereupon Aloadin cut them off in the midst of their fancied bliss. The original forms Tale xxiv *Of the Suggestions of the Devil* in the *Gesta Romanorum*.

Alonzo the Brave, in M. G. Lewis's once famous ballad, *Alonzo the Brave and the Fair Imogine* (1795). A good knight and true who left his lady-love behind him when he went to the wars with a solemn pledge on both sides that each would be faithful until death. But Imogine became the bride of another and Alonzo's ghost, clad in complete steel, came and sat beside her during the wedding feast and she knew him not until he lifted up his vizor and showed a worm-infested skull. Then whisking her on his steed he carried her off to the grave. Many pantomimes, burlesques, and dramas have been founded on this theme, from *Alonzo and Imogine or the Bridal Spectre* (1801), a pantomimic romance by T. Dibdin, down to *Alonzo the Brave*, a burlesque by H. T. Craven.

Alph, an imaginary river which Coleridge, in his poem *Kubla Khan*, places in " Xanadu." The name was of his own invention, but was probably suggested by the Alpheus of classic myth.

In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where *Alph*, the sacred river, ran
Through caverns measureless to man,
Down to a sunless sea.

Alroy, David, a semi-legendary Jewish prince of the twelfth century whom Disraeli has made the hero of a historical romance in poetical prose, *The Wondrous Tale of Alroy*. After the Moslem conquest, Jerusalem had acknowledged the supremacy of the Caliphate, but the Jews of the east still retained a limited self-government under a governor of their own race who bore the title " Prince of the Captivity." The power of this

prince always rose and fell in inverse proportion to that of the Caliphate, and the annals of the people tell of periods when the Prince of the Captivity enjoyed power and dignity scarcely less than those of the ancient kings of Judah. David Alroy was one of these princes at a time when the Caliphate was weakened. Four Seljuk sultans had divided the inheritance of the Prophet between them; but they, in their turn, had begun to languish from luxurious living, and therefore saw with concern the increasing power of the kings of Karasme.

On a slender basis of historical fact, Disraeli makes Alroy the temporary liberator of his people.

The psychological interest of the romance consists almost exclusively in the development of Alroy's character. He has scarcely come off victorious, and achieved his first task of liberating Israel, than the task itself seems insignificant to him, and he seeks for some greater object, for no one has been able to withstand him, and Western Asia lies at his feet. He will not be content with rebuilding Solomon's Temple; his ambition is not to be so easily satisfied; he wants to found a great Asiatic empire. . . .

This ambition occasions Alroy's fall. The Israelitish religious fanaticism, which raised him to victory, now turns against him with embitterment at the time when he is himself forgetting the projects and resolves of his youth by the side of a Mohammedan sultana in luxurious Bagdad. The King of Karasme assassinates him, and succeeds to his empire and his bride.—GEORGE BRANDES, *Lord Beaconsfield.*

Alsatia, the name given in the sixteenth century to Whitefriars, a London precinct formerly just outside of the city walls, where outlaws found immunity from arrest. It is famous in dramatic literature through Shadwell's comedy, *The Squire of Alsatia* (see BELFORD), and in fiction through Scott's description in *The Fortunes of Nigel.* Originally it had been the riverside monastery and gardens of a community of Carmelites (or White Friars), founded in the reign of Edward I and confiscated by Henry VIII. In the reign of Edward VI houses for persons of rank and wealth were erected here. The old monastery had possessed the right of sanctuary and this privilege of exemption affording immunity from arrest so far as debtors were concerned was continued to the district by James I in royal charter.

The result might have been foreseen. The prospect of immunity from arrest attracted so many bad characters that persons of respectability were driven out and their houses became the tenement of outlaws of both sexes.

In 1695 the nuisance of Alsatia had become so great that the Templars bricked up their eastern gateway. The Alsatians collected, killed one of the workmen, pulled down the wall, and when the sheriff of the city arrived they carried off his gold chain, which soon went to the melting pot.

Two years later a Captain Wynter was brought to the gallows for leading this riot. An act of Parliament finally suppressed the privileges of sanctuary in Whitefriars and similar spots in London. Warning was given that after a certain date the military would hunt out all the old rookeries of the precinct. There was a hasty flight of all the "copper captains" to France, Ireland and elsewhere. Since then practically all Alsatia has been rebuilt.

Altamont, Colonel Jack, sometimes known under other aliases—Johnny Armstrong or J. Amory—in Thackeray's novel *Pendennis,* the first husband of Lady Clavering and father of Blanche Amory. Convicted of forgery and sentenced to transportation, he had escaped from the convict colony and reappeared in London, where his wife, trusting to a report of his death, had married Sir Francis Clavering. For a time he subsists partly on dishonest winnings at the gaming table and partly by blackmailing the Claverings. Finally he is unmasked and forced to fly from England, but not without first revealing that his marriage to Lady Clavering was null and void through repeated bigamy before he had met her.

Althea, heroine of Richard Lovelace's poem, *To Althea in Prison.* See LUCASTA.

Altisidora, in Cervantes' *Don Quixote*, II, iii, 9, a maidservant of the duchess who in a spirit of mischief pretends to be in love with him and serenades him. He sings in response that he has no love for any one but Dulcinea, and while he is singing a string of cats are let into the room by a rope.

Alvan, Dr., hero of George Meredith's novel, *The Tragic Comedians*, which is founded on the love story of Frederick Lascelle.

Alving, Mrs., in Henrik Ibsen's domestic drama *Ghosts* (1881), a widow, mother of Oswald, the type of the new woman in revolt against the conventional lies of society as a result of her own bitter experience.

Mrs. Alving is not anybody in particular: she is a typical figure of the experienced, intelligent woman who, in passing from the first to the last quarter of the hour of history called the nineteenth century, has discovered how appallingly opportunities were wasted, morals perverted, and instincts corrupted, not only—sometimes not at all—by the vices she was taught to abhor in her youth, but by the virtues it was her pride and uprightness to maintain.—GEORGE BERNARD SHAW, *Dramatic Opinions.*

Alving, Oswald, in the same play, a victim of hereditary disease transmitted through his worthless and dissipated father. He has gone out into the world to make a name for himself but he, too, falls into evil courses and returns home to his mother to die of his own and his father's vices.

Alzire, heroine and title of a tragedy by Voltaire (1736). The scene is laid in Peru. Alzire is a captive who accepts the hand of Guzman, governor of Peru and conqueror of her country, under the impression that her betrothed lover Zamore has been slain. See ZAMORE.

Amanda. Under this name James Thomson, in a number of amatory verses, celebrated his passion, real or feigned, for a Miss Young, who eventually married Admiral Campbell. One little song won special popularity.

Unless with my Amanda blest,
In vain I twine the woodbine bower:
Unless I deck her sweeter breast,
In vain I rear the breathing flower:
Awakened by the genial year,
In vain the birds around me sing,
In vain the freshening fields appear,
Without my love there is no Spring.

Amanda, a character in Cibber's *Love's Last Shift* (1696), who reappears in its sequel Vanbrugh's *Relapse* (1697) and its rehabilitation by Sheridan, *A Trip to Scarborough* (1777). See LOVELESS.

The character of Amanda is interesting, especially in the momentary wavering and quick recovery of her virtue. This is the first homage that the theatre had paid, since the Restoration, to female chastity; and notwithstanding the vicious tone of the other characters in which Vanbrugh has gone as great lengths as any of his contemporaries, we perceive the beginning of a reaction in public spirit, which gradually reformed and elevated the moral standard of the stage.—HALLAM, *Literature of Europe.*

Amanda, heroine of Regina Maria Roche's romance, *The Children of the Abbey*, is the motherless daughter of the Earl of Dunreath. His second marriage results in her being cast aside by her father; she assumes a false name, becomes the innocent victim of slander, loses a will, refuses the hands of dukes and earls and finally with her brother's assistance overcomes her enemies and lives happily in the best society forever after.

Amarilli, heroine of *Il Pastor Fido* (*The Faithful Shepherd*), a pastoral drama (1585) by Giovanni Battista Guarini. She is a maiden in Arcadia, descended from Pan and betrothed to Silvio, who is reputed to be descended from Hercules. Because the union of these two semi-divine beings would avert a terrible calamity from her native province she remains faithful to Silvio though he cares nothing for her, and she herself is in love with Mirtillo, who through all tribulations remains faithful to her. It is finally revealed that Mirtillo is the real Silvio and the scion of Hercules.

Amarinth, Esme, in Robert S. Hichens' novel, *The Green Carnation* (1874), satirizing the æsthetic craze in England, is an evident portrait of Oscar Wilde, as Esme's disciple and admirer, Lord Reginald Hastings, is Wilde's friend, Lord Sholto Douglas,

on of the Marquis of Queensbury.

Amasis, in *The Ring of Amasis*, a romance by E. R. Bulwer-Lytton ("Owen Meredith"), is a former prince of Egypt whose mummy is unearthed by Count Edmond R—, together with a brilliant amethyst ring and Amasis's story written on a parchment scroll. From the latter it appears that he was the younger brother of Sethos, both sons of Rameses IX. Sethos, being jealous, allowed him to drown one day while they were rowing together. Eventually Sethos lost his kingdom and perished miserably. Edmond possesses himself of the fatal ring, and the tragedy of the past is repeated in his own life. He gives it to Juliet, whom he loves, but who loves his younger brother Felix. She loses the ring; it is found by Felix, and he lays it upon his hand as he drowns before his brother's eyes. Some time after the catastrophe, Juliet, ignorant of the truth, marries Edmond, who becomes insane and dies.

Amaurot (Gr. *αμαυσος*, "shadowy"), in Sir Thomas More's *Utopia*, the chief city in his fanciful Utopia.

Amber Witch. See SCHWEIDLER, MARY.

Amboyne, Dr., in Charles Reade's novel, *Put Yourself in his Place* (1870), a physician, philosopher, and peacemaker whose pet phrase forms the title of the book. He stoutly maintains that to get on with anybody you must understand him and when you understand him you will get on with him. Probably the germ of this idea lies in the French proverb, *Tout comprendre est tout pardonner*, which Reade may have found quoted in Hazlitt's essays.

Put yourself in his or her or their place is Dr. Amboyne's constant cry, and we need hardly add that in his hands it leads to the most satisfactory results. Guided by this principle, he is always guessing at the secrets of other people's behaviour; and, as Mr. Reade arranges the conditions of the problem of which Dr. Amboyne has to guess the solution, we need hardly add that the doctor's divinations come out with surprising correctness. We admit fully the wisdom of the principle, and will only venture to remark that the difficulty lies in its application.—*Saturday Review.*

Ambrose, in the *Noctes Ambrosianæ*, keeper of the (real) Edinburgh tavern which was the scene of these imaginary conversations. Seventy-one in number, they appeared in *Blackwood's Magazine* between the years 1822 and 1835. Thirty-nine were from the pen of Professor John Wilson (1785–1854), and were republished, with notes, by Professor Ferrier, in his edition of *Wilson's Works* (1855–1858). The conversations were supposed to take place between Christopher North (Wilson), Tickler (Sym), the Ettrick Shepherd (Hogg), and others, in the "blue parlour" of a tavern, kept by one Ambrose, and situated at the back of Princes Street, close to the Register Office, Edinburgh. Hence the title. But, as Professor Ferrier says, a too literal interpretation is not to be given to the scene of these festivities. "Ambrose's Hotel was, indeed, 'a local habitation and a name,' and many were the meetings which Professor Wilson and his friends had within its walls. But the true Ambrose's must be looked for only in the realms of the imagination. The veritable scene of the *Ambrosian Nights* existed nowhere but in their author's brain." The following is the running motto in the *Noctes:*

This is a distich by wise old Phocylides,
An ancient, who wrote crabbed Greek in no silly days:
Meaning "'Tis right for good wine-bibbing people,
Not to let the jug pace round the board like a cripple,
But gaily to chat while discussing their tipple."
An excellent rule of the hearty old cock 'tis—
And a very fit motto to put on our Noctes.

Ambrosio, hero of a romance by Matthew Gregory Lewis, published (1795) under the title *Ambrosio, or the Monk;* now known more briefly as *The Monk*. The extraordinary popularity of the book earned for its author the sobriquet "Monk" Lewis. Ambrosio, surnamed the "Man of Holiness," is abbot of the Capuchins at Madrid. Self-righteousness, increased by his repute among the people, puffs up his heart with the

pride that provokes a fall. An infernal spirit assuming female form and the name of Matilda tempts him, he succumbs, and one sin leads to another until finally he is exposed and condemned to death by the Inquisition. He sells his soul to Lucifer, gains his release from prison, but is dashed against a rock and dies. James Boarden renamed the characters in *Aurelio and Miranda*, a drama (1798) with a happy ending, founded on Lewis's novel.

Amelia, the first names of two kindred characters drawn by Fielding and Thackeray. See BOOTH, AMELIA, and SEDLEY, AMELIA.

Amlet, Richard (or Dick) in *The Confederacy* (1705), by Sir John Vanbrugh, a professional gambler, son of a wealthy but vulgar tradeswoman.

"A notable instance," says Charles Lamb, "of the disadvantages to which this chimerical notion of affinity constituting a claim to acquaintance may subject the spirit of a gentleman."

Amoret, or **Amoretta,** in Spenser's *Faërie Queene*, Book iii, the type of wifely love and devotion. She was the twin sister of Belphœbe and daughter of Chrysogone. While mother and babes were deep in slumber Diana took Belphœbe to bring up and Venus took Amoret. Venus placed the child in charge of Psyche who reared her as tenderly as her own daughter Pleasure. On reaching maturity Amoret was removed to the court of the Faërie Queene and was wooed by many knights but gave her heart to Sir Scudamore; was abducted by Busirane, an enchanter, delivered from his toils by Britomart, and finally married Sir Scudamore.

Amory, Blanche (christened Betsy), in Thackeray's novel *Pendennis* (1848–1849), the daughter of Lady Clavering by her first husband, Colonel Altamont, alias J. Amory. Pretty, emotional, affected, untruthful, this young lady "had a sham enthusiasm, a sham hatred, a sham love, a sham taste, a sham grief, each of which flared and shone very vehemently for an instant but subsided and gave place to the next sham emotion" (Chapter lxxiii). She engages herself to Pendennis, but to his great relief dismisses him when the wealthy Harry Foker proposes to her. Eventually Foker breaks with her and she declines upon a French nobleman of uncertain standing.

Jean Carlyle alludes to the original of Blanche in a letter dated 1851. "Not," she says "that the poor little —— is quite such a little devil as Thackeray, who has detested her from a child, has here represented, but the looks, the manners, the wiles, the larmes, and 'all that sort of thing' are a perfect likeness . . . She was the only legitimate child of a beautiful, young, improper female who was for a number of years ——'s mistress—she had had a husband, a swindler. His mother took the freak of patronizing this mistress and then of adopting the child and died, leaving her only £250 a year to support her in the luxurious habits to which she had been accustomed."

Amundeville, Lord Henry, in Byron's *Don Juan*, Books xiii and xiv, one of the English Privy Council who, with his wife, Lady Adeline, entertains Don Juan, Aurora Raby and others at his country seat. The lady is thus described in Canto xiii:

The fair most fatal Juan ever met,
Although she was not evil nor meant ill. . . .
Chaste was she, to detraction's desperation,
And wedded unto one she had loved well—
A man known in the councils of the nation,
Cool, and quite English, imperturbable.

The description of the husband applies correctly enough to William Lamb (Lord Melbourne), and that of the lady may be the poetical perjury of a gentleman towards Byron's former flame, Lady Caroline Lamb.

Ana, or **Vrilya,** in Bulwer Lytton's novel, *The Coming Race* (1870), are imaginary beings inhabiting an imaginary subterranean world. They have outstripped man by many years in scientific acquirements, especially in the discovery of a force, *vril*, whereof all other forces are merely modifications. The discoverer of this Utopia is an American who tries to convert his hosts to the principles of democracy as he understands the word, but is told that they know all about

democracy and have labelled it in their language Koombosh, or government of the ignorant.

Anacharsis the Younger, hero of an archæological romance by the Abbé Barthelemy, *Voyage du Jeune Anacharsis* (1779). A namesake and descendant of the Thracian King who was the friend and counselor of Solon *circa* 600 B.C.), this Anacharsis settles in Athens during the reign of Alexander the Great, makes the acquaintance of Plato, Demosthenes, Xenophon, and other famous citizens of that period, and becomes an earnest student of all contemporary literature, history, and art, and an intelligent critic and commentator on the same.

Anacreon Moore, a sobriquet bestowed by Lord Byron upon Thomas Moore:

> In that heathenish heaven,
> Described by Mahomet and Anacreon Moore.

The allusion is to the fact that Moore had translated Anacreon and had imitated him in original poems.

Anastasius, hero of an oriental romance of that title (1819), by Thomas Hope, purporting to be "the Memoirs of a Greek, written at the close of the eighteenth century." To escape the consequences of his own profligacy and villainy Anastasius runs away from Chios, his birthplace, takes ship on a Venetian vessel which is captured by the Turks, resorts to all sorts of shifts such as jugglery, peddling, and medical quackery to earn his living in Constantinople; turns Mussulman and visits Egypt, Arabia, Sicily and Italy, and finally dies young, a worn-out adventurer.

Ancient Mariner, the otherwise unnamed hero of a poem, *The Rhyme of the Ancient Mariner* (1798), by Samuel Taylor Coleridge. An old, gray-bearded man, with a glittering eye, he stops a wedding guest on his way to the ceremony, first by a physical grasp, then, when that proves ineffectual, by a purely spiritual power. He pours out his story. Wantonly, in Arctic seas, he had shot an albatross, a bird of good omen to sailors, and one, moreover, that loved him (l. 404), and the whole universe had seemed to shudder at the crime. The sun darkened, the wind was stilled; the ship lay "idle as a painted ship upon a painted ocean." Horrors accumulate; his comrades sicken and die; their places are taken by spectres. When finally the mariner is set free he is doomed to tell his story wherever he lands to the first comer. Many sources for the poem have been suggested: a passage in Shelvocke's Voyages which led Wordsworth to suggest the shooting of the albatross; the narrative of *The Strange and Dangerous Voyage of Captain Thomas Jones;* a friend's dream of a skeleton ship with figures in it. But these are all inadequate to account for or to explain a unique work of original genius.

The *Ancient Mariner* is perhaps the most wonderful of all poems. In reading it we seem rapt into that paradise revealed by Swedenborg, where music and colour and perfume were one, where you could see the hues and hear the harmonies of heaven. For absolute melody and splendour it were hardly rash to call it the first poem in the language. An exquisite instinct married to a subtle science of verse has made it the supreme model of music in our language.—*Swinburne.*

Andrea del Sarto (or The Tailor's Andrew), nickname of a famous painter of the Florentine school (1487–1531) who was the son of a tailor. He was also called the Faultless Painter from his mastery of technique. His love for his wife, Lucrezia del Fede, a wanton and a vixen, is one of the tragedies in the history of art. She was very beautiful; he used her as his model for the Madonna, and even in painting other women he made them resemble Lucrezia in type. Robert Browning's poem, *Andrea del Sarto,* in *Men and Women* (1855), was suggested by the painter's portrait of himself and his wife in the Pitti Palace at Florence.

"Faultless but soulless" is the verdict of art critics on Andrea's works. Why is this? Mr. Browning's poem tells us in no hesitating phrase that the secret lay in the

fact that Andrea was an immoral man, an infatuated man, passionately demanding love from a woman who had neither heart nor intellect, a wife for whom he sacrificed his soul and the highest interests of his life.—EDWARD BERDOE, *The Browning Cyclopedia*, p. 16.

Andrews, Joseph, hero of Henry Fielding's novel, *The Adventures of Joseph Andrews and his friend Abraham Adams* (1742). It was begun simply as a burlesque upon Richardson's *Pamela* but the author grew serious before the close and presented an accurate picture of contemporary life and manners. It starts, however, with the true-born Briton's postulate that what is virtue in a woman is nonsense in a man. Joseph Andrews is the brother of Pamela and, like her, out at service. He obtains a position in the family of Lady Booby, a close relation of the mysteriously initiated Mr. B. of Richardson's novel. His adventures with Lady Booby closely resemble those of Pamela with Mr. B. (as likewise they resemble those of Joseph's biblical namesake and Mrs. Potiphar), but virtue triumphs, he retains his purity and remains true to Fanny, the honest, humble girl whom he loves and eventually marries. It turns out that she is the daughter of the family who had adopted him, while he himself is of more exalted rank and station.

Andrews, Pamela, in Richardson's novel, *Pamela, or Virtue Rewarded* (1741), a farmer's daughter, pure, refined, lovely and amiable. At the age of eighteen she becomes waiting-maid and half companion to a dowager lady of great fortune in Bedfordshire. The son of the family (mentioned only as Mr. B. in the letters that tell the story) conceives an ignoble passion for her; but does little towards achieving his design until the mother's death. Even then he is withheld by a grave doubt whether Pamela's social rank is such as would make her eligible as his mistress. This scruple overcome, he lays siege as one accustomed to conquest. Surprised at being rebuffed, he tries the effect of bribes—a handsome allowance for herself and all sorts of good things for her parents—and then proceeds to the bolder alternative of abduction. Finding at last that he cannot seduce her, he marries her and reforms.

Andrews, Shamela, the name under which the heroine of Richardson's *Pamela* was ridiculed in a burlesque, *Apology for the Life of Mrs. Shamela Andrews. In which the many notorious Falsehoods and Misrepresentations of a Book called Pamela are exposed and refuted and all the matchless Arts of that young Politician set in a just and true light* (1741). This pamphlet purported to be from the pen of "Mr. Conny Keyber," a thin disguise for Colley Cibber, but Richardson imputed it to Henry Fielding, whose avowed burlesque, *Joseph Andrews*, came out a year later, and Austin Dobson (*Samuel Richardson*, pp. 43–45) thinks the imputation is at least plausible.

Andronicus, Titus, in a tragedy of that name wrongfully attributed to Shakespeare and printed in the First Folio (1623), a noble Roman general of an army sent against the Goths.

Angel, Miss, heroine and title of a novel (1875) by Miss Thackeray (Mrs. Richmond Ritchie), founded on the real story of Angelica Kaufman (1741–1807), a Swiss by birth who earned a great reputation in London as a portrait painter while Sir Joshua Reynolds was president of the Royal Academy. She is mentioned in one of Goldsmith's songs, frequently appears in Reynolds' journals (there is a legend that he was in love with her), corresponded with Klopstock and is admiringly alluded to by Goethe. Beautiful and rarely gifted, she was entrapped into a disastrous marriage with one "Count de Horn." He turned out to be a valet who had stolen the wardrobe and credentials of the real count. Cherbuliez has utilized the story in another form in *Samuel Brohl and Co.*

Angelica, heroine of Bojardo's *Orlando Innamorato* (1495) and of its sequel, the *Orlando Furioso* of Ariosto. She frequently appears in

works of their successors and tators. Though there are some ts of a character of this sort in the ly Carlovingian romances, she was ictically an invention of Bojardo, om Ariosto accepted and involved fresh adventures. Daughter of laphron, the Saracen king of thay, she was dispatched to Paris the purpose of disrupting Chris-ndom by her beauty. Many of arlemagne's paladins did fall in ve with her to their own undoing. ief among these was Orlando. naldo, accidentally fortified against r wiles by drinking of the fountain hatred, avoided and flouted her. e on her side had drunk of the mplementary fountain of love and d incontinently become violently amored of Rinaldo. Hence many natory entanglements, not the least rious of which occurs when the nditions are reversed. Rinaldo inking from the fountain of love nd Angelica from the other exchange ntiments. In the end she married edoro, whereupon Orlando went ad. His madness is the theme of riosto's poem.

Angelica, in Congreve's comedy, *ove for Love* (1695), the ward of Sir ampson Legend and in love with alentine, for whose sake she jilts r guardian. Angelica is supposed represent Mrs. Bracegirdle; Val-tine, the author himself, who was amored of the actress, and was the val of the dramatist, Rowe, in her fections.

Angelica, Princess, in Thackeray's rlesque juvenile story, *The Rose d the Ring*. The only child of King aloroso, bad-tempered, selfish and ally ugly, although she looks beau-ful so long as she wears the magic ng which her cousin Giglio has ven her, or the magic rose which rince Bulbo has worn. In one period recovered beauty she marries lbo and we are left to hope that e misfortunes which attended her staccato intervals when she was gless and roseless and therefore beautiful have taught her good se and good nature.

Angiolina, in Byron's tragedy *Marino Faliero* (see FALIERO), the young wife of the septuagenarian Doge whom she seeks to dissuade from entering the conspiracy which results in his death.

Annie of Tharaw (Ger. *Angke von Tharaw*), subject of a song by Simon von Dach (*circa* 1630), who is highly praised throughout in a vein of bitter irony. The poet, it is said, smarting under the faithlessness of his lady love, sarcastically painted her as loyal, tender, gentle, the very reverse in short, of what she really was. In after life, it is added, he regretted this poetical revenge. The song seemed to haunt him even on his death bed. "Ah!" he exclaimed after each spasm of pain, "that was for the song of Angke von Tharaw!" Longfellow's translation admirably rendered the simple charm of the original. It is said that *Ann Hathaway*, a poem attributed to Shakespeare, is a similar ironical compliment to the poet's wife.

Anselmo, hero of a tale, *The Curious Impertinent*, which is included in Cervantes' *Don Quixote*, I, iv, 6 (1605). A noble cavalier of Florence, newly married to the beautiful Camilla, he foolishly persuades his friend Lothario to lay siege to her in the absolute certainty that she will surmount the test. Lothario reluctantly consents and succeeds all too well. At first the couple keep their secret but eventually they elope. Anselmo dies of grief; Lothario seeks death on the battlefield; Camilla ends her life in a convent.

Antipholus of Ephesus and **Antipholus of Syracuse,** in Shakespeare's *Comedy of Errors*, twin sons of Ægeon and Emilia.

Anton, Sir, in the Arthurian cycle was, according to Tennyson, the knight to whom Merlin confided King Arthur when an infant and who brought him up as his own son. Malory makes Sir Ector the prince's fosterfather.

Antonio, in J. F. Cooper's novel, *The Bravo*, an old fisherman.

Another very well-drawn character. The scene in which he is shrived by the Carmelite monk, in his boat, under the midnight moon, upon the Lagoons, is one of the finest we know of in the whole range of the literature of fiction, leaving upon the mind a lasting impression of solemn and pathetic beauty.—*Atlantic Monthly.*

Antonio, in Shakespeare's comedy, *Twelfth Night*, a sea-captain whose friendship for Sebastian and other loyal traits established the "old sea-dog" tradition in fiction and the drama.

Antony, hero of a tragedy of that name (1831) by Alexander Dumas. Obscure, illegitimate, a misanthrope, he loves Adele as passionately as he hates mankind. She loves him in return; he is too proud to offer her his hand; but after she has married Colonel d'Hervey he wins her by stratagem and violence. Dumas has told in his *Memoirs* how the idea came to him for the terrific dénouement: "One day I was strolling along the Boulevards when I stopped short all at once and said to myself—'Suppose a man surprised by the husband of his mistress were to kill her, saying that she had resisted him, and was thus to save her honor.'" This is all very well. It has since been shown, however, that he had borrowed the situation from Emile Souvestre. We are further told that as the curtain fell on the last act shouts of terror and grief burst from the audience; they called for the author with "cries of fury." The whole audience was stupefied and confounded by the original and ingenious situation.

Dumas himself would have us believe that Antony is a portrait of himself, and of his own emotions at the time. The object of his passion was a lady whose husband was an officer absent on service. One day she received a letter from him announcing his return. "I thought I should go mad. I rushed to one of my friends, who was employed at the War Office. Three times the officer's leave of absence, duly signed and ready to be sent off, was torn up or burnt by this friend." This may be a piece of romance; but that such an idea should suggest itself shows how lamentably confused were the writer's notions of honor and morality.—PERCY FITZGERALD, *Life and Adventures of Dumas*, ii, 219.

Antony, Mark (83–30 B.C.), th nephew of Julius Cæsar, is a chi character in Shakespeare's play *Juliu Cæsar*, and the hero of Shakespeare *Antony and Cleopatra* (1608) an Dryden's *All for Love, or The Worl Well Lost* (1678). The first pla deals with the conspiracy agains Cæsar's life, Antony's oration ove Cæsar's dead body, and his victory over the conspirators Brutus an Cassius at Philippi (B.C. 42). Th second and the third plays dea with his love for Cleopatra, Queen of Egypt. Coleridge advises tha Shakespeare's play be perused "in mental contrast with *Romeo an Juliet* as the love of passion and appe tite as opposed to the love of affectio and instinct," and adds: "If you would feel the judgment as well a the genius of Shakespeare in you heart's core compare this astonishin drama with Dryden's *All for Love.*"

Anville, Evelina, the heroine o *Evelina* (1778), a novel by Fanny Burney (Madame D'Arblay) depict ing, as the sub-title indicates, th nature and behavior of *A Youn Lady on her Entrance in the World* She is a very girlish, amiable, genu ine, unaffected young lady, and he social path is strewn with difficult because she has certain vulgar cit cousins, offspring of an avuncula mesalliance (see BRANGTONS), wh complicate her relations with th finer world to which she belongs b instinct, breeding and hereditar right.

Before *The Vicar of Wakefield* there ha been no English fiction in which the lovel ness of family life had made itself felt; befo *Evelina* the heart of girlhood had never bee so fully opened in literature. There ha been girls and girls, but none in whom th traits and actions of the girls familiar their fathers, brothers and lovers were fully recognized; and the contemporanei instantly felt in *Evelina* has lasted to th day.—W. D. HOWELLS, *Heroines of Fictio* vol. I, 14.

Aouda, in Jules Verne's romanc *Around the World in Eighty Days*, young and beautiful Hindoo wido who is saved from suttee and eve tually married by Phileas Fogg.

Apemantus, in Shakespeare's *mon of Athens* (1600), a churlish henian philosopher, whose affected nicism is strikingly contrasted th the profound misanthropy of mon. Schlegel in his *Dramatic t* especially praises "the incom-rable scene" (iv, 3) where he visits mon in the wilderness: "they ve a sort of competition with ch other in the trade of mis-thropy."

Apollodorus, in W. E. Aytoun's rlesque, *Firmilian, a Spasmodic ragedy* (1854), is meant for George lfinnan, a Scotch critic of more rvor than discrimination, who was pecially loud in his applause of e "Spasmodic School" of poets. arlyle had ever a good word for the mpatriot, who was one of the first welcome his *Sartor Resartus* as a ork of genius. But Tennyson sented Gilfinnan's criticism of him-lf.

Apollyon, in Bunyan's *Pilgrim's rogress,* Part I, an evil spirit with hom Christian has a terrible en-unter, from which he emerges vic-rious.

Aprile, in Robert Browning's poem *aracelsus,* the Italian poet who rms a complement to the hero, ving for love as Paracelsus lives for nowledge. Browning calls them the two halves of a dissevered orld." To a certain extent the ortrait was influenced by Shelley.

Aquilina, a courtesan in Paris under e Restoration and Louis Philippe, ho appears in several of Balzac's ovels. Ostensibly a Piedmontese of scure birth, she had borrowed her *m de guerre* from Otway's *Venice reserved,* which chance had thrown her way. In *Melmuth Reconciled* e is the friend of Castanier Nucin-n's cashier and has other intrigues. *The Wild Ass's Skin* (*La Peau de hagrin*) she is the companion of astignac and others at a famous gy in Rue Joubert.

Aram, Eugene, hero of a novel of at name (1832) by Bulwer Lytton, unded on a celebrated case in nglish criminal annals. Eugene Aram (1704–1759), a schoolmaster of superior intelligence in Knaresborough, was the intimate friend of Daniel Clarke, a shoemaker who in 1745 mysteriously disappeared after having purchased a lot of goods on credit. Aram was suspected of being implicated with him in a conspiracy to defraud, was arrested, but discharged for lack of evidence. Fourteen years later he was again arrested, this time on the charge of murdering Clarke. A skeleton had been dug up near Knaresborough, Mrs. Aram had made some compromising admissions, and finally a man named Houseman confessed that he had been present at the murder of Clarke by Aram. The latter, despite a brilliant defence conducted by himself, was convicted on August 3, 1759. He confessed his guilt after condemnation. The night before his execution he composed a short poem in defence of suicide, opened a vein in his arm, but failed to cheat the gallows.

Bulwer represents his hero as an aspiring student who joins Houseman in the murder of Clarke only that he may obtain money to prosecute his own lofty speculations. Now Clarke was the assumed name of Geoffrey Lester. The murderer, all unwitting of this fact, takes up a new residence next door to the house in which live Lester's brother and son. The son conceives an unaccountable loathing for the mysterious stranger, which is increased on finding that his cousin Madeline Lester, whom he passionately loves, no less ardently loves Eugene. A series of clues, followed up one by one, reveals to young Lester, first the acknowledged facts of Aram's intimacy with his father, and then the hitherto unsuspected crime. He hastens to his uncle's and seizes the murderer when dressed to lead his bride to the altar. At the trial Aram makes a brilliant defence, but is convicted and later confesses, opens his veins in a slovenly fashion, is borne still breathing to the gallows, and expires while the hangman is fitting the noose.

Bulwer's novel has been imitated by the Russian Dostoviesky in a novel, *Crime and Punishment* (1866), where a student kills a miserly old hag with the intention of using her money for praiseworthy purposes. Thackeray has burlesqued Bulwer's hero in *George de Barnwall* (see BARNWALL). Thomas Hood has a gruesome ballad called *The Dream of Eugene Aram* (1845). W. G. Wills produced a tragedy (1873) in which Henry Irving played Aram.

Aramis, in Alexander Dumas' historical romance, *The Three Guardsmen*, one of the titular trio. See ARTAGNAN.

Aramis, who has resigned the black coat of an abbé in order that as a layman he might resent an unbearable insult, combines a leaning towards piety and the church with all the airs of an accomplished gallant, full of delicate secrecies about his bonnes fortunes in detail but redolent of them in the gross.

There was a basis of fact to this portrait. The actual name of the original was Henry d'Aramitz. He was not a churchman, but the fact that he was the lay abbot of Aramitz, near Oleron, made him waver with some inconsistency between ostensible piety and ambition. He never held orders and history gives no sanction to any romantic love affair with the pretty Duchesse de Chevreuse. As a matter of fact, M. d'Aramitz married into the Bearn-Bonasse family and vanished into domesticity. His greatest exploit as recorded by Dumas is sheer invention. This is in *The Vicomte de Bragellone*. Aramis discovers the existence of a twin brother of Louis XIV who for reasons of state has been concealed ever since his birth. He conceives the stupendous idea of abducting the actual Louis and setting up his double, thus ensuring a king who will owe everything to himself. Even his personal safety will depend upon the secrecy and loyalty of Aramis, who dreams of being a second Richelieu—cardinal, prime minister, ruler of the state. After a splendid beginning the plot is frustrated by Floquet. Aramis and Porthos fly. The latter meets a tragi death. Meanwhile the real Loui XIV puts his brother into prison a the Iron Mask.

Aranza, Duke of, in John Tobin' comedy *The Honeymoon* (1804), i the bridegroom of Juliana, a lady s haughty, arrogant and shrewish tha Aranza feigned he was only a peasant took her to a mean hut, and told he that she must perform all the house hold work. Juliana stormed an chafed for a period, but the firm wil and the real love which Aranz masked under the pretence of severity finally conquered. Then the tame and domesticated shrew was led by the duke to his castle and he revealed his real rank to her. The plot, it wil be seen, has likeness in some point to the *Taming of the Shrew* (see PETRUCHIO), in others to the Lord of Burleigh (see BURLEIGH) and a curious likeness in unlikeness to the *Lady of Lyons*.

Arbaces, in John Fletcher's drama *A King or no King* (1619), a mythica king of Iberia. Classical tradition mentions a prince of this name as the founder of the Median Empire Byron recognizes him as the de throner of Sandanapalus in the drama of that title. But in fiction at leas the name has won its highest dis tinction from Bulwer's *Last Days o Pompeii*, where Arbaces is an Egyp tian magician; a melodramatic com pound of great wickedness wit mighty intellectual powers, living i barbaric splendor and sensuality Reckless of all restraints of con science, holding, indeed, that as ma had imposed those checks on th vulgar herd, so man can by superio wisdom raise himself above them, h establishes a dominion over th imagination and will-powers of othe by his knowledge of the esoteri mysteries of Isis, whose priests ar under his control and are made th instruments of his crimes.

Arbuton, Miles, leading characte in W. D. Howells's *A Chance A quaintance* (1873), a Boston aristo crat, wealthy, exclusive, narrow an cold. He has personal attractivene

a certain sort enhanced by educa-on and foreign travel, yet he re-ains a consummate snob whose blue ood freezes at any reference to the outh End in his native city, and who nally betrays to the girl he truly ves that he is ashamed of her rovincial ways. See ELLISON, ITTY.

Arcadia, an imaginary country in hich Sir Philip Sidney lays the scene his pastoral romance, *The Countess Pembroke's Arcadia* (1590). Basi-is, Prince of Arcadia, warned by n oracle of dubious meaning, retired om his court into a forest where he ilt two lodges, in one of which he ed with his queen, Gyneceia, and s younger daughter Philoclea, while the other his elder daughter Pamela as placed under the care of a clown, ametas.

Archer, Mr., in Thackeray's novel *endennis* (Chapter xxx), a literary hemian who pulls the long bow. e is said to have been drawn from om Hill of the *Monthly Mirror*, who as also the Paul Pry (*q.v.*) in Poole's medy of that name.

Archer, Francis, in *The Beaux tratagem*, a comedy (1707) by George arquhar, a gentleman who has come own in the world and acts as con-dential servant to Aimwell, another roken-down adventurer.

The most successful conception is that of rcher, who pretends to be the valet of his iend the Beau, but carries on adventures his own account. This became one of arrick's most famous parts, and, indeed, e easy volubility of the pretended servant rnishes an admirable opportunity for a ne actor of light comedy.—A. W. WARD, *nglish Dramatic Literature*, vol. 3, p. 485.

Archer, Isabel, heroine of Henry mes's international novel, *The ortrait of a Lady* (1882). A New nglander by birth. She becomes an eiress in old England through the stamentary dispositions of con-ections by marriage, and succes-vely rejects Lord Warburton (be-use she cannot love him and wishes r larger maidenly experiences) and aspar Goodwood, an earnest young ew Englander (because she misses him the romantic element that craves), and finally marries Gilbert Ormonde, a man without rank or fortune but of exquisite taste, and, as it finally turns out, of abandoned morals. See CASAMASSIMA, PRINCESS.

Archimago or **Archimage,** in Spenser's *Faërie Queene*, Books i and ii, an enchanter typifying the principle of evil—in opposition to the Red Cross knight who represents holiness.

By his mighty science he could take
As many forms and shapes in seeming wise
As ever Proteus to himself could make:
Sometime a fowl, sometime a fish in lake,
Now like a fox, now like a dragon fell;
That of himself he oft for fear would quake,
And oft would fly away. Oh, who can tell
The hidden power of herbs, and might of
magic spell? *Faërie Queene*, I, ii, 10.

Assuming the guise of the Red Cross knight he deceived Una; under the guise of a hermit he deceived the knight himself.

Arden, Enoch, hero and title of a narrative poem (1864) by Tennyson. Enoch and Philip, the one a poor sailor lad, the other son of the wealthiest man in an English seacoast village, are playmates in boyhood of little Annie and rivals for her hand in early manhood. Enoch wins her. Shortly after marriage, poverty forces him to go on a long sea voyage. He is shipwrecked on an uninhabited island in the tropics and spends many years in Crusoe-like solitude. Rescued at last by a passing vessel, he returns home to find Annie married to Philip. Unwilling to disturb her happiness he does not reveal his identity until his death.

Enoch Arden is a true hero after the highest conception of a hero. He is as great as King Arthur—by his unconquerable will and by a conscious and deliberate bowing before love and duty.—H. A. TAINE, *English Literature*.

The story of Enoch Arden, as he has enhanced and presented it, is a rich and splendid composite of imagery and illustration. Yet how simple that story is in itself. A sailor who sells fish, breaks his leg, gets dismal, gives up selling fish, goes to sea, is wrecked on a desert island, stays there some years, on his return finds his wife married to a miller, speaks to a landlady on the subject and dies . . . It is true that he acts rightly, that he is very good. But such is human nature that it finds a little tameness in mere morality.—WALTER BAGEHOT, *Wordsworth, Tennyson and Browning* (1864).

Arden, Forest of (Celtic *Ard*, great, and *den*, a wooded valley), the scene of Shakespeare's comedy, *As You Like It*, is generally identified with a forest of that name in Warwickshire. Originally this covered nearly the whole shire, but by the eleventh century wide clearings had been made in it, and only poetical license could then figure the forest as a wood nymph touching Trent with one hand and Severn with the other.

In Shakespeare's day it still contained enough thickets and sylvan retreats to make his Arden a faithful representation. Then as now, however, Shakespeare's fauna and flora were unknown there. Lions did not lash their tails there. To-day the forest has shrunk into a few stretches of woodland but still survives in certain village names: Henley-in-Arden, Weston-in-Arden, etc. Michael Drayton in his *Polyolbion*, xiii, gives a description of the Warwickshire forest which tallies substantially with Shakespeare's Arden. Nevertheless some commentators have held that Arden is the French forest of Ardennes.

Arden, Thomas, of Feversham, chief male character in an anonymous tragedy sometimes ascribed (falsely) to Shakespeare, founded on a real happening thus described in the original title page: *The Lamentable and True Tragedie of M. Arden of Feversham in Kent. Who was most wickedlye murdered, by the meanes of his disloyall and wanton wyfe, who for the love she bare to one Mosbie, hyred two desperate ruffians, Blackwill and Shakbag, to kill him* (1592). The crime happened in 1551. It is fully described in Holinshed's *Chronicle*, which is here closely followed. The first four acts are taken up with successive attempts upon the life of the unsuspecting Arden, who always escapes by some unlooked-for accident until finally stabbed in his own house at the beginning of Act v. The rest of the last act pictures the discovery and condemnation of the murderers. The dramatist makes no attempt to awaken sympathy or pity for Arden, who is painted in a his native avarice, cruelty, stupidit and insensate credulity.

Ardennes, Forest of, the *Arduenn Sylva* of Cæsar and Tacitus. It sti exists, though in shrunken propo tions, in northeast France betwe the Meuse and the Moselle, extendin beyond the French border into Be gium. Lord Byron, in *Childe Harol* describes the English army passin through the forest on their way t the battle of Waterloo.

> And Ardennes waves above them her gree leaves,
> Dewy with Nature's tear-drops, as the pass—
> Grieving, if aught inanimate e'er grieves,
> Over the unreturning brave,—alas!
> Ere evening to be trodden like the grass
> Which *now* beneath them, but *above* sha grow
> In its next verdure, when this fiery mass
> Of living Valour, rolling on the foe
> And burning with high Hope, shall moulde cold and low. *Childe Harold*, iii, 2

Malone and other commentator identify the Forest of Arden in *A You Like It* with Ardennes. Bu Furness holds it evident from the bit of description and the allusion t Robin Hood that Shakespeare mean to keep his audience at home, n matter in whatsoever foreign countr the scene be laid.

Ardennes, Wild Boar of. Se WILD BOAR OF ARDENNES.

Aresby, Captain, in Fanny Burne (Madame D'Arblay's) *Cecilia*, a cap tain in the militia full of affecta tions—"a most petrifying wretch.

Argantes, in Tasso's epic, *Jerus lem Delivered* (1575), one of th fiercest and bravest leaders of th infidel hosts against the Christian standing second to Solyman. He wa finally slain by Rinaldo, and Solyma by Tancred.

Argyle, Archibald, Marquis o nicknamed Gramach (the "i favored"), figures unfavorably Scott's novel, *The Legend of Montros* Outgeneralled by Montrose, his arm was completely routed at Inverloch while he himself incurred contem by watching the battle from th safety of a galley on the loch.

rgyle, John, Duke of (1678–1743), pears in two of Scott's novels, *Rob y* and *The Heart of Midlothian.* has little to do in the first but in second he takes a prominent part he courtier who introduces Jeanie ans to Queen Caroline, a doubly some task because he was in ill or with her majesty owing to his position to the seven measures posed against Edinburgh after Porteous Riot.

Ariel, in Shakespeare's comedy, *e Tempest* (1609), the favorite ssenger of Prospero, an airy and ciful creation who unites in him- the powers of all elemental spirits.

"At one time he appears as a sea elf, mming and careering amid the waves; n as a fire spirit who sets the ship on fire l climbs like licking flame up the mast; n as a spirit of earth, buried for Prospero he frozen veins of the ground. His ruling ure, however, as his name implies, is that a sylph, a spirit of the air."—GERVINUS, *akespeare's Characters.*

Before Prospero's advent on the and, Ariel had been in the service the witch Sycorax, but being too icate for her "earthly and ab- rred commands" he disobeyed her d she confined him in a cloven pine. ospero set him free after twelve ars' imprisonment.

Goethe in *Faust,* Part II, Act i, I, introduces Ariel as the leader the elves in the intermezzo of the *alpurgis Night.*

Ariel, the name which Shelley half ortively applied to himself. Leigh unt justifies the appellation. "If leridge," he says, "is the sweetest our poets, Shelley is at once the ost ethereal and gorgeous, the one o has clothed his thought in drap- es of the most evanescent and most gnificent words and imagery. . . elley . . . might well call him- f Ariel." There is a melancholy erest in the fact that when Shelley rchased the little fishing smack in ich he eventually met his death he amed it *The Ariel.*

Arius (280–336), a priest of the rly Church, the founder of the called Arian heresy, who refused to oscribe to the Nicean creed formulated at the Council at Nice, is the hero of a romance, *Arius the Libyan, an Idyl of the Primitive Church,* by Nathan Chapman Kouns.

Ark, Henry, one of the principal characters in Cooper's novel, *The Red Rover* (1827), lieutenant on the British man-of-war *Dart.* Disguised as a common sailor, under the name of Wilder he ships aboard the pirate craft of the "Red Rover" in order to betray that notorious freebooter to justice.

Armado, Don Adriano de, in Shakespeare's comedy, *Love's Labor's Lost* (1594), a fantastical Spaniard, a braggart and a pedant who supplies the farcical underplot by his wooing of Jaquenetta, a country girl, beloved also by the clown Costard. Costard offers to fight him in his shirt and Armado has to confess that he has no shirt. *The Pedant* in Act v, Sc. i, supplies a famous description of Don Armado:

> His humor is lofty, his discourse peremptory: his tongue filed, his eye ambitious, his gait majestical, and his general behavior vain, ridiculous and thrasonical. . . . He draweth out the thread of his verbosity finer than the staple of his argument.

In him, as in the preposterous Holofernes (*q.v.*) and the pedantic curate Sir Nathaniel, the poet satirizes the euphuistic affectations introduced by John Lyly. But it is going too far to identify Armado with Lyly himself.

Armande, one of the titular "Learned Ladies" in Molière's comedy, *Les Femmes Savantes,* the prototype of the perennial blue stocking. She is differentiated from her mother Philaminte by adding a touch of prudery to her pedantry—feigning to put the pleasures of the mind above those of the senses while allowing us to suspect that her own thoughts dwell unduly and unpleasantly on more material things.

Armida, in Tasso's *Jerusalem Delivered,* a sorceress of the Circe type, daughter of Chariclea, the queen of Damascus, by the plebeian Arbilan. Satan sent her into the camp of God-

frey de Bouillon, where she seduced 50 Crusaders away from the siege of Jerusalem and later Rinaldo (*q.v.*), whom she conducted to a magnificent palace. Here he abandoned himself to a life of sinful luxury until rescued by Carlo and Ubaldo. She followed him but, having lost her power over him, went mad, burned her palace and exiled herself to Egypt. Here she offered to marry any one who would slay Rinaldo. She herself unsuccessfully aimed an arrow at him and then failed in an effort on her own life.

Armstrong, John, hero of Scott's tale, *Death of the Laird's Jock* (1827). He is known as "the Laird's Jock" even after his father's death leaves him the Laird of Mangerton. With his huge two-handed sword he was the unrivalled champion of the Border counties. When he became old and helpless he entrusted the sword to his son, but the English champion Foster won it away in fair combat and "with a cry of indignation, horror and despair" the Laird's Jock threw up his hands and fell dead.

Arnold, hero of Byron's dramatic poem, *The Deformed Transformed*. He is the hunchback son of Bertha, who hates him as he hates himself for his deformity. Weary of life, he is about to kill himself when a demon promises to turn him into any shape that pleases him, provided he will surrender his soul after twenty-four years of earthly experience. Arnold consents; the shades of the heroes of the past are summoned up in succession. Arnold chooses the body of Achilles for temporary tenantship, goes to Rome; joins the besieging army of Bourbon and enters the church of St. Peter's just in time to rescue Olympia. But the proud beauty, to escape being taken captive by him, leaps from the high altar to the pavement. Here the fragment comes to an end.

In this character Byron pictures the agonies that his own spirit had endured from morbid consciousness of the deformity in his feet. In the first line of the first scene Bertha cries, "Out, hunchback!" "I wa born so, mother," returns Arnol In his own *Life*, Moore quotes the lines and contrasts them with a pa sage in Byron's *Memorabilia*, recor ing his horror and humiliation whe his mother, in one of her fits of pa sion, called him "a lame brat." Moore questions "whether tha whole drama was not indebted for it origin to that single recollection." Byron acknowledges his indebted ness to a novel, *The Three Brother* (1803), by Joshua Pickersgill, i which the hero, Arnauld, barters h soul to a demon for leave to inhab for twenty-four years the body o some great and beautiful hero o antiquity. He chooses to be Julian

Arnolphe, in Molière's comedy *L'Ecole des Femmes* (*The School fo Wives*), the representative of jealou middle age, a man of selfish purpos and rigid theories, ever suspicious and ever deceived, who has deter mined to train up a model wife fo himself by keeping her mind unde veloped by learning and unpollute by any knowledge of evil. In Agnes a girl twenty years his junior, h fancies he has discovered the prope material, but she wofully disappoint him in the end. It is a little curiou that both in this play and in its prec ecessor Molière's mind should hav been occupied with the subject o mismated marriages just at th moment when he, a man of near forty, was about to marry a your girl of seventeen. The *Ecole d Maris* was first played in June, 166 the *Ecole des Femmes* at the end 1662. Half-way between, in Febr ary, 1662, he married Armande Bejar See CELIMENE.

Was it Armande Bejart and the way training her to be the best of wives a woman that occupied the mature lover; was the temptation to laugh at himself a jeer away any doubts he might have,— at least the faculty which can subsist ev without genius, of seeing the ludicro aspects in which his own position mig appear to others,—the influence which ke him to this theme? The imagination c scarcely refuse to fancy some such reas for dwelling on such a subject.—OLIPHA AND TRAVER, *Molière.*

Artagnan, Charles de Baatz, Seigur d', the most famous of all the roes of Alexander Dumas. In that eat trilogy of historical romances—*he Three Musketeers, Twenty Years fter*, and *The Vicomte de Bragenne*—his career is traced from the ne of his arrival in Paris, a lean and ngry Gascon stripling, with three owns in his pocket, mounted on a w-boned yellow pony, until his eath as Comte d'Artagnan, Comander of the Musketeers and Mar.al of France. The historical period overed by these novels extends from 25 to 1665.

On his first day in Paris young Artagnan, fired with the ambition enter Louis XIII's famous corps musketeers, contrives to entangle mself in three duels with three ie most dreaded members of that ody, known respectively as Athos, orthos, and Aramis. His pluck, pirit and good humor win their earty friendship. Thereafter all ur, sharing alike in their fortune misfortune, pass through stirring dventures in France and England.

Though Dumas makes d'Artagnan ie central figure of these romances—ie man whose wit and courage and finite resources always turn the tide hen fortune seems to be blackest—e does not appeal to the reader as rongly as his fellows. There is a uch of worldly wisdom, an almost ankee shrewdness—in fine, a Gascon eenness about d'Artagnan which bs him of the hearty sympathy we vish upon the others. They fall to difficulties and are overwhelmed y disaster, and we breathe hard and onder whether they will escape, and ow. We never feel this delightful spense in the case of d'Artagnan. e know that he is always sure to me out on top. He bears a charmed e. His author will not let him fall fail. He can dispense with our mpathy.

Dumas's character is drawn largely from e genuine memoirs of Charles de Batzstlemore (1623–1673), who assumed the me d'Artagnan (his mother was a Montesieu-d'Artagnan) when at the age of 17 he out for Paris with a letter of introduction to Troisvilles, Commandant of the Musketeer Guard. He was warmly welcomed to Paris by his fellow countryman, Isaac de Portau, who had changed his name to Porthos, and through him made the acquaintance of the guardsmen who called themselves Athos and Aramis. On the very day of his enlistment he with his three companions fought and overcame four of Cardinal Richelieu's hirelings, whereupon Louis XIII gave the boy a special audience and presented him with fifty ducats and a cadet's commission. From then his advance was rapid. He retained Louis's friendship and gained that of Cardinal Mazarin. He married Mme. de Sainte Croix, widow of M. de Dumas, and fell as field marshal at the siege of Maastricht in the Low Countries in 1673.

Artaxaminous, in *Bombastes Furioso* (1810), a burlesque tragic opera by William B. Rhodes, the King of Utopia, married to Griskinissa whom he would divorce. See BOMBASTES.

Artegal, Sir (spelled Arthegal in the first three books), the impersonation of justice in Spenser's *Faërie Queene*. Son of Prince Gorlois of Cornwall, he marries Britomart (*q.v.*) in Book iii; but his career as an avenger and promoter of justice takes up all of Book v. In Canto i he delivers a Solomon-like decision concerning the ownership of a woman. In Canto ii he destroys the corrupt practices of bribery and toll. In Canto iii he exposes Braggadachio and his follower Trompart. In Canto iv he gave judgment as to the ownership of a chest of money found at sea. In Canto v he fell into the hands of Radigund, Queen of the Amazons, was released by Britomart in Canto vi, who killed Radigund in Canto vii. His last and greatest feat was the deliverance of Irena (Ireland) from Grantorto (great wrong) whom he slew in Canto xii, an obvious allusion to Desmond's rebellion in 1580. The character of Artegal is meant to represent Spenser's friend, Lord Grey, of Wilton, who was sent (1580) to Ireland as lord lieutenant with the poet as his secretary.

Artful Dodger. See DAWKINS, JOHN.

Arthur, King, the national hero of England, is the chief figure in Tennyson's *Idylls of the King*. In outline Tennyson follows the Arthurian romances as collated and harmonized by Sir Thomas Malory's *Morte*

d'Arthur. But he makes some vital changes, notably in his characterization of Arthur. Malory indeed had dowered him with every virtue save one. He dared not so far antagonize the early historians and romances as to give him a stainless chastity. Tennyson does this and so eliminates the curse, the crucial element in the tragedy, and destroys its most appalling and at the same time most telling feature. It was Arthur's own sin of incest with his half-sister Margeuse (*q.v.*) that brought about the downfall of all his hopes and the destruction of the Round Table through its own impish issue, the treacherous Mordred.

In Tennyson's hands Arthur appears not only as the perfect ruler, the suppressor of anarchy, but also as—

> The great and gentle lord
> Who was as is the conscience of a saint
> Among his warring senses, to his knights.

When the subtle and malignant Vivien attempts to sneer at the king's blind confidence in Guinevere, Merlin cries out:

> Oh true and tender! Oh my liege and king!
> O selfless man and stainless gentleman!

Guinevere herself has no word of blame for the husband she has betrayed save only that he is blameless.

> He is all fault that has no fault at all.
> *Elaine.*

But in the poem which bears her name she laments too late that she had refused to understand him.

> I thought I could not breathe in that fine air.

In the same poem Arthur explains his purpose in organizing the Round Table and tells the repentant Geneviere how his enterprise had succeeded until her guilt and its consequences in the feud with Lancelot had brought in confusion and civil war and the invasion of the Saxon foe.

To any one knowing his Maleore, knowing that Arthur's own sin was the cause of the breaking up of the Round Table, and Guinevere's the means only through which that cause worked itself out—having felt Arthur's almost purposed refusal to see what was going on under his own eyes between his queen and Lancelot, so as to save a quarrel with his best knight, till it was forced on him; having watched with what a sense of relief as it were Arthur waited for his wife to be burnt on her second accusal—then for one so primed to come on Tennyson's representation of the king in perfect words, with tenderest pathos, rehearsing to his prostrate queen his own nobleness and her disgrace; the revulsion of feeling was too great; one was forced to say to the Flower of Kings, "if you really did this you were the Pecksniff of the period."—F. J. Furnival.

Ascapart or **Ascupart,** in Drayton's *Polyolbion*, a giant thirty feet high who lifted up Sir Bevis, his wife Josian, his sword Morglay, and his steed Arundel and carried all of them away under his arm. Sir Bevis afterwards made Ascapart his slave to run beside his horse:

> Each man as Ascapart of strength to toss
> For quoits both Temple Bar and Charing Cross.

Ase, in Henrik Ibsen's drama *Peer Gynt* (1867), the mother of the titular hero. "This poem," said Ibsen, "contains much that has its origin in the circumstances of my own youth. My own mother—with the necessary exaggeration—served as the model for Ase." Her death forms a striking episode in Act iii.

Ashburton, Mary, heroine of Longfellow's romance of travel, *Hyperion* (1839), a young Englishwoman whom Paul Flemming meets when touring Europe in order to forget a domestic bereavement and with whom he falls in love. Though she esteems him, she rejects him, for she does not love him. The above outlines fit the story of Longfellow's courtship of Miss Fanny Ashburton, save that she was an American, from Boston. He met her in Switzerland four years after the death of his first wife. He was thirty-two; she was not yet twenty. She refused him, and he wrote *Hyperion* in the hope of winning her. He succeeded, although at first Miss Appleton was ill-pleased at thus becoming a centre of public attention. The marriage took place July 16, 1843. In a letter to Ferdinand Freli-

ath, November 24 of that year, ngfellow, after complaining of his es, continues, "But nevertheless, es or no eyes, engaged I was and arried I am. I could see clearly ough for that—married to the ry Mary Ashburton, whose name as Fanny Appleton and is Fanny ngfellow."

Ashton, Colonel Sholto Douglas, in cott's novel, *The Bride of Lammermoor*, the elder brother of Lucy. hough he loves her, he bitterly sents her engagement to the Master Ravenswood, is cruel to her, and penly insults her betrothed.

Ashton, Henry, Lucy's younger rother, a spoiled boy who unwitngly adds to his sister's unhappiness.

Ashton, Lucy, the titular "Bride of ammermoor," Sir William's daughr, gentle, pliant and timid, easily ontrolled by the will of others. Betayed into loving Ravenswood by ne temporizing schemes of her father, ne is "exasperated to frenzy by a ng tract of unremitting persecution rom her mother," at whose imperious vill she throws over her betrothed and narries Frank Hayston, Laird of Bucklaw. Then the weak mind is roken and the animal stands at bay ke a wild cat and breaks the toils hat enmesh her, and Lucy dies a naiden in the bridal chamber, but ot before, in a paroxysm of insane ury, she has stabbed and dangerusly wounded the bridegroom.

Ashton, Sir William, Lucy's father. parvenu who has risen to political nportance during the great civil vars, he has established his own forunes on the ruins of the Ravenswood amily. His temporizing policy with egard to Ravenswood and his aughter prepares the way for the ragedy of her marriage to another.

Ashton, Lady, wife of Sir William. In the haughtiness of a firmer character, higher birth, and more decided views of aggrandizement, the dy looked with some contempt on er husband," but was willing to join any scheme that might advance ne family fortunes. She hated avenswood and scrupled at no means whereby she might shake her daughter's faith in his loyalty.

Aslauga, in La Motte Fougue's romance, *Aslauga's Knight* (1814), a spirit chosen by the knight Froda in preference to any earthly love. She appears to him in important moments in his career, and he dies fancying himself clasped in her arms and shrouded in her wonderful hair.

Asmodeus, the hell-born hero of de Sage's satirical romance, *Le Diable Boiteux*, translated into English by Smollet under the title, *The Devil on Two Sticks*. He expressly identifies himself with the Roman Cupid but is infinitely more cunning and bewildering. In one of the best known scenes of the book Asmodeus flies at night with Don Cleofas to the steeple of St. Salvador and, waving his hand, unroofs all the houses in the city, laying bare their interiors and exposing the various occupations of the inhabitants. See also vol. II.

Astarte, in Byron's tragedy, *Manfred*, a spirit in female form who intermittently visits the hero in his mountain solitude and always leaves him prostrated with grief. She is vaguely typical of remorse for some terrible sin of his past life wherein she has been an unwilling partner, but had singly paid the penalty. Murder? Incest?—these seem at least to be the Byronic implications. Lady Byron, according to Mrs. Stowe, read into them a confession of his guilty relations with Mrs. Augusta Leigh.

> We think of Astarte as young, beautiful, innocent,—guilty, lost, murdered, pardoned; but still, in her permitted visit to earth, speaking in a voice of sorrow and with a countenance yet pale with mortal trouble. We had but a glimpse of her in her beauty and innocence, but at last she rises before us in all the mortal silence of a ghost, with fixed, glazed and passionless eyes, revealing death, judgment and eternity.—JOHN WILSON.

Astrea (Fr. *Astrée*), heroine of a once famous romance, *L'Astrée* (two volumes, 1609–1619), by Honoré d'Urfé. The period is the fourth century. The scene is the author's native province, Foreste, in France. Astrea is a beautiful shepherdess in

love with Celadon, who loves her, but her jealous suspicions are awakened by evil-minded rivals. Hence a succession of evils. Celadon, attempting suicide, is saved by the Princess Galatea, who carries him to her court. The maiden's grief at his disappearance worries her parents into the grave. Astrea, all unwitting, falls in with Celadon disguised as a Druidess, becomes his companion but abandons him when she discovers the deception. Again Celadon attempts suicide—this time in the Fountain of Truth which is fatal only to liars and hypocrites. Astrea accepts the test when he survives, begs forgiveness for her doubts, and a reconciliation makes everybody happy.

Astrophel, the name which Sir Philip Sidney assumed for himself in writing the love sonnets to Stella, *i.e.*, Lady Penelope Rich (see STELLA). The process by which he evolved the name is a curious one. Having abridged Philip Sidney to Phil. Sid., he anagrammatized it into Philisides. Refining still further, he translated Sid. (the abridgment of *Sidus*, Latin for " Star ") into Astron (Greek for star), and treating Phil. as if it were abbreviated from Philos, " loved," he constructed for himself another pseudonym, the poetical Astrophil, *i.e.*, " beloved by a star," or, if you prefer, " love star "—" star of love." Lady Rich being the bright particular star when he worshipped and whose love he craved, he designated her, in conformity with his own assumed name, Stella. (See *Atlantic Monthly*, November, 1858, vol. 2, p. 676.) Hence Philip Sidney was the lover or the beloved of a star, or both, while Penelope Rich was the star.

Astynome. See CHRISEIS.

Atala, heroine of a romance, *Atala, or the Loves of Two Savages in the Desert* (1801), by Francois Réné de Chateaubriand. The scene is laid in North America. Atala is a maiden of the Natchez tribe, European on her father's side and a Christian. She falls in love with Chactas, a young Indian captive, liberates him and flies with him into the wilderness. After weeks of wandering through forest and prairie the couple reach a missionary station. Atala had been vowed to celibacy by her mother. When she finds herself on the verge of yielding to passion she poisons herself and dies.

Atalantis, The New, an imaginary island described in a romance by Mrs. de la Rivière Manly, *Secret Memoirs and Manners of Several Persons of Quality of Both Sexes from the New Atlantis, an Island in the Mediterranean* (1617). The New Atalantis is really England and the book is a scandalous chronicle of crimes ascribed to the Whig statesmen and other public characters who helped to bring about the Revolution of 1688.

Ataliba, in the drama *Pizarro*, attributed to R. B. Sheridan, the name given to the historical Atahualpa, an Indian chief from Ecuador who invaded Peru but was defeated and slain (November 16, 1532) by the Incas and their ally Pizarro.

Atar Gul, hero of a romance of that name by Eugene Sue, a negro domestic in one of the French West Indies, who has the esteem and confidence of his master and the entire neighborhood, yet pursues for years a deliberate plan to destroy the family he serves. When his plans have all succeeded he tortures the deathbed of his master, a hopeless paralytic, by revealing the truth, and gloating over the impotent wrath and horror of the man who had loved and trusted him. After the master's death Atar Gul is awarded the Monthyon prize for virtue in recognition of his supposed devotion and self-sacrifice. There may be a finishing touch of cynicism in the man's very name which, in Persian, means Ottar of Roses (*cf.* Byron):

> She snatched the urn wherein was mixed
> The Persian Atar-gul's perfume.
> *Bride of Abydos*, Canto i, x.

Athalie, heroine of a tragedy (1691) of that name by Racine, founded upon the Old Testament story of Athaliah (2 Kings xi; 2 Chronicles xxii, xxiii) who dreamed that she was

abbed by a child robed in priestly estment; she recognized its linea- nents in Joash, the only surviving ember of a royal line, and thence- orth bent all her energies to accom- lish his ruin. He escaped through ie devotion of his followers and ventually mounted the throne of his ncestors.

Athelstane, thane of Coningsburgh, n Scott's romance, *Ivanhoe*, is the ival of the titular hero for the affec- ions of Rowena. She prefers Ivan- oe, but his father and her guardian, Cedric, favors Athelstane, as legiti- nate heir to the Saxon monarchy hich Cedric is plotting to restore. thelstane, though vain of his escent, "stout of heart and strong f person," is so "slow, irresolute, rocrastinating and unenterprising" hat he has earned the nickname of the unready." He has no stomach or plots that entail hurried journeys nd indigestions.

Athens, Maid of, title and subject f a lyric by Lord Byron. It was ddressed to Theresa Macri, the ldest of three daughters of a Greek ady, Theodora Macri, with whom Byron and Hobhouse lodged during he ten weeks they spent in Athens, 809–1810. Byron wooed her in Greek fashion, giving himself a vound across his breast with a dagger n order to attest his sincerity. Teresa, it has been said, received the ttention as her due and failed to be mpressed. On the other hand, her laughter, Madame Caroline Black, n some letters recently discovered by Cambourogen, librarian of the Athens ibrary, asserts that the "Maid" was onestly *éprise*, and that until her ater days she had dreams of the poet ppearing to her to upbraid her for iving herself in marriage to another. Madame Black adds that Byron vrote to Teresa when he embarked at Missolonghi and that she was on the oint of making a journey thither to onsecrate her old-time adorer to the ause of Greece when the end came. See DUDU.

Athos, in Alexander Dumas' his- orical romances, *The Three Guards- men*, *Twenty Years After*, and *The Vicomte de Bragelonne*, was one of the trio of guardsmen with whom d'Artagnan affiliates himself on his arrival in Paris. A gallant and chival- ric figure, he bears with him all the languor and the mystery of some secret sorrow. He hates women and loves the winecup, yet is ever a gentle- man in his conduct towards both. In real life Athos was the *nom de guerre* of Armand de Sillegue, member of an ancient family which has given many a notable fighting man to French history. The real Athos was slain in a duel.

Atkins, Tommy, a nickname for the English soldier, which has been popularized by the London music halls, and especially by Kipling in his *Barrack-room Ballads*. One ex- planation states that the name was first found in a model roster issued by the War Office for the guidance of company sergeants in making out their returns, that in a certain ran- dom set of names the necessity of an alphabetical arrangement was exhib- ited by placing there Richard Roe and John Dow, soldiers, in the initial order of surnames. The first of these model entries being "Atkins, Thomas," it was not long before Thomas Atkins was picked to repre- sent the model soldier.

> Mr. Kipling, in his capacity of interpreter, and by means of his *Barrack-room Ballads*, made the nation appreciate and understand its soldiers infinitely better than they had ever done before. Indeed, it is not too much to say that by means of this process of interpretation he changed the attitude of the nation. But though many thousands of people read how—
>
> "It's Tommy this an' Tommy that, an' 'chuck him out, the brute;'
> But it's 'saviour of his country' when the guns begin to shoot,"
>
> the change was for the most part wrought indirectly. When you let fly into a whole heap of balls, all are moved and affected, though only one or two feel the impact direct. It is enough if the poet touches those who can influence the rest.

Atossa, in Pope's *Moral Essays*, Epistle ii, a satirical portrait some- times identified with Sarah, Duchess of Marlborough, but more probably meant for the Duchess of Bucking-

ham. Both these ladies were great friends of Lady Mary Wortley Montagu, who in the same poem figures as Sappho. The original Atossa of classic fame was a daughter of Cyrus and the queen successively of Cambyses and Darius Hystaspis. By the latter she became the mother of Xerxes. Herodotus speaks of her as a follower of Sappho.

But what are these to great Atossa's mind?
Scarce once herself, by turns all womankind.
POPE, *Moral Essays*, Ep. ii.

Atticus, an epithet applied by the Latins to a person distinguished for wit, eloquence or learning—from Attica, the seat of Greek culture. Hence Pope borrowed the name in his savage attack upon Addison later incorporated into the *Epistle to Dr. Arbuthnot* (1735). The portrait ends with the couplet which Dr. Quincey has attacked as being intrinsically illogical:

Who but must laugh if such a man there be?
Who would not weep if Atticus were he?

Hazlitt considers the whole passage to be "the finest piece of personal satire in Pope." Macaulay praises "the brilliant and energetic lines which everybody knows by heart or ought to know by heart" but complains of their injustice. He concedes that one charge is probably not without foundation:

Addison was, we are inclined to believe, too fond of presiding over a circle of humble friends. Of the other imputations which these famous lines are intended to convey, scarcely one has ever been proved to be just, and some are certainly false. That Addison was not in the habit of "damning with faint praise" appears from innumerable passages in his writings, and from none more than from those in which he mentions Pope. And it is not merely unjust, but ridiculous, to describe a man who made the fortune of almost every one of his intimate friends, as "so obliging that he ne'er obliged."

See also COURTHOPE, *Life of Pope*, Chapter viii.

Aubert, Therese, heroine and title of a historical romance (1819) by Charles Nodier. Her lover is a sympathizer with the Royalists during the French Revolution. He disguises himself in female attire and is befriended by Therese, who for time is ignorant of his sex.

Auburn, Sweet, the scene of Goldsmith's poem, *The Deserted Village*. It is not to be found on the map. There is indeed an Auburn in Wiltshire but it is not Goldsmith's. Macaulay complains that Auburn is an English village in its prosperity, but an Irish in its decay, and that by thus confusing the rural life of the two countries the poet had been so untrue to fact as to injure his poem as a work of art. Goldsmith claimed to have taken "all possible pains" to be certain of his facts, declaring that his account of the village's decline is based upon personal observation of conditions in England "for these four or five years back." But there is no doubt that, perhaps unconsciously, he drew upon his memories of his own native village of Lissoy, in Ireland, and wove them into his descriptions of an imaginary English town.

Auchester, Charles, in Elizabeth Sara Sheppard's novel of that name (1853), a brilliant young Jew who from earliest childhood finds his greatest delight in hearing and studying music and pouring out his soul in melody. When introduced he is a child in an old English town living quietly with his mother and sister. Going to the Cecilia school in Germany to carry on his studies he falls under the influence of a musical genius, Seraphael, who is drawn from Mendelssohn, and a great singer, Clara Bennette, who is probably meant for Jenny Lind. The novel was originally published under the punning pseudonym of E. Berger.

Audley, Lady, heroine of a novel *Lady Audley's Secret* (1862), by Mary Elizabeth Braddon, a golden-haired murderess who is driven to crime in order to protect her honor and suffers agonies of repentance in consequence. See FLOYD, AURORA.

Audrey, a reduced form of Ethelfritha or Etheldrida, as in St. Audrey from whose name comes also the word "tawdrey." In Shakespeare's

medy *As You Like It* this is the me of an awkward and simple-nded country girl whom Touch-one wins away from William. "A tle thing but mine own" is Touch-one's description of her.

Augusta, a title given by the omans to London (Londinium ugusta) and to other cities in honor the Emperor Augustus. London not infrequently thus referred to y the poets of the seventeenth and ghteenth centuries.

ose to the walls which fair Augusta bind.
DRYDEN, *MacFlecknoe*, l, 64.

In his opera *Albion and Albinus* 685) Dryden introduces Augusta pon the stage as a personification London.

Augusta, whom Byron addresses in *tanzas to Augusta* and *Epistle to ugusta* (1816), is his half-sister, the lonorable Augusta Byron (1783–851), daughter of Captain John yron by his first wife, Amelia)'Arey, Baroness Conyers. Augusta arried (1807) her first cousin, olonel George Leigh. There are umerous references to this Byron's nly sister scattered through *Childe Harold* and others of his longer oems. In fact she was the good enius of his life. The sentiment with hich she inspired him was probably he purest and most ennobling he ver felt, despite the fact that Byron's ife, through the medium of Mrs. towe, and, more recently, Byron's randson, the Earl of Lovelace, have ought to cast suspicion on it. In *Cain* and in *Manfred* these ill-advised elatives misread allusions to incest s veiled poetical confessions of actual rime.

Augustina, the heroine of the his-oric siege of Saragossa as Joseph alafox was its hero. That Spanish ity was invested (June 15, 1808) by he French army during the Pen-nsular war, and, after extraordinary eroism on both sides, surrendered ith all the honors of war on Feb-ıary 20, 1809.

Augustina, a mere girl, was a eddler of cool drinks in the beleag-uered city. From beginning to the end she was ever in the heat of the conflict, her courage and resource heartening the defenders in the darkest hours of those bloody months. She won the name of La Artillera from having snatched the match from the hands of a dying gunner and discharged the piece at the besiegers. She died in Cuerta, Spain, in 1857 at a very advanced age. It was Byron who gave her the name of the Maid of Saragossa. When he was in Seville in July–August, 1809, he used to see her as she walked daily on the prado wearing the medals and orders decreed to her by the junta. In the stanzas dedicated to her in *Childe Harold* he adds a touch of fanciful romance to her story by making the slain gunner her lover:

Ye who shall marvel when you hear her tale,
Oh, had you known her in her softer hour,
Marked her black eye that mocks her coal-black veil.
Heard her light, lively tones in lady's bower,
Seen her long locks that foil the painter's power,
Her fairy form, with more than female grace,
Scarce would you deem that Saragossa's tower
Beheld her smile in Danger's Gorgon face,
Thin the closed ranks and lead in Glory's fearful chase.

Her lover sinks—she sheds no ill-timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she leads the sallying host;
Who can appease her like a lover's ghost?
Who can avenge so well a leader's fall?
What maid retrieve when man's flushed hope is lost?
Who hang so fiercely on the flying Gaul?
Foiled by a woman's hand, before a battered wall? *Canto i.*

Auld Ane, a provincial name for the devil in Scotland and in northern England, indicating that he can only appear in the shape of an old man, especially if taken in connection with other nicknames for the same personage: Auld Clootie (probably an allusion to his cloven feet), Auld Hangie, Auld Hornie (from his horns), Auld Nick.

O thou, whatever title suit thee,
Auld Hornie, Satan, Nick, or Clootie
Hear me, Auld Hangie, for a wee,
And let poor damned bodies be.
BURNS.

Auld Reekie, a nickname for Edinburgh, an allusion either to its smoky appearance as seen from a distance or the filth of its streets revealed by a nearer inspection. It is fair to add that the designation is ill-desired to-day. But in 1850 the *London Review* complained that the quarter of the city to which it was most applicable "presents, even to this day, the spectacle of the most flagrant violation of the most elementary rules for the preservation of public health and the maintenance of domestic decency."

Aunt, Mr. F's, in Charles Dickens's novel, *Little Dorritt*, "an amazing little old woman with a face like a staring wooden doll, too cheap for expression, and a stiff yellow wig, pushed unevenly on the top of her head." She was characterized by extreme severity and grim taciturnity, sometimes interrupted by a propensity to offer remarks in a deep, warning voice traceable to no association of ideas." Among the most famous of these irrelevant remarks is the one she flung at her particular detestation, Arthur Clennam: "There's milestones on the Dover Road." A further remarkable thing about her was that she "had no name but Mr. F's aunt." She was sometimes alluded to as Flora's Legacy, because Flora had inherited her from her late husband.

Ausonia, a poetical name for Italy from the Ausones or Ausonii who were early settlers on the western coast of what was later Campania.

The soft Ausonia's monumental reign.
CAMPBELL, *Gertrude of Wyoming*, ii, 25.

Autocrat of the Breakfast Table, the hero of a book of that name (1857–58) by O. W. Holmes, so called because he monopolizes the conversation at a Boston boarding house. The epigraph on the title page, "Every man his own Boswell," favors the popular idea that Dr. Holmes was chronicling his own imaginary conversations. The successors, respectively, *The Professor* and *The Poet at the Breakfast Table* (1859 and 1872), carry on the same or a very simila personality under different mask though in the latter book the mai speaker is not "The Poet" but "Th Master," a title derived from h degree as Master of Arts, but als appropriate on account of the air c authority with which he lays dow the law.

Autolycus, in Shakespeare's com edy, *The Winter's Tale*, a travel ling pedler, and incidentally a thief self-described as "a snapper up o unconsidered trifles" (Act iv, Sc. 3) who feels, and half persuades hi hearers, that there is nothing crimina in his rogueries, for heaven is hi accomplice:—"If I had a mind to b honest, I see Fortune would not suffe me; she drops booties into m mouth." Shakespeare took the nam from the master thief of classical an tiquity, the son of Hermes (Mercury and Chione. Thus his rogue said "My father named me Autolycus who was littered under Mercury."

That, at the close of his dramatic life after all the trouble he had passed through Shakespeare had yet the youngness of hear to bubble out into this merry rogue, th incarnation of fun and rascality, and le him sail off successful and unharmed, i wonderful.—F. J. FURNIVAL.

Automathes, hero of one of th many imitations that followed in th wake of *Robinson Crusoe*, a philo sophical fiction (1745) by John Kirby entitled: *The Capacity and Exten of the Human Understanding, ex emplified in the extraordinary case o Automathes, a young nobleman, wh was accidentally left in his infanc upon a desolate island, and continue nineteen years in that solitary stat separate from all human society.*

Automathes, son of a shipwrecke exile living alone from infancy on desert island, grows to manhood, self-taught though speechless philoso pher. The author was indebted no only to Defoe's masterpiece but als to the Arabian romance, *Hai Ebe Yokhdan*, which he might have rea in the Latin version of Pocock.

Avenel, Lady Alice, in Scott historical romance, *The Monaster*

idow of Walter, Baron of Avenel, d mother of Mary, who eventually arries Halbert Glendenning. Mary described as by nature " mild, pen- ve and contemplative." In *The bbot* she reappears as the Lady of venel who finds the family castle o gloomy in her husband's many bsences that she welcomes with ffusion the advent of her spirited age, Roland Græme.

Avisa, the subject of a series of oems, *Willobie and his Avisa, or the rue Picture of a Modest Maid and f a Chaste and Constant Wife*, which as first published in 1594 and re- rinted in 1880 by Rev. A. B. Grosart. he is described as a young woman of owly origin, of delicate beauty, and onstant both as a maiden and a wife gainst the attacks of many lovers of igh degree. At last came Henry Willobie, the reputed author of the oems, who applied for assistance " unto his familiar friend W. S. who ot long before had tried the courtesy f the like passion and was now newly ecovered of the like infection." The ontext shows that W. S. not only as prominent as a love poet but hat he was connected, probably as n actor, with the stage. Hence the nference that W. S. was no less a erson than William Shakespeare.

At last a perfect copy of the much-discussed *Avisa* has been discovered; at last t has been very carefully and exhaustively edited by one of the most learned of our Elizabethan critics, with the careful collation of all collateral and illustrative literature; and the result is that some one, we know not who, being in love with the hostess of a country tavern, appealed to Shakespeare for assistance in prosecuting his suit, and that Shakespeare teased and bantered him in humorous malice. This is interesting, and the record of it is valuable; but it brings us so near to the person of the great poet, and at the same time reveals to us so extremely little of his nature, that we are almost like the boy in Mr. Sala's novel who was so much hurt by the pennies which the lady threw in his face that he forebore to thank her.—*Saturday Review*, April 3, 1880.

Axel, in Daudet's *Kings in Exile* 1880), is a thinly disguised portrait f the Prince of Orange.

Ayesha, heroine of an Oriental omance, *Ayesha, the Maid of Kars* (1834), by James Morier. She is the reputed daughter of a rich old Turk in Kars. Lord Ormond, a young travelling Englishman, sees and falls in love with her. His efforts to gain acquaintance lead to his imprisonment. He escapes to the stronghold of Cara Bey, a noted robber. The latter is himself fired with unholy passion by Ormond's description of Ayesha's charms. He casts the Englishman into an oubliette, makes a midnight foray upon Kars and carries off the maiden. Meanwhile Ormond has succeeded in communicating with the Russian commander on the neighboring frontier. The commander surprises the castle, captures Cara Bey and his gang, and releases Ormond and Ayesha. The latter turns out to be a daughter of Sir Edward Wortley, is converted to Christianity, and marries Ormond.

Aylmer, Rose, subject and title of an eight-lined poem by Walter Savage Landor (1800) which seems destined to outlive all his other works in prose or verse. Rose Whitworth Aylmer was an English maiden whom Landor had known in his youth and who died at Calcutta in her twentieth year on March 2, 1800. In 1909 the stanzas were engraved upon her tomb through the intervention of Lady Graves Sawle, whose mother was Rose Aylmer's half-sister.

Aymer, prior of Jorvaulx Abbey in Scott's romance, *Ivanhoe*, " a free and jovial priest who loves the wine-cup and the bugle-horn better than bell and book." It was his denunciation of Rebecca as " a witch of Endor " that led the Grand Master to deal with her "as the Christian law and our own high office warrant."

Azo, in Lord Byron's narrative poem, *Parisina* (1816), the wronged husband of the titular heroine. He wreaks a terrible vengeance upon the lady and her paramour (see PARISINA). Byron found the story in Gibbon's *Antiquities of the House of Brunswick*, where it is told of Nicholas III, Marquis of Este. " The name of Azo," he says, " is substituted for Nicholas as more metrical."

B

B. Under the title and initial of "Mr. B." and under that alone (the novel being composed in a series of imaginary letters) the reader is made acquainted with the chief male character in Richardson's *Pamela, or Virtue Rewarded* (1740). The heroine is a servant girl in his family whom he pursues dishonorably. She indignantly rejects him and leaves the house. Mr. B. follows her; passion is transformed into love; he overlooks the difference of station and marries her. Fielding in his novel *Joseph Andrews* (1742), originally begun as a burlesque of *Pamela*, suggests a solution of the mysterious initial by supplying Mr. B. with a sister, Lady Booby. It may be noted that in some later editions of *Pamela* an endeavor has been made to neutralize this outrage by revealing "Mr. B." as Mr. Boothby.

Bab, Lady, in Rev. J. Townley's farce, *High Life below Stairs* (1763), a maid-servant, who, following the custom of the servants' quarters, adopts and is known by the name of her mistress. She is addressed as "your ladyship," affects aristocratic airs, reads only one book "which is Shikspur," and anticipates Mrs. Malaprop by such verbal felicities as "downright hottenpots" applied behind their backs to gentlemen who call upon her mistress.

Baba, in Byron's *Don Juan*, the chief eunuch at the court of Sultana Guebeyas.

Babbie, in J. M. Barrie's novel, *The Little Minister* (1896), the name assumed by the wilful and winsome heroine when she disguises herself as a gypsy woman. She wishes to escape from her betrothed, Lord Rintoul, and almost before she knows it finds herself caught by Gavin Dishart, the exemplary "Little Minister" of Thrums, who himself falls an easy victim to her brilliant and unconventional ways.

Babley, Richard, in Dickens' *David Copperfield*, a harmless lunatic generally called Mr. Dick. See DICK.

Baboon (*i.e.*, **Bourbon**), **Lewis,** in Arbuthnot's political satire, *The History of John Bull* (1712), a caricature of Louis XIV and hence, by extension, of the French people, as John Bull is of the English. He is thus described by his creator:

> Sometimes you would see this Lewis Baboon behind his counter selling broadcloth, sometimes measuring linen; next day he would be dealing in mercery ware; high heads, ribbons, gloves, fans and lace he understood to a nicety; nay, he would descend to the selling of tapes, garters and shoe-buckles. When shop was shut up, he would go about the neighborhood, and earn half a crown by teaching the young men and maidens to dance. By these means he had acquired immense riches, which he used to squander away at backsword, quarter-staff and cudgel play, in which he took great pleasure.

Backbite, Sir Benjamin, in Sheridan's comedy, *The School for Scandal* (1777), a jealous, conceited, cynical and censorious gentleman, a would-be poet and wit, highly esteemed as such among the foolish who consorted with him, but publishing nothing, because as he pretended "'twas very vulgar to print," and, moreover, he found that he could obtain a wider circulation "by giving copies in confidence to friends."

Bacon, Roger (1214–1292), a mediæval English monk and experimenter in natural science who, like other pioneers in the middle ages, was reputed to be a magician and as such has passed into popular folklore. His feats were commemorated in a pamphlet entitled *The Famous Historie of Frier Bacon, containing the wonderful things that he did in his Life, also the Manner of his Death, with the Lives and Deaths of the Two Conjurors, Bungye and Vandermast*, and they form the comic element in Robert Greene's comedy, *Friar Bacon and Friar Bungay* (1594).

> The play is worth editing; it is Greene's masterpiece, and the masterpiece of one who was an early rival of Shakespeare must be interesting. There is an interest in its treatment of the story of Bacon, the great student degraded by popular superstition to the level of a vulgar conjurer, and raised again by the imagination of a poet to be

e friend of kings and the prophet of great-ss for his country. There is a charm, oreover, in the genuinely English atmos-ere which Greene contrives to throw over s piece—in the Suffolk meads and in the hools and streets of Oxford, in the English dward and the "fair maid of Fressingfield." *Saturday Review.*

Badebec, in Rabelais' comic ro-ance, *Pantagruel*, ii, 2 (1533), the ife of Gargantua and the mother of antagruel, who died in giving him irth—no great marvel when it is ecorded that he came into the world ccompanied by 81 sellers of salt, ach leading a mule by a halter, 9 romedaries laden with ham and moked tongues; 7 camels, laden with els, and 25 wagons full of leeks, arlic, onions and shallots.

Badger, Bayham, in Dickens's ovel, *Bleak House* (1853), a physi-ian at Chelsea under whom Richard Carstone pursues his medical studies. He is described as a pink, fresh-faced, risp-looking gentleman with a weak oice, white teeth, light hair and urprised eyes. Proud of being Mrs. Badger's "third," he is continually ragging in allusions to her first and econd husbands, Captain Swosser nd Professor Dingo.

Badman, Mr., the titular hero of ohn Bunyan's allegorical tale, *The Life and Death of Mr. Badman.* As Badman is the very opposite of Christian in the *Pilgrim's Progress*, so is path leads to hell and not to heaven.

Bagarag, Shibli, in George Mere-ith's oriental fantasy, *The Shaving f Shagpat*, a whimsical youth who, fter many remarkable adventures, ecomes a barber and shaves Shagpat.

Bagot, William, in Du Maurier's *Trilby*. See BILLEE, LITTLE.

Bagstock, Major Joe, in Dickens's *Dombey and Son* (1846), a retired ilitary officer, blue-faced, red-nosed nd apoplectic, who cherishes a partly oncealed passion for Miss Tox and consequent jealousy of Mr. Dom-ey. He is fond of alluding to him-elf by affectionate diminutives and icknames: "Old J. B.," "Old Joe," Rough and Tough Old Joe," etc.

Bailey, Tom, hero of the *Story of a Bad Boy*, by Thomas Bailey Aldrich (1869), which is largely autobiographical. Tom is only comparatively a bad boy and his badness is thrown into comic relief by the puritanic austerity of the quaint New England town where he lived whose "inhabitants were, many of them, pure Christians every day of the seven except the seventh." This town, called Rivermouth in the story, is evidently Portsmouth, N. H.

Baillie, Gabriel, in Scott's novel, *Guy Mannering* (1815), the nephew of Meg Merrilies, known among the gypsies as Gabriel Faa, and among his own people in Liddesdale as Tod Gabbie or Hunter Gabbie. Pressed into naval service under Captain Pritchard in the *Shark*, he deserted in order to warn Dirk Hatteraick of the *Shark's* approach. It was he who, under the compelling influence of his Aunt Meg, gave conclusive testimony as to the identity of Vanbeest Brown with the missing heir of Mannering.

Bajazet, surnamed The Thunderbolt (in Rowe's tragedy, *Tamerlane*, 1702), the Sultan of Turkey, fierce, reckless, indomitable, who is captured by Tamerlane (*q.v.*).

Balaam, Sir, in Pope's *Moral Essays*, iii. A "citizen of sober fame" and a "plain good man" so long as he remained in obscurity, he was ruined by becoming wealthy, a knight and a courtier. Finally, accepting a bribe from France, he was hanged for treason. The character has never been identified.

Balafré, Le (the Man with a Scar), the nickname in real life of Henry, son of the second Duke of Guise, whose face had been slashed by a sword at the battle of Dermans (1575), and, in Scott's *Quentin Durward*, that of Ludovic Lesly.

Balaustion, in Robert Browning's *Balaustion's Adventure* (1871) and *Aristophanes' Apology, including a Transcript from Euripides, being the Last Adventure of Balaustion* (1875), a pure invention of Browning. The daughter of a Rhodian father and an Athenian mother, she casts in her lot with Athens when, under the disastrous failure of the Sicilian expedition,

the allies of that city were deserting for Sparta. Balaustion witnesses the disgrace of the former city and the triumph of the latter, makes friends with Euripides, and through the power of her womanhood extorts from the ribald Aristophanes a plea for his art in answer to a mute reproach of Euripides and a direct charge from herself.

Balder, in Sydney Dobell's poetical tragedy of that name (1854), a morbid young poet who qualifies himself for what he conceives to be his mission in life by murdering his wife and child and putting into literary form the agonies which he and they have experienced. W. E. Aytoun has burlesqued the character in *Firmilian, a Spasmodic Tragedy.*

Balderston, Caleb, in Scott's novel, *The Bride of Lammermoor,* the only male servant who retained his loyalty to the Ravenswoods in their misfortunes and who remained in their employ without expectation of reward. The queer shifts to which he is put to conceal the bareness of the domestic larder and the wealth of language under which he seeks to divert attention from all appearances of indigence are diverting enough at first but eventually weary the reader by multitudinous repetition. Nevertheless he has passed into literature as the type of the faithful servitor—a composite in humble station of Abdiel and Munchausen.

Of all our author's fools and bores, he is the most pertinacious, the most intrusive, and, from the nature of his one monotonous note, the least pardonable in his intrusion. His silly buffoonery is always marring, with gross absurdities and degrading associations, some scene of tenderness or dignity.—SENIOR.

Balfour, John, of Burley, or **Kinloch,** in Scott's historical romance, *Old Mortality,* a leader in the Covenanters' army. He occasionally hides his identity under the *nom de guerre* of Quintin Mackell of Irongray. Daring in design, precipitate and violent in execution, and going to the very extremity of the most rigid recusancy, he even justifies the murder of Archbishop Sharpe in which he took part. "My conduct is open to men and angels," he says to Harry Morton. "The deed was not done in a corner. I am here in arms to avow it, and care not where, or by whom, I am called on to do so; whether in the council, the field of battle, the place of execution, or the day of the last great trial."

Balibari, Chevalier de, the name assumed by Cornelius Barry, uncle to Redmond Barrie, the titular hero of *The Memoirs of Barry Lyndon, Esq.* (1844). The Chevalier is a professional gambler and adventurer, who, under pretence of a diplomatic appointment, goes from one European capital to another running a private faro bank for callow youth and imbecile maturity. He makes Barry his partner and his tool. Ever a devoted Roman Catholic, the Chevalier in his broken old age retires to a convent.

Baliol, Mistress Martha Bethune, of Baliol Lodging, Canongate, Edinburgh, a lady "of quality and fortune" who is sketched at some length in the introduction to Scott's romance *The Fair Maid of Perth.* At death she is represented as leaving to her cousin Chrystal Croftangry the material for the Chronicles of the Canongate.

Sir Walter notes that in this lady he "designed to shadow out in its leading points the interesting character of a dear friend," Mrs. Murray Keith, who died in 1831. "The author had, on many occasions, been indebted to her vivid memory for the *substratum* of his Scottish fictions." *The Highland Widow* is given "very much as the excellent old lady used to tell the story."

Balisardo, in Ariosto's *Orlando Furioso,* a sword owned by Ruggiero made by Falerina, a sorceress, for the express purpose of slaying Orlando, so true and keen that it would cut even magic substances.

Balnibarbi, in Swift's *Gulliver's Travels,* a portion of the fabulous island of Laputa, inhabited by inventors and projectors.

Balthasar or **Balthazar,** in Shakespeare's plays, a frequent name for a servant or valet. Thus Romeo

ortia, and also Don Pedro in *Much do about Nothing* have attendants called. Portia assumes the name Dr. Balthasar when she appears in court disguised as a lawyer.

Balthazar, in the *Comedy of Errors*, merchant who appears only in Act i, Sc. 1.

Balue, John of, Cardinal and Bishop of Auxerre (1420–1491), a historical character introduced by Scott in his romance, *Quentin Durward*. In the fiction as in fact he is a trusted counsellor of Louis XI of France, a man of obscure origin whose head had been turned by sudden elevation to clerical rank and political influence. His downfall came when in a moment of wounded vanity he yielded to the advances of Crèvecoeur and so worked upon the "peculiar foibles" of his royal master as to induce him to visit the Duke of Burgundy in Peronne. After the disastrous issue of that episode he was confined for eleven years in an iron cage of his own invention.

Balwhidder, Rev. Micah, in John Galt's novel, *Annals of the Parish* (1821), a Presbyterian minister prejudiced, narrow minded and conventional, but full of the milk of human kindness and the cream of Scotch piety, with just enough of the acid of humor to flavor but not curdle.

Banister, in Shakespeare's *Henry VIII*, a servant who had murdered his master, Henry, Duke of Buckingham. He appears only in Act ii, Sc. 1.

Bantam, Angelo. Cyrus, Esq., M. C., in Chapter xxxv of the *Pickwick Papers* (1836), by Charles Dickens, grand master of the ceremonies at the ball which Mr. Pickwick attends at Bath. The original of his house has been identified as No. 12 Queen Square, Bath.

Bantam, Lord, the eponymic hero of a novel (1871) by Edward Jenkins, attacking the domestic arrangements of the upper classes in England and the theories of social and religious reformers of a more advanced type than the author's.

Baptista, in *The Taming of the Shrew*, a rich gentleman of Padua, the father of Katherine and Bianca. His full name is Baptista Minola.

Barabas, titular hero of Christopher Marlowe's tragedy, *The Jew of Malta* (1586). Maddened by Christian persecutors, who treat him like a beast, he hates them like a beast. His daughter has two Christian suitors and by forged letters he causes them to slay each other. In despair she takes the veil. He poisons her and the whole nunnery, invents an infernal machine to blow up the Turkish garrison, plots to cast the Turkish commander into a well and falls into it himself, and finally is boiled alive in a cauldron prepared by English law for poisoners, howling and remorseless, regretting only that he had not done evil enough.

Dyce opines that Shakespeare was probably acquainted with Marlowe's tragedy. "But," he adds, "that he caught from it more than a few trifling hints for the *Merchant of Venice* will be allowed by no one who has carefully compared the character of Shylock with that of Barabas." On the other hand A. W. Ward, while admitting the marked difference between the two characters, affirms that the two plays are written in essentially the same spirit. It is, he thinks, the invention of modern players and commentators that Shakespeare consciously intended to arouse sympathy with the Jew; and the fact of such sympathy being aroused is due to the "unconscious tact with which the poet humanized the character." In both plays the view is that fraud is the sign of the Jew's tribe; and that counter-fraud, though accompanied with violence, on the part of a Christian is commendable. It seems an inevitable conclusion that in the *Merchant of Venice* no pity was intended to be felt for Shylock; but Barabas, as Mr. Ward points out, was meant to excite ridicule as well as dislike, and the character, which after the beginning of the play degenerates into a caricature, has little affinity with humanity, while Shylock is throughout human and real. See SHYLOCK.

Barataria, in Cervantes' romance, *Don Quixote* (1615), an island city over which Sancho Panza was appointed perpetual governor. It contained about 1000 inhabitants. "They gave him to understand that it was called the island of Barataria, either because Barataria was really the name of the place, or because he obtained the government of it at so cheap a rate. On his arrival near the gates of the town, the municipal officers came out to receive him. Presently after, with certain ridiculous ceremonies, they presented him with the keys of the town, and constituted him perpetual governor of the island of Barataria." The honor was an empty one. Sancho's very table was presided over by Dr. Pedro Rezio de Aguero, who had every dish whisked away before he could touch it, sometimes because it heated the blood and sometimes because it chilled it, but always on some ridiculous pretext.

Bardell, Mrs. Martha, in Dickens's *Pickwick Papers* (1836), the relict and sole executrix of a deceased custom-house officer, landlady of "Apartments for Single Gentlemen" in Goswell Street, where Mr. Pickwick for a period was her star lodger. She was a comely woman, of bustling manners and agreeable appearance with "a natural genius for cooking, improved by study and long practice into an exquisite talent." Mr. Pickwick's will was law in her house; he had little to grumble at in his apartments, which, though on a limited scale, were neat and comfortable. Unfortunately she either misunderstood or deliberately plotted to misunderstand his intentions, and one day was found fainting in his arms by his friends—the result of an innocent remark which she had construed as a proposal. Hence a breach of promise case trumped up and by the unprincipled lawyers Dodson and Fogg. The trial occurs in Chapter xxxiv. The character is said to have been founded on a Mrs. Ann Ellis, "who kept an eating house near Doctors' Commons."

Bardolph, in both parts of *King Henry IV* and in *The Merry Wives of Windsor*, is a corporal in Sir John Falstaff's company. In *Henry V* he has been promoted to lieutenant.

Bareacres, Countess of, in Thackeray's *Vanity Fair*, the poor and proud wife of George, Earl of Bareacres. She snubs Becky Sharp in Brussels just before the battle of Waterloo, goes down to her knees to her to beg for her horses to escape from the city, and later tries once again to snub Becky at Gaunt House, but this time finds she has caught a tartar. She had previously appeared in *Jeames' Diary* as "a grand and hawfile pusnage with a Roming nose." Her husband, briefly sketched in *Vanity Fair* as a gentleman with "not much pride and a large appetite," flits anachronistically through the pages of that novel and of *Pendennis* (Chap. ii) and *The Newcomes* (ix).

Barker, Lemuel, the chief character in a novel, *The Minister's Charge* (1887), by W. D. Howells, a self-imagined poet who takes too seriously the praises bestowed upon his verses by the amiably unveracious Mr. Sewell, leaves his rustic home for Boston and meets with many disappointments before he finds his level.

A young New England rustic who goes to Boston and falls into temptation, but no temptation of the grosser sort in which a true follower of the realists would delight to wallow. The truth is that Mr. Howells, though he professes to be a realist and to describe life as it is, is not one. He paints the life around him as he chooses to see it. He fits his human beings for presentation in the pages of a family magazine and in novels which may be read by every young girl. He impresses us as a sincere and pure-minded gentleman who arranges his groups, carefully chosen, each member with his working clothes on, and then photographs them.—*Catholic World.*

Barker, Peter, hero of a once famous novel, *The Bachelor of the Albany* (1874), by Marmion W. Savage. A thoroughly humorous creation.

Barkis, Mr., in Dickens's *David Copperfield*, the Yarmouth carrier, a silent, shy man, who marries Clara Peggotty, declaring his intentions by

nding through David the laconic essage, "Barkis is willin'." He is id to have been drawn from one arker, whom Dickens knew at underston.

Barlass, Kate, a sobriquet given Catherine Douglas. When King mes I, of Scotland, was pursued by nspirators he sought refuge in the lack Friars' monastery at Perth. o keep out the murderers Catherine rust her arm through the door-aples. The door was forced, Cath-rine fell back with a shattered arm, nd the king was murdered in the nctuary where he had taken refuge. n honor of her deed Catherine re-ived the famous sobriquet. Dante abriel Rossetti made this episode ne subject of his ballad, *The King's ragedy* (1880). Catherine in her old ge is supposed to tell the story.

Barleycorn, Sir John, a humorous ersonification of ale and all other quors made from barley. The jest s very old; it may be found in a fteenth century tract, *The Arraign-ng and Indicting of Sir John Barley orn, knt.*, and in a ballad preserved n *The English Dancing Master* 1651). The poem has been slightly evamped by Burns.

Barlow, Billy, hero of an English omic song popular in the early ineteenth century. In 1855 Robert 3rough adopted his name as that of he pretended author of the *Barlow Papers*, writing on current topics in arious forms of verse, but never roceeding for long without some arking back to the refrain of the riginal song:

Now isn't it hard upon Billy Barlow.
O dear ragged-y O,
Now isn't it hard upon Billy Barlow.

Barlow, Mr., in Thomas Day's uvenile story, *Sandford and Merton*, ne didactic tutor of the two boys vho never loses an opportunity for dvice or instruction. Dickens has n essay, "Mr. Barlow" (*Uncom-ercial Traveller*, xxxii), in which he resents a parallel case—an irrepres-ble instructive monomaniac, who nows everything and knows that he nows it.

Barlow, Rev. William, the titular hero of an opera, *The Vicar of Bray* (1882), by Grundy and Solomon. Joe Barlow and his wife Alice are characters in H. J. Byron's comedy, *A Hundred Thousand Pounds* (1866).

Barnabas, Parson, in Fielding's *Joseph Andrews* (1742), a vain and weak though not unworthy clergyman. Very dictatorial, mightily impressed with his own dignity and importance, he especially prides himself on his knowledge of the law and on the excellence of his sermons: "three bishops had said that they were the best that ever were written, and were even better than Tillotson's discourses, though he was a good writer and said things very well."

Barnaby, Mrs., heroine of Frances Trollope's novel, *Widow Barnaby* (1838), a fussy, good-natured, vulgar woman whose chief aim in life is to marry again. This object she accomplishes in a sequel, *Widow Barnaby Married* (1840), and subsequent experiences in the United States are recorded in a third book, *The Barnabys in America* (1843), which repeats the unfavorable verdict on transatlantic manners already expressed in the same author's *Domestic Manners of the Americans* (1832).

Barnacle Family, in Dickens's *Little Dorrit*, "a very high family and a very large family." Nine of them figure in the novel: Lord Decimus Barnacle, "a cabinet Minister;" Mr. Tite Barnacle, "a permanent official at the circumlocution office;" Mrs. Tite Barnacle, nee Stiltstalking; Clarence Barnacle, a son of Mr. Tite Barnacle, "had a youthful aspect, and the fluffiest little whisker perhaps that ever was seen;" the Misses Barnacle, daughters of Mr. Tite Barnacle, "double loaded with accomplishments and ready to go off;" Ferdinand Barnacle, private secretary to Lord Decimus Barnacle, and William Barnacle, member of Parliament.

Barnardine, in Shakespeare's *Measure for Measure*, is described in the cast as "a dissolute prisoner." Though introduced into but two short scenes in Acts iii and v he makes

an ineffaceable impression. Hazlitt praises the character as "one of the finest (and that's saying a bold word) in all Shakespeare. He is what he is by nature and not by circumstance 'careless, reckless and fearless of past, present, and to come.'"

Barnhelm, Minna von, titular heroine of a drama by Gotthold Ephraim Lessing (1767). She is the betrothed of a Prussian officer in the Seven Years' War, Major von Tellheim, who being disgraced and degraded on a false charge of embezzlement, renounces her hand. Vainly she vows unaltered love. She is an heiress, and he will not be beholden to her generosity. But he learns that for his sake she has been disinherited by her wealthy uncle. Then he begs her to renew the engagement. As she seems about to yield, a letter arrives. Tellheim's innocence has been established; his rank and pay restored; he is even assured of speedy promotion. Minna, assuming the rôle her lover had dropped, now refuses in her poverty to take advantage of his generosity. While Tellheim is still pleading, her uncle arrives, and it then transpires that the story of the disinheritance had been invented by Minna in order to win back her lover.

As the first German drama dealing with national characters and contemporary events, it exerted a wide and salutary influence in Germany. It was translated or, rather, paraphrased into French as *Les Amans Généreux*, and into English (1786), by James Johnstone as the *Disbanded Officer*, and was the parent of numerous soldier dramas which flooded the European stage during the last half of the eighteenth century.

Barnwell, George, hero of a famous English ballad of unknown authorship and uncertain date, but probably issued in the later sixteenth century: *An Excellent Ballad of George Barnwell, an Apprentice of London who Thrice robbed his Master and Murdered his Uncle in Ludlow.* Originally innocent and industrious, he falls into the toils of Sarah Millwood, a courtesan, who instigates him to rob and murder, and then threatens to inform upon him. He flies beyond seas, writes a letter of confession to the Lord Mayor of London implicating Sarah; she is executed, and Barnwell himself suffers capital punishment in Polonia for some fresh crime. His posthumous celebrity, won through the ballad, was very greatly increased when George Lillo made him the subject of a tragedy (1731), and during the latter half of the eighteenth century he became the hero of songs, novels and pantomimes which deviated still further than Lillo's play from the original ballad. Finally Thackeray apotheosized him under the more aristocratic name of George de Barnwell (*q.v.*).

Barnwell, George de, hero of a burlesque in Thackeray's *Novels by Eminent Hands*, which originally appeared in the London *Punch* as *Punch's Prize Novelists* (1847). This, the first in the series, is facetiously attributed to "Sir E. L. B. L. Bart." and purports to give three specimen chapters of a romance whose scene is laid in London at "an indefinite period of time between Queen Anne and George II," and in which George de Barnwell, like Bulwer's Eugene Aram, murders his uncle from the highest and noblest motives, the desire to rid the world of a monster who had no sympathy with the Beautiful and the Ideal and to use his wealth in relieving poverty, in aiding science, and in uplifting art.

There was a real George Barnwall (*q.v.*), who figured in the criminal annals of England.

Barry, Mrs., Barry Lyndon's mother in Thackeray's novel of Barry Lyndon, an energetic, thrifty and handsome Irish lady who is proud of her son's successful rascality and his rich bride, though she eventually resents his assumption of superiority.

Barry, Redmond, the real name of Barry Lyndon. See LYNDON, BARRY.

Barsisa, a Santon or Mohammedan saint, whose story, as told by Addison, in No. 148 of the *Guardian*, furnished Lewis with the germ of his novel, *The Monk*. Addison took the

tory from the *Turkish Tales*. Barsa, after a life of great sanctity, was n his old age tempted by the devil o offer violence to a beautiful prinss who had been confided to his are. To conceal his crime he was riven to murder her, and when the nurder was discovered he sold himelf to Satan in a vain effort to purhase his freedom.

Barstowe, Captain, in Scott's *Peveril of the Peak*, the name assumed by Jesuit named Fenwicke who gives ulian Peveril a treasonable letter rom the Countess of Derby to be elivered in London. His plans are rustrated by Fenella.

Bart, Lily, heroine of *The House of Mirth* (1906), a novel by Mrs. Edith Wharton. A beautiful, elegant, high-trung woman whom fate has thrown nto fashionable society in New York City without money enough properly o maintain her position. This is how he appears in Chapter i to the eyes of Lawrence Sheldon who is destined o be her lover:

> He had a confused sense that she must ave cost a great deal to make, that a great nany dull and ugly people must in some nysterious way have been sacrificed to produce her. He was aware that the qualities listinguishing her from the rest of her sex vere chiefly external, as though a fine glaze of beauty and fastidiousness had been applied to vulgar clay. Yet the analogy left him unsatisfied, for a coarse texture will not ake a high finish, and was it not possible hat the material was fine, but that circumstance had fashioned it into a futile hape?

Bartholo, Dr., in Beaumarchais' comedies, *Le Mariage de Figaro* and *Le Barbier de Seville*, a jealous, suspicious and exacting tutor.

Barton, Amos, principal male character in George Eliot's story, *The Sad Fortunes of the Rev. Amos Barton*, collected in the volume, *Scenes of Clerical Life*.

Barton is a poor country clergyman little liked by his parish, always at odds with his vestry, shabbily dressed, ever thinking of the little mouths at home which he finds it hard to fill or of his invalid wife, wasting away before the bloom of youth is passed but every moment growing sweeter in his eyes as the final parting draws irrevocably nearer.

> The sad fortunes of the Rev. Amos Barton are fortunes which clever story-tellers with a turn for pathos, from Goldsmith downwards, have found of very good account—the fortunes of a hapless clergyman in daily contention with the problem how upon £80 a year to support a wife and six children in ecclesiastical gentility.—Leslie Stephen.

Barton, Sir Andrew, hero and title of a ballad, probably written in Queen Elizabeth's reign, which versified the story of that famous Scotch admiral (died 1511). Aroused by his depredations against English merchant ships, the Earl of Surrey sent his two sons out to sea to retaliate, and in the engagement that followed (August 2, 1511) Sir Andrew was killed.

Barton, Mary, heroine of the novel of that name (1848) by Mrs. E. C. Gaskell, is the daughter of a weaver in Manchester. When the factory shuts down during the troubles of 1842 her mother and her little brother die from privation and she is left alone to tend to her father. Embittered by reverses John Barton has become a Chartist and is involved in a plot to assassinate a young mill-owner. Jem Neilson, whom Mary loves, is arrested on suspicion and Mary devotes herself to the task of clearing Neilson without exposing her father.

Bashville, in George Bernard Shaw's novel, *Cashel Byron's Profession*, a footman in the service of Lydia Carew, an orphan heiress and a beauty for whom he cherishes a daring but unrequited affection. R. L. Stevenson delighted in this character, as may be seen in a letter first published in the preface to the revised edition of the novel (1902) where he wishes that the author "only knew how I had enjoyed the chivalry of Bashville—O Bashville! *j'en chortle!* (which is finely polyglot)."

Basile, in Beaumarchais' comedies, *The Marriage of Figaro* (1775) and *The Barber of Seville*, a miser, a bigot and a slanderer. His favorite formula is "Calumniate, calumniate; some of it will stick."

Basilisco, in the anonymous comedy, *Soliman and Persida* (1592), a boastful but cowardly knight. When the newly knighted Bastard in *King John* (Act i, Sc. 2) is called by his mother a "most untoward knave" he humorously reproves her

> Knight, knight, good mother, Basilisco-like,
> What, I am dubbed, I have it on my shoulder.

Basilius, in Sir Philip Sidney's romance, *The Arcadia*, the king of that imaginary region.

Bassanio, in Shakespeare's comedy, *The Merchant of Venice* (1598), "a kinsman and friend to Antonio," and suitor to Portia. His success in choosing the right one among three caskets wins him her hand. It was for Bassanio that Antonio entered into his strange compact with Shylock (*q.v.*). One of the most colorless of all Shakespeare's characters, he seems hardly deserving of Antonio's affection or Portia's love.

Bassett, Octavia, heroine of *A Fair Barbarian* (1881), a novel by Mrs. Frances Hodgson Burnett. A nineteen-year-old girl from Nevada, she comes to visit her aunt, Miss Rhoda Bassett, in the English village of Slowbridge. Her innocent abandon outrages the chill proprieties of the elder ladies, raises secret jealousies among the younger ones and excites open admiration from the bucks and beaux who flock around her, half ashamed of their own devotion.

Bastard of Orleans (Fr. Bâtard d'Orléans). A nickname given to Jeane Dunois (1403–1468), a natural son of Louis, Duke of Orleans, the brother of King Charles VI. He fought against the English by the side of Joan of Arc and contributed largely to their expulsion from France after the death of that heroine. He figures in Shakespeare's *I Henry VI*, in Mark Twain's and generally in all novels and plays concerning Joan of Arc (*q.v.*).

Bates, Charley, generally called Master Bates in *Oliver Twist* (1837), by Charles Dickens, one of Fagin's pupils in the art of pocket picking. His dexterity is almost equal to that of the Artful Dodger. See DAWKINS, JOHN.

Bates, Miss, in Jane Austen's novel, *Emma* (1815), a worthy old maid, happy in eking out a narrow income and caring for a failing mother. Though conceded to be the village bore, "a great talker on little matters, full of trivial communications and harmless gossip," she was yet universally popular from her effusive goodness of heart. "She was a happy woman and a woman no one named without good-will. It was her own contented temper that worked such wonders. She loved everybody, was interested in everybody's happiness." Goldwin Smith opines that "the hand which drew Miss Bates, though it could not have drawn Lady Macbeth, could have drawn Dame Quickly, or the nurse in *Romeo and Juliet*."

Bath, Major, in Henry Fielding's novel, *Amelia* (1751), a vain but kindly and high-minded gentleman, fellow prisoner with Captain Booth who strives to conceal his poverty under a lofty bearing and magniloquent speech. George Colman the younger has imitated this character in Lieutenant Worthington, hero of his comedy, *The Poor Gentleman* (1802).

Bathsheba, in the Old Testament, was the wife of Uriah. David had the husband treacherously put out of the way in order to enjoy the embraces of his wife. Bathsheba became the mother of Solomon. In Dryden's satirical poem, *Absalom and Achitophel*, the name Bathsheba is given to Louise de Keroual, the French mistress of Charles II, whom he bestowed in marriage on one of his minions, making him Duke of Portsmouth.

Battle, Ben, a "soldier bold" in Thomas Hood's punning ballad, *Faithless Nelly Gray*, who is forsaken by his eponymic love after he has lost all his limbs in the service of his country.

Battle, Sarah, in Charles Lamb's *Mrs. Battle on Whist*, one of the *Essays of Elia*, was in real life Sarah Burney, *née* Payne, the wife of

adame D'Arblay's brother and the other of Lamb's great friend, Martin urney. All Mrs. Battle required, will be remembered, was "a clear e, a clean hearth, and the rigor of ie game."

Bayes, the chief character in *The ehearsal* (1671), a burlesque by eorge Villiers, Duke of Buckingam, intended to ridicule the extravgance of the "heroic" plays during ie Restoration. The founder of this hool, Sir William Davenant, was ving when the piece was begun. He as poet laureate, *i.e.*, wearer of the ays, whence Bayes. The play was long in hand that Davenant died 668) before it was produced; Dryen succeeded him as laureate and ie character of Bayes was passed n to him. Some of Davenant's haracteristics, *e.g.*, his broken nose, ere retained, but the "hum and uzz," the rhodomontade were even iore applicable to Dryden than to)avenant, and the profuse quotations rom Dryden's plays emphasized the keness. Dryden retaliated by makig Buckingham the Zimri (*q.v.*) of *bsalom and Achitophel.* Bayes is epresented as the author of a mock ragedy under rehearsal, and takes oth himself and his play in a groesquely serious spirit. He is vain, olish and irritable, obsequious to he great and tyrannous to his ubordinates.

Sheridan recast *The Rehearsal* into *The Critic, or a Tragedy Rehearsed* 1779), and remodelled Bayes into ir Fretful Plagiary (*q.v.*).

Bayham, Frederick, in Thackeray's ovel, *The Newcomes*, appearing inidentally also in *The Adventures of Philip*, Chapter x, a good-natured, ollicking, magniloquent Bohemian ttached to the staff of the *Pall Mall Gazette.* He alludes to himself familarly as F. B. and is known to most f his friends by those initials. The haracter is said to have been drawn rom one of Thackeray's Bohemian cquaintances, William Proctor, who mong other points of resemblance lways spoke of himself in the third erson as William.

Baynes, Charlotte, in Thackeray's novel, *The Adventures of Philip*, the loyal, faithful and devoted girl with whom Philip Firmin is in love and whom he marries despite all opposition from her family. She is introduced in Chapter xvi with the following description: "A tall young lady in a brown silk dress and rich curling ringlets falling upon her fair young neck—beautiful brown curling ringlets, *vous comprenez*, not wisps of moistened hair, and a broad clear forehead, and two honest eyes shining below it, and cheeks not pale as they were yesterday; and lips redder still. Indeed, never was a pleasanter picture of health and good-humor."

Baynes, General Charles, in Thackeray's novel *Philip*, father to Charlotte, a brave man in action, but timorous and weak in common life, especially in presence of his wife, who rules him with vigor and acrimony.

Bazan, Don Cæsar de, hero and title of a French drama (July, 1844) by Dumanoir and D'Ennery which has been freely imitated, adapted or burlesqued by English playwrights. The first English version by à Beckett and Mark Lemon (October, 1844) retained the French title and followed the original more closely than its half-dozen successors. This is the version prepared for Lester Wallack in London and reproduced by him in New York in 1849. Fechter's version dates from 1861. John Brougham brought out the first burlesque, *Don Cæsar de Bassoon*, in 1845.

Bazaroff, in Tourgenief's novel, *Fathers and Sons*, a young student of advanced opinions despising the gentler graces exemplified in the young nobleman Kirsanoff. His views clash not only with the world at large but also with his own circle and there is a deep pathos in the confused efforts of his father to understand the son's new ideas and the young man's vain attempts to convert the father.

Bazaroff dies, not on the scaffold as his early career might seem to foreshadow, but of blood poisoning

contracted while dissecting a corpse. Having given up his wild dreams and conquered his fierce passions he has returned, resolved to practise medicine and play the part of a useful citizen. Just when one might hope all from so strong a character he dies a victim to blind chance.

Beatrice, heroine of Shakespeare's comedy, *Much Ado about Nothing* (1600). Niece to Leonato, governor of Messina, she and Benedick (*q.v.*) clash at their first meeting but fall in love as the result of a stratagem ingeniously contrived by their friends.

The extraordinary success of this play in Shakespeare's own day, and ever since, in England, is to be ascribed more particularly to the parts of Benedick and Beatrice, two humorsome beings, who incessantly attack each other with all the resources of raillery. Avowed rebels to love, they are both entangled in its net by a merry plot of their friends to make them believe that each is the object of the secret passion of the other. —SCHLEGEL, *Trans.*

In Beatrice, high intellect and high animal spirits meet, and excite each other like fire and air. In her wit (which is brilliant without being imaginative) there is a touch of insolence, not infrequent in women when the wit predominates over reflection and imagination. In her temper, too, there is a slight infusion of the termagant; and her satirical humor plays with such an unrespective levity over all subjects alike that it required a profound knowledge of women to bring such a character within the pale of our sympathy. But Beatrice, though wilful, is not wayward; she is volatile, not unfeeling. She has not only an exuberance of wit and gayety, but of heart, and soul, and energy of spirit.—MRS. JAMESON.

Beaucaire, Monsieur, hero and title of a historical romance (1900) by Booth Tarkington, a pretended French barber at Bath during the Beau Nash regime who falls in love with an aristocratic Englishwoman. He eventually turns out to be Louis Philippe de Valois, cousin of Louis Philippe of France, who had escaped to England to avoid a projected marriage with the Princesse de Bourbon-Conti.

Beauchamp, Nevil, titular hero of George Meredith's novel, *Beauchamp's Career*, a gallant English naval officer of high birth who, after serving in the Crimea and elsewhere, comes home a radical reformer. He falls under the influence of Dr. Shrapnel, a kindly man hated and feared as a revolutionist by Whig and Tory respectabilities. Beauchamp runs for Parliament but is beaten by the corrupt constituency of Bevisham (probably Southampton) and takes to lecturing and writing for the people. He marries Jennie Denham after courting two other women and is eventually drowned in rescuing a boy. His political career was in part suggested by that of Admiral Maxse, to whom in 1862 Meredith "affectionately inscribed" a volume of poems.

Beaujeu, Monsieur de, in Scott's novel, *The Fortunes of Nigel*, owner of an ordinary to which Lord Dalgarno introduced Nigel—"the well-known and general referee in all matters affecting the mysteries of Passage, Hazard, In and In, Pericneeck, and Verquire, and what not. Why, Beaujeu is King of the Card-pack, and Duke of the Dice-box!"

Beaumanoir, Sir Lucas de, in Scott's historical romance, *Ivanhoe*, the Grand Master of the Templars, a bigoted ascetic who loyally devotes himself to the purification of his order but is unscrupulous as to means. He is especially vindictive toward Rebecca whom he looks upon as a Delilah, a "foul witch who hath flung her enchantments over a brother of the Holy Temple," *i.e.* Bois Guilbert.

Beaumelle, in Massinger and Field's *Fatal Dowry* (1632), the betrothed of Charalois (*q.v.*), who detects her in an intrigue with Novall and slays both. In 1703 Rowe made the *Fatal Dowry* the basis of his *Fair Penitent* and changed the heroine's name to Calista (*q.v.*).

When Beaumelle falls a victim to the seductions of a contemptible fribble her guilt remains so wholly without excuse or "motive" as to find no atonement, in a dramatic sense, even in her repentance and death.—A. W. WARD, *English Drama and Literature.*

Bebé, heroine of a novel, *The Little Wooden Shoes* (1874), by Ouida, an innocent little girl of Brabant petted by a rich painter who leaves her to her peasant lover. Hearing

t he has fallen ill, she walks to is to offer him loving succor, but ls him sunk in debauchery, flies ne and dies.

Bede, Adam, the titular hero of orge Eliot's novel, *Adam Bede*, a age carpenter of strenuous life and h ideals, who was closely patterned r the author's father. We are l that an old friend of Robert ans had the story read to him, and up for hours to listen to descrip- ns which he recognized, exclaiming intervals, "That's Robert; that's bert to the life!"

he loves to paint persons whose lot in is insignificant, but whose spirit is high. where has she accomplished this with so h effect as in Adam Bede. Adam is the plete realisation of Carlyle's peasant- t—perhaps we ought to say artisan- t. In other respects also the concep- bears the mark of Carlyle, notably in dignity with which honest work is hed. A bishop once said that probably m Bede was the nearest portraiture of t the human life of Christ in Nazareth like that is possible to human art—and ould be difficult to offer a higher com- ent to George Eliot's genius.—SIR LIE STEPHEN.

My chief complaint with Adam Bede, self, is that he is too good. He is meant, nceive, to be every inch a man; but, to mind, there are several inches wanting. lacks spontaneity and sensibility; he is stiff backed. He lacks that supreme lity without which a man can never be resting to men—the capacity to be pted.—HENRY JAMES, *Views and Re- s*, p. 20.

Beefington, Milor, in Canning's lesque, *The Rovers, or the Double rangement*, first published in the *ti-Jacobin*. An English nobleman led by John before the signing of gna Charta, he reads all about episode in the daily paper when arrives in Paris.

Beetle, in Rudyard Kipling's *Stalky Co.*, a supposed portrait of the hor in his schooldays. See LKY, YOUR UNCLE.

Belarius, in *The Tragedy of Cymbe-* (1605), a nobleman and soldier the army of Cymbeline, King of tain, who being suspected of ncherous dealings with the Romans anished and lives twenty years in ve in the wilds of Wales. Mean- while he has stolen the king's infant sons, Guiderius and Arviragus, and brought them up to manhood in ignorance of their origin, and away from all their kind. Cymbeline is vanquished and captured in a battle between Romans and Britons. Belarius comes to his rescue, releases the king, but he himself falls into captivity.

Belch, Sir Toby, in Shakespeare's comedy, *Twelfth Night* (1614), uncle of Olivia, the wealthy Countess of Illyria, and a dependent on her bounty. He is an old-fashioned roysterer whose drunken and boisterous wit appealed to Shakespeare's audience and still possesses a historic interest as showing what our ancestors considered humor. Even Hazlitt says, "We have a friendship for Sir Toby." One noteworthy phrase is credited to him: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?"

Bel Demonio (It. The Beautiful Demon), in John Broughman's drama of that name (1863), the name assumed by Angelo when he puts himself at the head of a band of Zingari to enforce his claim upon the hand of Lena. He is thought to be a plebeian but he turns out to be of noble birth, and he wins his bride after gallant and desperate struggles. The play is founded upon L'Abbaye de Castro.

Belford, Young, titular hero of *The Squire of Alsatia* (1688), a comedy by Thomas Shadwell which borrows some of its incidents from the *Adelphi* of Terence and the *Truculentus* of Plautus, but is mainly founded on the traditions of the Whitefriars sanctuary in London known popularly as Alsatia (*q.v.*). Belford, enticed into the clutches of the rascally denizens, makes common cause with them under the nickname of "The Squire of Alsatia" against his own father, Sir William Belford, and other would-be rescuers; beats back the officers of the law summoned by Sir William, and even takes him a prisoner. In the end Sir William is rescued by a younger son and the "squire" is borne away from Alsatia, repents, and is forgiven.

Belinda, heroine of Pope's mock-heroic poem, *The Rape of the Lock* (1712), which De Quincey calls "the most exquisite monument of playful fancy that universal literature affords." In real life her name was Arabella Fermor. She was the lady to whom Pope had already addressed the famous lines:

If to her share some female errors fall,
Look on her face and you'll forget them all.

Pope dedicates the poem to Mistress Fermor, having written it in the hope of patching up a quarrel between her and Lord Petre that had broken the friendship between them and threatened to disrupt two families. His lordship, in a freak of gallantry, had abused a lover's privilege by cutting off a lock of her hair. She resented this liberty. Pope undertakes to answer the questions thus put in the introduction:

"Say, what strange motive, Goddess, could compel
A well bred lord to assault a gentle belle?
O say what stranger cause, yet unexplored,
Could make a gentle belle reject a lord?"

and he embellishes the story with invocations, apostrophes, the intervention of supernatural beings and the rest of the epic mechanism. See BERENICE.

Belinda Harvey. See HARVEY, BELINDA.

Beline, in Molière's comedy, *Le Malade Imaginaire*, the second wife of Argan, the treacherous and self-seeking stepmother of his children, who abets and encourages his follies in the hope that his death may leave her free to despoil his estate.

Belisarius, the greatest of Justinian's generals (obit. 565), is the hero of Marmontel's historical romance, *Belisaire*, which utilizes some famous traditions now discredited. According to authentic history Belisarius, after overthrowing the Vandal kingdom in Africa and the Gothic kingdom in Italy, was in 563 accused of a conspiracy against the life of Justinian. He was imprisoned for a year in his own palace and then restored to favor. Marmontel follows the pathetic legend that he was disgraced, blinded, and reduced to be for a living in the streets of Constant nople, with a label around his hea *Date obolus Belisarii* ("Give a obolus to Belisarius").

Bell, Bessy, in Allan Ramsay ballad of *Bessie Bell and Mary Gra* the daughter of a country gentlema near Perth who, when the plagu broke out in 1666, retired with h friend Mary Gray to a romantic spo called Burn Braes. Here their need were supplied by a young man wh was in love with both of them. Un fortunately he caught the infection communicated it to the ladies, an all three died.

Bell, Helen Laura, generally know as Laura, the heroine of *Pendenni* who eventually marries Arthur, he cousin. As Mrs. Arthur Pendenni she also appears incidentally in *Th Newcomes* and *Philip*. She is modes amiable and nobly generous, comin to the aid of Helen Pendennis wit her own money when Arthur ha been extravagant. Brought up wit Arthur and more or less attached t him from infancy, her love for th heroic is momentarily captured b Warrington and might have grow into a strong passion had he no checked it by the story of his un fortunate secret marriage.

Pendennis, so the story goes, was base upon a true anecdote of Brighton life, to to Thackeray by the Misses Smith (daug ters of Horace, part author of *Reject Addresses*) when he told them he had produce the first number of a novel in few days and had no idea how to start on In gratitude he christened his heroine Lau after a younger sister, Mrs. Round. Whe Pendennis was finished the original Lau was very angry, or at least pretended to very angry. "I'll never speak to you agai Mr. Thackeray," she declared; "you kno I meant to marry Bluebeard" (Lady Roc minster's name for George Warrington). may perhaps be remarked that it is rath curious that Thackeray should have chri tened his heroine Laura Bell, for that w the name of a demi-mondaine of the da so notorious that it is inconceivable th such a man about town as the author shou not have heard of her.—LEWIS MELVILL *Thackeray's Originals* in *Some Aspects Thackeray* (1911).

Bellair, in Etherege's comedy *The Man of Mode* (1676), is suppose to be a bit of self-portraiture.

Bellair, Count, a French officer held soner at Lichfield, in Farquhar's nedy of *The Beaux Stratagem* 07).

Bellario, in Beaumont and tcher's *Philaster*, the name as- ned by Euphrasia (*q.v.*) when she guises herself as a page.

Bellario, Doctor, in Shakespeare's *rchant of Venice*, a learned lawyer sin to Portia who, when she dis- ses herself to plead in court, gives a letter to the Doge that aids her ner stratagem. He never appears the scene.

Bellaston, Lady, in Fielding's novel, *n Jones* (1750), a profligate woman wealth and fashion from whom n Jones accepts a degrading intenance during an impecunious iod of youth.

uppose we were to describe the doings of a person as Mr. Lovelace, or my *Lady aston* . . . ? How the pure and raged Nineteenth Century would blush, am, run out of the room, call away the ng ladies, and order Mr. Mudie never end one of that odious author's books n!—THACKERAY, *English Humorists.*

Belle Dame sans Merci, La, hero- of a poem of that name, once posed to be a translation by ucer of a dialogue, by Alain rtier, "between a gentleman and ntlewoman, who finding no mercy her hand dieth for sorrow." A ad by John Keats, *La Belle Dame s Merci* (1819), evidently takes title from the earlier poem, but nvests the cruel lady with a hint mystic and magic qualities quite ign from the original and more keeping with Spenser's Phædria ërie Queene, ii, 6.3, 14.7).

Bellefontaine, Benedict, in Long- ow's poem, *Evangeline* (1849), wealthy farmer of Grandpré, father of Evangeline. When his ow Acadians were driven into e by the British, Benedict died of roken heart as he was about to ark and was buried on the sea- e.

Bellenden, Edith, heroine of Scott's orical romance, *Old Mortality*. granddaughter of Lady Margaret, she is engaged to Lord Evandale, though in love with Henry Morton. When Henry was in danger she saved his life through the influence of Evandale, whom she subsequently married. On the death of Evandale, she married Morton.

Bellenden, Lady Margaret, in Scott's *Old Mortality*, an old Tory lady, "life-rentrix of the barony of Tillietudlem," uncompromisingly devoted to the Jacobite cause. During the great civil wars under Charles I she had lost her husband and two sons but felt that she had received her reward after the Restoration, for Charles II "had actually breakfasted at the Tower of Tillietudlem; an incident which formed from that moment an important era in the life of Lady Margaret." She is constantly dragging in references to this story to the boredom of her friends and, it must be confessed, to the eventual weariness of the reader.

Belloni Sandra, in George Meredith's novel of that name (1864) and its sequel *Vittoria* (1866), a noble Italian lady, an incarnate genius, surrounded by commonplace sentimentalists and formalists. In the sequel she breaks away from her circle, and her public career as Vittoria, the great singer, takes us to the revolutionary Italy of 1848.

Belphœbe, in Spenser's *Faërie Queene*, a huntress divinely fair and most divinely chaste, who is a sort of complement to Gloriana (*q.v.*) in the same poem—being intended as a likeness of Queen Elizabeth, the woman, as Gloriana represents the sovereign in her royal state.

Flattery more highly seasoned may have been offered her [Queen Elizabeth], but none more delicate and graceful than that contained in the finished portrait of Belphœbe. She represents that pure and high-spirited maidenhood which the ancients embodied in Diana; and, like her, the forest is her dwelling-place, and the chase her favorite pastime. The breezes have imparted to her their own fleetness, and the swaying foliage its graceful movement. . . . She is passionless and pure, self-sustained and self dependent, "in maiden meditation fancy free," and shines with a cold lunar light, and not the warm glow of day. The author has mingled the elements

of her nature so skillfully that the result is nothing harsh, unnatural, or unfeminine; and has so combined the lofty and the ideal with the graceful and attractive, that we behold in her a creature . . .

"Too fair for worship, too divine for love"
GEO. S. HILLARD.

Belsize, the Honorable Charles, familiarly known as Jack, and later rising to the peerage, as Lord Highgate, one of Lord Kew's gay set in Thackeray's novel, *The Newcomes*. He and Lady Clara Pullen had been in love from early youth, but poverty separated them. She became the unhappy wife of Sir Barnes Newcome and eloped with "Jack" when he succeeded to his father's titles and property.

Belted Will, a nickname bestowed upon Lord William Howard (1563-1640), warden of the western marches.

His Bilboa blade, by Marchmen felt,
Hung in a broad and studded belt;
Hence in rude phrase the Borderers still
Called noble Howard "Belted Will."
SIR W. SCOTT.

Belvawney, hero of W. S. Gilbert's comedy, *Engaged* (1877), an amorous young gentleman who has connected himself with matrimonial intentions, express or implied, to three women.

Belvawney, Miss, in Charles Dickens's *Nicholas Nickleby* (Chap. xlviii), a member of Mr. Crummles's theatrical company who seldom aspired to speaking parts, but usually went on as a page in white silk hose to stand with one leg bent and contemplate the audience.

Belvidera, the heroine of Thomas Otway's tragedy, *Venice Preserved* (1682), daughter of Priuli, a senator, and wife of Jaffier (*q.v.*).

Like Shakespeare he had conceived genuine women—Monimia, above all Belvidera, who, like Imogen, has given herself wholly, and is lost in an abyss of adoration for him she has chosen, who can but love, obey, weep, suffer, and who dies like a flower plucked from the stalk, when her arms are torn from the neck around which she has locked them.—TAINE, *English Literature*, vol. II, bk. iii.

The great attraction is in the character of Belvidera and when that part is represented by such as we remember to have seen, no tragedy is honored by such a tribute nc of tears alone, but of more agony than man would seek to endure.—HENRY HALLAM *Introduction to the Literature of Europe* 1837–39.

Bendish, George, hero of Mauric Hewlett's novel, *Bendish, a Study i Prodigality* (1913), is obviously pat terned after Lord Byron.

Bendish, the protagonist of the book, is poet, a sentimentalist, a man of clear cut statuesque features, rejoicing in the "marbl pallor" which is said to appeal to certair romantic souls as the finest type of mascu line beauty. Moreover, his baptismal nam is George, he belongs to the English aristoc racy, and he lived in the early part of th last century. All this seems to point to on inevitable conclusion; but, alas! Bendis was not lame—and so, perhaps, Mr. Hewlet does not intend him as a study of Lor Byron any more than he intends his Gervas Poore as a full length portrait of the poe Shelley.—*N. Y. Times.*

Benedick, in Shakespeare's comedy *Much Ado about Nothing* (1600), a young lord of Padua who as wit soldier and scholar achieves the fully rounded combination whereof Biron in *Love's Labor's Lost* was a prophecy One may imagine that here wa Shakespeare's conception of himsel at maturity, as Biron adumbrate him in his salad days. The nam Benedick has passed into colloquia use as a synonym for a married man He who began as a railer against women and a bachelor by unassail able conviction proves recreant t his professions and in Act v, Sc. 4, i thus greeted by Don Pedro, "How dost thou, Benedick, the marrie man?"

The chief force of Shakespeare in the pla comes out in the characters of Benedic and Beatrice. They have not a touch misanthropy, nor of sentimentality, but ar thoroughly healthy and hearty human cre tures; at first a little too much self pleasec but framed by and by to be entirely please with one another . . . The trick whic is played upon the lovers to bring them t gether is one of those frauds practised upo self-love which appear in several of th comedies of this period. But neither is a egotist except in a superficial way. Beatric is filled with generous indignation again the wrongers of her cousin, and she inspir Benedick to become (not without a touc of humorous self consciousness) champic of the cause.—E. DOWDEN, *Shakespea Primer.*

Bennet, Elizabeth, heroine of Jane Austen's novel, *Pride and Prejudice* (1813), a bright, witty, fresh, original and amiable girl, considerate of others but quite capable of asserting herself when occasion demands. She was a deserved favorite with her creator. "I must confess that I think her as delightful a creature as ever appeared in print," says Miss Austen in a letter to a friend. Mr. George Saintsbury frankly avowed that he would like to have married her.

Bennet, Lydia, in *Pride and Prejudice,* the youngest of the Bennet sisters, a spoiled child, a silly girl, pretty but wilful, who makes a disreputable elopement with a young officer named Wickham. Darcy pursues the couple and reinstates them in the eyes of the world.

Bennet, Mr., in Jane Austen's novel, *Pride and Prejudice* (1813), an amiable, peace-loving and mildly ironical English gentleman, thoroughly in sympathy with his second daughter Elizabeth, but openly bored with his four other girls; and though usually out of harmony with their mother—a querulous, ambitious, narrow-minded, matchmaking matron—ever yielding with humorous quiescence to her domineering disposition.

Bennet, Mrs., in *Pride and Prejudice,* the most determined of matchmaking mammas with a fatal readiness to discuss the affairs of her family with anybody who will listen to her.

Benson, in George Meredith's novel, *The Ordeal of Richard Feverel,* butler at Raynham Abbey, the seat of Richard's father. He shares his master's mistrust for women and is beaten by Richard Feverel for spying on him and Lucy Desborough.

Benvolio, in *Romeo and Juliet* (1598), a quarrelsome member of the Montague family, deeply attached to his cousin Romeo. "Thou!" says Mercutio, another cousin, "why thou wilt quarrel with a man that hath a hair more, or a hair less, in his beard than thou hast: thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes" (Act iii, Sc. 1).

Beppo, hero and title of a narrative poem (1818) by Lord Byron. Taken prisoner by the Turks, he turns Mussulman, but finally escapes, returns to his home in Venice; at a masked ball finds his wife Laura flirting with a strange cavalier but forgives her and takes her back. Beppo (more properly Beppe) is diminutive for Giuseppe (Joseph) and so might be translated Joe. Pope Pius X, who by birth and baptism was Giuseppe Sarto, was affectionately known to his own family as Beppe, even when he had reached the papacy. The sources of Byron's poem were a Venetian scandal "in high life" of recent occurrence.

Berengaria of Navarre, queen consort of Richard Cœur-de-Lion, is introduced by Scott into his historical romance, *The Talisman.* He describes her as a beautiful and fascinating woman who "affected, or at least practised a little childish petulance and wilfulness of manner" and was only too fond of "idle frolics that ill comported with royal dignity and sometimes brought her into serious difficulty." See KENNETH OF SCOTLAND.

Berenger, Eveline, heroine of Scott's historical romance, *The Betrothed,* who is engaged to Sir Hugo de Lacy but is in love with his nephew, Sir Damian de Lucy. Nevertheless, when Sir Hugo is absent in the Crusades she faithfully kept her troth with him until his return, when he relinquished her to his nephew.

Berger, E., a pseudonym of Eliza Sheppard used in her first published novel, *Charles Auchester* (1853).

That name of hers is not the most attractive in the tongue, but all must love it who love her; for, if any theory of transmission be true, does she not owe something of her own oneness with Nature, of her intimacy with its depths, of her love of fields and flowers and skies, to that ancestry who won the name as, like the princely Hebrew boy, they tended the flocks upon the hills, under sunlight and starlight and in every wind that blew? Never was there a more characteristic device than this signature of "E. Berger;" and nobody learned anything by it.—*Atlantic Monthly.*

Bergerac, Cyrano de, French poet and dramatist, contemporary of Molière, who is said to have plagiarized from him a famous scene in *The Rogueries of Scapin.*

He is the hero of Edmond Rostand's play named after him (1897). The size of his nose is exaggerated for dramatic purposes, and he is represented as being extremely sensitive to any mocking allusion. Hence he is involved in street fights in which he performs wonders of strength and skill. Desperately in love with his kinswoman, Roxane, a beautiful precieuse, he yet aids Christian de Neuvillette, a handsome but rather dull gallant, to win her hand by writing his love letters for him and prompting him with pretty phrases when Christian plays Romeo to her Juliet on a dark night. He arranges a stolen marriage between the pair and, after Christian's death on the field of battle, continues to be the platonic friend of the widow until his own imminent death unseals his lips.

Berinthia, in Vanbrugh's *Relapse* (1697), and Sheridan's modernized and condensed version of the same comedy *A Trip to Scarborough* (1777), is a brilliant and coquettish young widow in love with Colonel Townly but flirting desperately with Loveless as he in turn flirts with Amanda, Berinthia's cousin, and wife of Loveless, each in order to play upon the other's jealousy.

Berkeley, Old Woman of, heroine of Southey's ballad of that name versified from Olaus Magnus. A wicked old woman, she sends on her deathbed for her son, the monk, and her daughter, the nun, and asks that they shall place her when dead in a great stone coffin fastened to the ground with strong iron bands. Fifty priests and fifty choristers shall pray and sing over her for three days while the bell tolled unceasingly. The first night passed with little disturbance; on the second the lights burned blue and yells were heard outside the church; on the third the devil in person broke into the church and carried off the body on his black horse.

Berlichingen, Goetz von, or Gottfried of the Iron Hand, a historic character (1480–1562) whom Goeth has made the titular hero of an historical drama.

Goetz, a German burgrave, took prominent part in the wars for civ independence against the electors Brandenberg and Bavaria, losing h right hand at the siege of Landshu (1505). The iron hand which r placed it (his own invention) is still exhibited in Jaxthausen, his birthplace

Bernardo, in *Hamlet,* an officer o guard with Marcellus at Elsinore They are the first mortals to whom the Ghost makes his appearance They report to Horatio.

Bernstein, Baroness, in Thackeray's novel of *The Virginians,* th Beatrix Esmond (*q.v.*) of *Henry Esmond,* now grown old, retainin little of her former beauty but sti brilliant, lively and loquacious, th possessor of a tongue that can b amusing or venomous as she chooses She has passed through many notorious adventures and has survived tw husbands, Bishop Tusher and th Baron de Bernstein.

Berry, Mrs. The old nurse Richard Feverel in George Meredith novel of that name who later befriend Lucy Desborough when she has become Richard's wife.

Bertram, Count of Rousillon, th unworthy hero of Shakespeare's comedy, *All's Well That Ends Well;* th recalcitrant husband of Helena, wh lures him back to her by stratagem

> I cannot reconcile my heart to Bertram a man noble without generosity, and you without truth; who married Helen as coward, and leaves her as a profligate; wh she is dead by his unkindness, sneaks hom to a second marriage, is accused by a woma he has wronged, defends himself by fals hood and is dismissed to happiness. SAMUEL JOHNSON, *General Observations Shakespeare's Plays* (1768).

> Johnson expresses a cordial aversion f Count Bertram, and regrets he should ha been allowed to come off at last with other punishment than a temporary sham nay, even be rewarded with the unmerit possession of a virtuous wife. But does n the poet point out the true way of the wor which never makes much of man's injusti to woman, if so-called family honour preserved.—A. W. SCHLEGEL.

Bertram, Edmund, hero of Jane Austen's novel, *Mansfield Park* (1814), and the most agreeable of all the clerical types. He is cultivated, quiet-minded, kindly, but not over reliant. Miss Austen herself acknowledged that he was very far from being what she knew an English gentleman often was. He devotes half a dozen years to drawing the timid Fanny Price out of her shell, reflects her taste in reading, interests himself in her pursuits, makes her by degrees a lovable and charming companion and (after following for a period the false lights held out by Mary Cranford) ends by marrying her.

Bertram, Harry, hero of Walter Scott's romance, *Guy Mannering*, son of Godfrey Bertram and legitimate heir to Ellangowan. Kidnapped in infancy he is brought up under the name of Vanbeest Brown (*q.v.*). Meg Merrilies is the first person to recognize him and he is eventually restored to his own and enabled to marry Julia Mannering, daughter of Colonel Guy Mannering, under whom he has served in India. Julia describes him in these words:

> His good-humour, lively conversation, and open gallantry suit my plan of life, as well as his athletic form, handsome features, and high spirit, would accord with a character of chivalry.

These qualities are but inadequately brought out in the narrative and, like most of Scott's heroes, he can only be accepted on trust. See WAVERLEY, EDWARD.

Bertrand, the cowardly and imbecile accomplice of Robert Macaire in one of the plays and burlesques founded on that clever scoundrel's adventures, though in the original production of *L'Auberge des Adrets* he is known as Jacques Strop.

Bertuccio, in Tom Taylor's *The Fool's Revenge* (1859), an adaptation of Victor Hugo's *Le Roi d'Amuse*, is the name of the titular "fool." See TRIBOULET and RIGOLETTO.

Bess, Bessie or **Bessy,** a familiar diminutive for Elizabeth, used either in affection or contempt. Thus Good Queen Bess is the term by which her countrymen have expressed their love and loyalty for Queen Elizabeth (born 1533; reigned 1558–1603), while Bess o' Bedlam is the contemptuous term for any female lunatic vagrant, her male counterpart being Tom o' Bedlam.

Bess, heroine of Sheridan Knowles' drama, *The Beggar's Daughter of Bethnal Green* (1828), who is called Bessy in other dramatic versions of the ballad, and Bessee in the original.

Bessie, heroine of *Curfew Shall Not Ring To-night*, narrative poem by Rosa Hartwicke Thorpe. See HERIOT, BLANCHE.

Bessus, in John Fletcher's comedy, *King or no King*, a cowardly, swaggering army captain of close literary kindred with Boabdil and Parolles. Like Boabdil he excels in shifty excuses. Having received a challenge he writes back that he cannot accept the honor for thirteen weeks as he already has 212 duels on hand.

> The story which Clarendon tells of that affair [the panic of the royal troops at Naseby] reminds us of the excuses by which Bessus and Bobadil explain their cudgelings. —MACAULAY.

Beverley, in Edward Moore's domestic tragedy, *The Gamester* (1753), a well-meaning, weak-willed, womanish man who lets himself be duped by the transparent villainy of Stukeley, loses his all at play, loses likewise his sister's fortune, and then takes his own life.

> He is but a poor creature who at no time enlists the sympathies of his audience. His passion for play is without the enthusiasm that might have gained for it some measure of respect. The spectator can only feel contempt for a man who so readily permits himself to be duped and endures his misfortunes with so little fortitude. Still, Beverley is permitted one of these agonizing death-scenes which have always been dear to tragedians.—HAZLITT.

Beverley, Mrs., wife of the above, full of unwise devotion and impolitic patience, who lets her husband drift on to his ruin without the angry word that might have saved him.

Beverley, Charlotte, sister of Beverley, an amiable girl with occasional bursts of justifiable wrath, who rises

nobly to the occasion when she finds her brother has gambled away her fortune as well as his own.

Beverley, Cecilia, heroine of a novel by Frances Burney, *Cecilia, or Memoirs of an Heiress* (1782). Left an orphan with a fortune and no restriction save that her husband must take her name, Cecilia goes to London and is introduced to society by one of her guardians (Mr. Harrel) and his wife. That gentleman plunders her, and commits suicide, and she transfers her visit to another guardian, whose son Mortimer Delville is deeply in love with her, but because he considers her an inferior in birth and station and also because he objects to change his name to Beverley hesitates long before he proposes marriage to her.

Beverley, Ensign. A name which Captain Absolute, in Sheridan's *The Rivals* (1775), assumes in his courtship of Lydia Languish—the better to impress the romantic fancy of the lady and to mislead other characters who might oppose his suit. This masquerade is a fruitful source of comic misunderstandings which are not fully cleared up until the last act.

Bevis, in Scott's romance, *Woodstock*, the favorite mastiff or bloodhound of Sir Harry Lee. He was "as tractable as he was strong and bold," regularly followed him to church and "in old time had saved his master by his fidelity." In old age he found his only joy in lying by Sir Henry's feet in the summer or by the fire in winter licking his withered hand or his shrivelled cheek from time to time. Sir Walter notes that "Bevis, the gallant hound, one of the handsomest and most active of the ancient Highland deerhounds, had his prototype in a dog called Maida, the gift of the late Chief of Glengarry to the author. A beautiful sketch of him was made by Edwin Landseer and afterwards engraved."

Bezaliel, in Dryden's poetical satire, *Absalom and Achitophel*, an accomplished and scholarly gentleman, is meant for the Marquis Worcester, afterwards Duke of Beaufort. Dryden probably took the name with but slight alteration from that of Bezaleel (*Heb.*, "in the shadow of God"), the artificer who executed the works of art in the tabernacle.

Bezonian (It. *bisogno*, "need" "business"), an Elizabethan name for either needy or needed persons but in both cases denoting a low mercenary type and especially a raw recruit. Thus Pistol asks of Justice Shallow, when the latter claims to be "under the King in some authority":

> Under which king, bezonian? Speak or die.
> *II Henry IV*, v, iii, 1

The word is often but erroneously printed with a capital as if it were a proper noun.

Bianca (It., the feminine of Bianco, white).

1. In Shakespeare's *Taming of the Shrew* the gentle and well-mannered younger sister of Katharine, a striking contrast to "Kate the Curst." Afterwards married to Lucentio.

2. In *Othello* a woman of Cyprus with whom Cassio has an intrigue.

3. In Middleton's *Women Cured Women*, a Venetian beauty, wife of Leontio, tempted to become the Duke's mistress.

4. In Ford's *Love's Sacrifice.*

5. The heroine of *The Fair Maid of the Inn*, by Massinger Rowley and Fletcher.

6. In Dean Milman's tragedy *Fazio*, the jealous wife of the hero who ruins him by false accusation and then, failing to save him by confession, goes mad and dies.

Bianca, heroine and spokeswoman of Mrs. Browning's poem, *Bianca among the Nightingales*, a devoted Italian Ariadne mourning for her English Theseus in his own country a passionate utterance of sorrow and of unreasoning indignation against the northern climate and landscape. One may take it that the poet is here vicariously or dramatically expressing her own antipathy against the native land she had forsaken for Italy.

ickerstaff, Esq., Astrologer, Isaac, pseudonym of Sir Richard Steele ditor of the *Tatler* (April 12, 1709–uary 2, 1711). The name was ady famous when he assumed it. ft had invented it as that of the ginary author of a satirical pam- et against John Partridge, astrolo- and almanac-maker. The last ie he had found upon a black- th's sign; the first he had added humorous conjunction. Yet half entury later a real Isaac Bicker- f (1735–1785) won sounder laurels the name as the author of many cessful dramas.

wift's Bickerstaff announced in pamphlet that he would give no ue oracles, such as Partridge's, would foretell events in a plain, ightforward manner. He began predicting the death of Partridge self at a given day and hour. On day after the specified time a cir- istantial narrative appeared re- nting the fulfilment of the pre- ion. Partridge was foolish enough nswer with a protest that he was living, whereupon Bickerstaff ed a Vindication gravely arguing t the astrologer *was* dead, in spite his assertions to the contrary. e joke was taken up by all the town s. Rowe, Steele, Addison, and or contributed to it in various sing ways; Congreve, in a pam- et issued under Partridge's name, le the poor astrologer complain of discomforts Squire Bickerstaff had osed him to, so that he could not e his door without being twitted sneaking about without paying funeral expenses; the Stationers' npany was induced to apply for injunction against the continued lication of almanacs put forth er the name of a dead man; it was even said that the Por- ese Inquisition had been taken nd had condemned Mr. Bick- aff's predictions to the flames. en Steele started his *Tatler* the ilarity of the name of Bicker- induced him to assume it as of the pretended editor of that odical.

Big-Endians, in Swift's *Gulliver's Travels*, a religious party in Lilliput, the bitter opponents of the Little-Endians on the question whether the big or the little end of an egg should be broken in eating. The Little-Endians being in power, the others are denounced as heretics. Under the name Big-Endian the Catholics are satirized; their opponents represent the Church of England.

Biglow, Hosea, the feigned author of *The Biglow Papers* (first series, 1848; second series, 1867), by James Russell Lowell. See WILBUR, REV. HOMER.

Billee, Little, the nickname given to William Bagot, the hero of George Du Maurier's novel, *Trilby* (1894), an amiable, generous, imaginative English art student in Paris whose boyish love for the titular heroine comes to a tragic end even before the death of both. The portrait is sketched from Frederick Walker (1840–1875), famous artist and illustrator, whose early death blighted a brilliant promise. The nickname was borrowed from a grotesque ballad by Thackeray, which he was fond of chanting on social occasions and which he had imitated from an old Breton folk-song beginning:

Il etait un petit navire (*bis*)
Qui n'avait ja ja jamais navigué (*bis*)

The song is given in full in *Melusine*, vol. I, p. 463.

Binnie, James, of the Indian Civil Service in Thackeray's novel, *The Newcomes*, a jolly, hard-headed, kind-hearted Scotch bachelor, who shares an apartment in London with Colonel Newcome.

Birch, Harvey, the titular "spy" in James Fenimore Cooper's novel, *The Spy*. With heart and mind devoted to the patriot cause, and with no hope or wish for reward, he allows himself to be suspected of being a British spy at the risk of being maltreated or shot by his own comrades, in order the better to carry on his true task of spying on the enemy and revealing their weaknesses to Washington. See HARPER.

Biron, in Shakespeare's *Love's Labor's Lost* (1594), "a merry, madcap lord" in attendance on Ferdinand, King of Navarre. He is in love with Rosaline, and the raillery exchanged between them anticipates the more elaborate wit combats between Benedick and Beatrice in *Much Ado about Nothing*. The name was originally spelt Berowne and not altered until the second folio. From line 249 of Act iv, Sc. 3, where it rhymes with "moon," one may infer that it was pronounced Beroon. It is conjectured that contemporary events in France influenced Shakespeare in his choice of names for this play. When it was produced, Henry IV of Navarre was king, and two of his most strenuous supporters were Biron and Longaville.

The relation in which Biron stood to the English people between 1589 and 1598 would fully account for the distinction thus conferred upon him. Of all the leaders on Navarre's side he was best known to Englishmen. Almost invariably the English contingent served under him, and every one of those five years added something to the English knowledge of his character (Sidney Lee).

Rosaline's description of Biron is famous:

> A merrier man,
> Within the limit of becoming mirth,
> I never spent an hour's talk withal.
> His eye begets occasion for his wit,
> Which his fair tongue (conceits expositor)
> Delivers in such apt and gracious words,
> That aged ears play truant at his tales,
> And younger hearers are quite ravished.
> So sweet and voluble is his discourse.
> Act ii, Sc. 1.

In this character, which is never quite in touch with, never quite on a perfect level of understanding with, the other persons of the play, we see, perhaps, a reflex of Shakespeare himself, when he has just become able to stand aside from and estimate the first period of his poetry.—WALTER PATER.

Biron, Charles De Gontault, Duke of. A historical character (1562–1602) whose last name Shakespeare is supposed to have borrowed for one of his characters (see above) and who is the acknowledged hero of two tragedies by George Chapman, *The Conspiracy of Duke Biron* and *The Tragedy of Biron*, both produced 1605. The Duke was an admiral an marshal of France; governor Burgundy in 1595; ambassador to t Court of St. James in 1601, and t trusted friend of Henry IV un 1602, where he was detected in tre sonably plotting with Savoy a Spain for the dismemberment France and his own elevation to t sovereignty of Burgundy. Recall to Paris, he was thrown into t Bastille and executed.

Birotteau, Cæsar, titular hero Balzac's novel, *Greatness and Decli of Cæsar Birotteau*, a perfumer in t Rue St. Honoré, Paris. Affiliati himself with the militant royalists becomes captain and then major a battalion in the National Gua and deputy mayor of the Eleven arrondissement. In 1818 he w made a Chevalier of the Legion Honor. To celebrate the event gave a grand ball which necessitate elaborate changes in his apartment Unlucky speculations and extrav gant living completely ruined hi within a year and he had to file petition in bankruptcy. With three years he had settled with a his creditors, but he died soon aft his solemn rehabilitation by t courts.

Bisarre, in Farquhar's comedy, *T Inconstant* (1702), a brilliant, volati unconventional young woman, ful realizing the meaning of the Fren word Bizarre from which her name modified. Her flirtations with Du tete continually involve him in aw ward situations.

Blackacre, Widow, in Wycherle comedy, *The Plain-Dealer*.

The Widow Blackacre, beyond all co parison Wycherley's best comic charact is the Countess in Racine's *Plaideurs* talk the jargon of English, instead of Fren chicane.—MACAULAY, *Comic Dramatists the Restoration in Essays*.

Black Beauty, a high-bred, gen horse who is supposed to tell his o story in *Black Beauty, his Groo and Companions*, by Anna Sew Through the breaking of his kn by a drunken groom he passes fr

l treatment in a rich man's mews ard knocks and exhausting work livery stable. After being a cab- e, a cart-horse, and then a cab- e again, he is bought by a farmer recognizes that he comes from l stock and nurses him back to th and strength. Restored to ething like his former condition s purchased by a family of ladies se coachman is an old friend of nd the end of him is peace.

lack Dwarf, titular hero of Scott's ance, *The Black Dwarf*, also wn as "Elshender the Recluse," nny Elshie," "the Wise Wight Mucklestane Moor," or "the cary," but in reality he is Sir rard Mauley (*q.v.*).

real life the Black Dwarf was David ie (1740–1811), whom Scott visited in summer of 1797 and reproduced from ory nineteen years later. David, rn familiarly as Bowed Davie or Davie e Wuddus (Woodhouse), was just such xtraordinary being as Elshie, a sort of ated giant with remarkably strong , but legs so diminutive and deformed he stood only 3½ feet high. He was a of humble birth, however, and his ve for retiring from the world was not ted love but simple dread of ridicule. first cottage in Peeblesshire was built is own hands on grounds belonging to arm of Woodhouse. Scott has described curately. "David Ritchie," says Pro- r Ferguson, "was a man of powerful city and original ideas, whose mind was vn off its just bias by a predominant e of self-love and self-opinion, galled ie sense of ridicule and contempt, and ging itself upon society, in idea at least, gloomy misanthropy." See W. S. KETT, *The Scott Originals*, p. 143.

ackstick, Fairy, in Thackeray's stmas extravaganza, *The Rose the Ring* (1854), a mysterious ile sprite with an ebony wand, godmother at large in Paflagonia Crim Tartary who gives a magic to Bulbo's mother, and a magic to Giglio's mother.

ie writer cannot, alas! lay claim to the nal qualities for which Blackstick was narkable, although she can fully appre- the illustrious lady's serious composure, ustere presence of mind, her courageous okenness and orderly grasp of events. stick belongs to the utilitarian school liss Edgeworth and Mrs. Barbauld. ighter elegances of the Mrs. Chapones he Laura Matildas of the day she put . Neither had she anything to do with your tripping, fanciful, moonlight sprites and fairies, who waste so much valuable time and strength by dancing on the green, and sitting up till cockcrow; but a wide and most interesting field of fresh interest remains, which was specially her own domain. —Lady Anne Thackeray Ritchie, Introduction to *The Blackstick Papers*.

Blair, Adam, hero of a novel by John G. Lockhart, *Some Passages in the Life of Mr. Adam Blair, Minister of the Gospel at Cross Meiktree* (1822).

Plunged into affliction by the loss of his wife, Adam is visited by the latter's bosom friend, Mrs. Campbell, who has left her husband abroad. A mutual love springs up, of which neither is conscious until Mrs. Campbell is ordered home to the Highland tower of her husband. After bearing his solitude for some time, Blair returns her visit, arrives at night, is rapturously welcomed, drinks copiously of wine, gazes with her on the moonlit sea, is again pressed to the winecup, and finds himself next morning and is found by the servants clasped in her embraces. Horror-struck, he flies to the desert, repelling her prayers to accompany him with the wildest execrations. His contrition brings on frenzy and fever, he is carried back to her tower, is nursed by her during his delirium, and recovers to find that she has caught the fever and died. He then journeys homeward, proclaims his fall to the presbytery, resigns his parish, and becomes a day-laborer in his former parish. After ten years of penitence and contrition, his neighbors voluntarily restore him to his pastorate.

Blake, Goody, in Wordsworth's poem, *Goody Blake and Harry Gill, a True Story*, a poor old woman driven by necessity to pilfer a few sticks of wood from the grounds of her neighbor Gill. He makes her surrender them whereupon she invokes upon him the curse that he may never "more be warm." The curse is heard. Ever after "his teeth they chatter, chatter still."

Blancove, Edward, in George Meredith's novel, *Rhoda Fleming*, the seducer of Rhoda's sister Dahlia, who inflicts a still greater wrong by marry-

ing her under pressure, when she is in love with another and he with her. Witty, selfish, half cynical to begin with, he is somehow overwhelmed by a moral revolution which leaves him devoted and, indeed, for the moment pious. "This youth," says another of the characters, "is one of great Nature's tom-fools, an elegant young gentleman outwardly of the very large class who are simply the engines of their appetites, and to the philosophic eye still run wild in woods."

Blane, Niel, in Scott's romance, *Old Mortality*, the town piper and, by virtue of his marriage to the jolly widow of a publican, the landlord of the Howf. After his wife's death he initiated their daughter Nelly "in those cares which had been faithfully performed by his wife."

Blas, Gil, hero of a picaresque romance, *The Adventures of Gil Blas de Santillane* (1715), by Alain René Le Sage. Gil Blas, brought up by his uncle, Canon Gil Perez, starts out as a raw lad to seek his fortunes and gradually wins his way from the condition of a valet to that of a secretary, and from the service of private gentleman to that of the Prime Minister of Spain. This career brings him in contact with people of almost every condition, whom he sees as they are and not as they claim to be, and the suggestion at every step is that there is no such thing in the world as substance, that all is a show and a very bad one. Doctors are little better than murderers, lawyers are licensed robbers, the clergy do not practise what they preach. The very ministers of state are panderers and parasites, revenging themselves for slights received from royalty by an overbearing demeanor towards their inferiors. Lastly, the king is but a wretched puppet in the hands of his ministers, pretending to govern the country but actually passing his life in signing his name to papers he never reads and in gossiping over frivolous scandals that do not really concern him.

> Gil Blas . . . is naturally disposed towards honesty, though with a mind unfortunately too ductile to resist the temptations of opportunity or example. He is constitutionally timid, and yet occasionally capable of doing brave actions; shrewd and intelligent, but apt to be deceived by his own vanity; with wit enough to make us laugh with him at others, and follies enough to turn the jest frequently against himself. Generous, good-natured, and humane, he has virtues sufficient to make us love him, and, as to respect, it is the last thing which he asks at his reader's hand.—Sir W. Scott

Blatant Beast, in Spenser's *Faërie Queene*, a huge, bellowing monster typical of slander or calumny. It had 100 tongues and a sting. Sir Artegal goes in pursuit of it in Canto v and Sir Calidore resumes the pursuit in Canto vi. But, as Macaulay says, not one in a hundred readers perseveres to the end of the poem. "Very few and very weary are those who are in at the death of the Blatant Beast." Now, as a matter of fact the Beast does not die. It is pursued and taken, but not killed, by Calidore. Indeed, for aught anybody may learn from the poem, it may be still roaming the earth:

> Then was this monster by the masterie might
> Of doughty Calidore suppressed and tamed
> That never more he might endamage wight
> With his vile tongue which many had defamed,
> And many causeless caused to be blamed
> So did he eke long after this remain
> Until that (whether wicked fate so framed
> Or fault of men) he broke his iron chain
> And got into the world at liberty again.
>
> *Book vi, Canto 12.*

Blefuscu, in Swift's *Gulliver's Travels*, an imaginary island "situated to the northeast side of Lilliput, from whence it is parted only by a channel of eight hundred yards wide. Ruled over by an emperor, it is peopled, like Lilliput, by pygmies.

> Blefuscu is France, and the ingratitude of the Lilliputian court, which forces Gulliver to take shelter there rather than have his eyes put out, is an indirect reproach upon that of England, and a vindication of the flight of Ormond and Bolingbroke to Paris. —Sir W. Scott, *Life of Swift.*

Blessed Damozel, subject and title of a poem (1850) by Dante Gabriel Rossetti. The damozel, one of the blessed or saved in heaven, leans out yearningly towards her betrothed on earth. Hall Caine tells us that the

m grew out of Rossetti's youthful
e for Poe's *Raven*. "I saw,"
ssetti said to Caine," that Poe had
e the utmost it was possible to do
n the grief of the lover on earth,
I determined to reverse the con-
ons, and give utterance to the
ning of the loved one in heaven."

lifil, in Fielding's novel, *The*
tory of Tom Jones, a Foundling,
onsummate scoundrel and hypo-
e, introduced as a foil to the open-
-ted yet erring hero. Pretend-
to be a friend to the latter he
mes over him an air of superior
ality, but is eventually detected
libertine, a hypocrite, a liar and
swindler. The only indication
to his Christian name is in a
e signed "W. Blifil" in Book VII,
p. ii.

lifil is perhaps the only case (for Johna-
Wild is a satire, not a history or, as
aine fancies, a tract) in which Fielding
s to lose his unvarying coolness of
ment, and the explanation is obvious.
one fault to which he is, so to speak,
st is hypocrisy. Hypocrisy cannot
ed be painted too black, but it should
be made impossible. When Fielding
to deal with such a character he for
loses his self-command, and, like
ior writers, begins to be angry with his
ures. Instead of analyzing and explain-
ne simply leaves us in presence of a
l anomaly.—SIR LESLIE STEPHEN,
s in a Library—Fielding.

londel de Nesle, the famous trou-
our minstrel beloved by Richard,
ır de Leon. He discovered the
on in which his royal master was
ured and helped to plot his
pe. Blondel appears in Scott's
orical romance, *The Talisman*.
ntertains the king and his court
mped before Jerusalem.

ood, Lydia, heroine of Howells'
el, *The Lady of the Aroostook*
9), who earns the nickname as the
female passenger aboard the
ostook, a sailing vessel bound for
ce.

rare and charming personation, a
ne who is distinctly and honestly
rified without a tinge of vulgarity and
though taking but a modest part in
onversation of which the book is full,
for a moment loses her individuality
curs the reproach of tameness.—*N. Y.*
m.

Blood, Colonel Thomas, a historical character (1628–1680) introduced into Scott's novel, *Peveril of the Peak*, as an emissary of the second Duke of Buckingham. The Duke himself thus describes him to Jerningham:

> There goes a scoundrel after my own heart, a robber from his cradle, a murderer since he could hold a knife, a profound hypocrite in religion, and a worse and deeper hypocrite in honour—would sell his soul to the devil to accomplish any villainy, and would cut the throat of his brother, did he dare to give the villainy he had so acted its right name.

His most notorious exploit was the theft of the crown from the Tower.

Blougram, Sylvester, the hero and spokesman of *Bishop Blougram's Apology* in Robert Browning's volume of miscellaneous poems, *Men and Women* (1885).

He is a sceptical churchman whose emotions still cling to the faith on which his intellect has relaxed its hold. Talking over the walnuts and raisins to Gigadibs, the literary man, he expounds his theory of life. He doubts indeed, but he is too true a sceptic to be certain even of his doubt. He accepts the honors and emoluments of a Church whose doctrines offend his reason, for who can assure him that his reason is right in taking offence? So long as that "plaguy hundredth chance" remains that they may be true, is it not the part of wisdom to accept them and teach them—to strangle the doubts which for aught he knows may be hell-born? He is living in comfort, in honor, in peace of mind; he is venerated by his co-religionists; his titles earn him the respect of the worldly; he is even an object of flattering curiosity and interest to those higher minds who think him a hypocrite and affect to despise him. Why should he throw aside all the good things of the present, the chances of better things in the future, for the sake of a sincerity which might look pretty in poetry but for which there is no real need and no place in this world? The true philosophy is not to strive after the impossible *ought to be*, but to find out what *is*, and to

make that as fair as you can. This philosophy may not be a very lofty one, but in the very moderation of its ideals and the certainty of their attainment is it not, he asks, preferable to the Gigadibs theory, which aims at the highest and attains nothing?

Blouzelind or **Blouzelinda,** in the first pastoral of John Gay's *Shepherd's Week* (1714), a shepherdess in love with Lobbin Clout. The name varies according to the exigencies of metre and is spelled indiscriminately with a *u* or a *w*. Its uncouthness was evidently designed as part of Gay's plan to ridicule the Delias and Aramintas of pseudo-pastoral poetry. "Thou wilt not," says Gay, "find my shepherdesses idly piping on their reeds, but milking the kine, tying up the sheaves, or, if the hogs are astray, driving them into the sties." Blouzelinda is painted as an ignorant, unkempt, frolicsome lass but to her lover she is perfection:

My Blouzelinda is the blithest lass,
Than primrose sweeter, or the clover-grass . . .
My Blouzelind's than gilliflower more fair,
Than daisie, marygold, or kingcup rare.
. . . .
Sweet is my toil when Blowzelind is near,
Of her bereft 'tis winter all the year . . .
Come, Blowzelinda, ease thy swain's desire,
My summer's shadow, and my winter's fire.

Scott borrows the name with a further change to Blowselinda for an inmate of Whitefriars (alternatively known as Bonstrops) whose room was suggested as a refuge for Nigel when he sought sanctuary in Alsatia.

Bludsoe, Jim, in John Hay's poem of that name (*Pike County Ballads*), was in real life Oliver Fairchild, engineer of the steamer *Fashion*, plying between Memphis and St. Louis, who beached his burning ship and sacrificed himself to save passengers and crew exactly as Hay narrates. The poet had known Fairchild personally in his boyhood days. Mark Twain found fault with the ballad on the score that no engineer could perform the feat ascribed to him.

Bludyer, Mr., in Thackeray's novel, *Pendennis* (1850), a "slashing" book reviewer who "had a certain notoriety in his profession and reputation for savage humor. He smashed and trampled down the poor spring flowers with no more mercy than a bull would have on a parterre; and having cut up the volume to his heart's content went and sold it at a bookstall, and purchased a pint of brandy with the proceeds of the volume" (Chap. xxxv). He also makes brief appearances in *Men's Wives*, *the Ravenswood* (1843), and *Reading a Poem* (1841).

Bluff, Captain Noll. In Congreve's comedy, *The Old Bachelor*, a braggadocio and a coward.

Those ancients, as Noll Bluff might say,
Were pretty fellows in their day.
SIR W. SCOTT.

Blumine, the "Rose Goddess" in Carlyle's *Sartor Resartus* (1833–1834), chapter *Romance*, with whom Teufelsdröckh was in love. Apparently she is a composite figure made up from Jean Welsh whom Carlyle married, Margaret Gordon, his first love, and Kitty Kirkpatrick, to whose cousin Charles Buller, he was tutor.

On his own confession "Sartor" was "not to be trusted in details," albeit many of the dramatic situations in the book were personal experience idealised. Blumine, the Rose-Goddess, was "unhappily dependent and insolvent; living, perhaps, on the not too gracious bounty of moneyed relations." This was Margaret Gordon. Blumine was "young, hazel-eyed, beautiful, and some one's cousin; high-born and of high spirit." This was in part Kitty Kirkpatrick, in part Jane Welsh. All three entered in turn into Carlyle's colour-scheme. Doubtless Kitty Kirkpatrick, as well as Margaret Gordon and Jane Welsh, made Carlyle "immortal by a kiss." No biographical evidence, however, exists for any such tragic rejection and parting as that described in anticlimax in *Romance*, except in the story of young Carlyle's abortive love for Margaret Gordon, when, after the kiss had made Teufelsdröckh immortal, "thick curtains of night rushed over his soul, as rose the immeasurable crash of doom; and through the ruin as of a shivered universe was the falling, falling, towards the abyss."—J. M. SLOAN in *T. P.'s Weekly*, January 13, 1911.

Blushington, Edward, hero of the comic drama, *The Bashful Man* (1857), by W. T. Moncrief. He is so shy that he cannot muster up courage to propose marriage to Dina

ndly, despite all her coquettish ances, until the pyschologic mo- t arrives when he is flushed by e.

ly, Nelly, in Grundy and Solo- 's operetta, *The Vicar of Bray* 2), a ballet girl beloved by mas Merton. The name was med as a pseudonym by a New k female journalist who especially alized herself in 1890 by making ur of the world to beat the record Phileas Fogg in *Eighty Days und the World.*

oatswain, a dog belonging to l Byron—

was born at Newfoundland May, 1803, died at Newstead Abbey Nov. 18, 1808.

o says the prose inscription on the ument which Byron raised to his nory in the garden of Newstead ch further informs us that he d all the Virtues of Man with- his Vices." A poetical inscription wing the prose concludes with couplet:

nark a friend's remains, these stones arise;
ver knew but one,—and here he lies.

yron thus announced the death his favorite to Hodgson: "Boat- n is dead!—he expired in a state adness on the 18th after suffering h, yet retaining all the gentleness is nature to the last; never at- pting to do the least injury to any near him. I have now lost every- g except old Murray." In a will uted in 1811 he desired to be ed in a vault with his dog and Joe ray.

ob, Son of Battle, hero and title novel (1898) by Alfred Ollivant, must thus be credited with the ntion of the novelistic dog. ses have often figured in fiction. ndeed have dogs, but only in a rdinate way. Ouida's *Puck*, for nple, is the narrator of the story hich he plays a small part, but he impossible dog in a wild romance e Bob is a real dog whose ad- ures are severely realistic. "Owd " as he is sometimes nicknamed, e last of the renowned "gray dogs of Kenmuir," a fine and sagacious breed of Shepherds in which the dalesman took great pride. He behaves with lofty and pathetic dignity when his rival and enemy, "Red Wull," the tailless Tyke, is caught red-fanged in the commission of the one capital crime of the sheep-dog.

Bobadil, Captain, in Ben Jonson's comedy, *Every Man in his Humor* (1599), a braggadoccio, bully and coward, "a man of big words and little heart," whose bluster dupes many into the belief that he is a valiant soldier of great achievement. "He is," says Hazlitt, "the real hero of the piece. His extravagant affectation, his blustering and cowardice, are an entertaining medley, and his final defeat and exposure, though exceedingly humorous, are the most affecting part of the story." Barry Cornwall deemed him worthy to march in the same regiment with Bessus, Pistol, Parolles and the Copper Captain (see these entries).

It is not generally known that the original of Ben Jonson's "Bobadil" was an officer of high rank in the army of the Duke of Alva, whom the haughty Philip II sent to subdue the Netherlands. After the battle of Giesen, near Mons, in 1570, Strada informs us, in his *Historia de Bello Belgico*, that to fill Spain with the news, the Duke of Alva, as haughty in ostentation as in action, sent Captain Bobadilla to the king, to congratulate his majesty upon the victory won by his arms and influence. The ostentation of the message, and still more of the person who bore it, was the origin of the name being applied to any vain-glorious boaster.—*Spence's Anecdotes.*

Bobadil, especially, is one of Ben's masterpieces. He is the most colossal coward and braggart of the comic stage. He can swear by nothing less terrible than "by the body of Cæsar," or "by the foot of Pharaoh," when his oath is not something more terrific still, namely, "by my valor!" Every schoolboy knows the celebrated passage in which the boasting captain offers to settle the affairs of Europe by associating with himself twenty other Bobadils, as cunning i' the fence as himself, and challenging an army of forty thousand men, twenty at a time, and killing the whole in a certain number of days. Leaving out the cowardice, we may say there was something of Bobadil in Jonson himself; and it may be shrewdly suspected that his conceit of destroying an army in this fashion came into his head in the exultation of feeling which followed his own successful exploit, in the presence of both armies, when he was a soldier in

Flanders. Old John Dennis described genius "as a furious joy and pride of school at the conception of an extraordinary hint." Ben had this "furious joy and pride," not only in the conception of extraordinary hints, but in the doing of extraordinary things.—*Atlantic Monthly*, October, 1867.

Bodach Glas (Glas is the Gaelic for Gray, and Bodach, from the Saxon Bode, means a messenger), in Scott's novel of *Waverley*, a ghostly bearer of evil tidings, who appeared to the head of the MacIvor family whenever any calamity was at hand (see especially Chapter lix, where Fergus MacIvor is warned of his coming doom). A superstition of this kind was a common one in the great Scottish families. Thus the family of Rothmurchan had the Bodach an Dun, or Ghost of the Hill, and the Kincardines, the Spectre of the Bloody Hand. Gartinbeg Castle was haunted by Bodach Gartin and Tullochgorum by Mauch Moulach, or the Girl with the Hairy Left Hand.

Bodwinkle, in Laurence Oliphant's novel, *Piccadilly* (1870), a cockney promoter who launches more or less shady companies in London. Having pursued wealth as an end through years of toil, he and his wife perceive, as their mental horizon expands, that it may be used as the stepping stone to social distinction. Through the agency of Spiffington Goldby's they reach a position where they are tolerated: first, because they spend thousands in dinners, concerts and balls, and secondly, because they look for no equivalent beyond a few crumbs of contemptuous notice.

Boffin, Nicodemus, in Dickens's novel, *Our Mutual Friend* (1864), the foreman of old John Harmon, dustman and miser, who as the latter's residuary legatee comes in for £100,000 until the discovery of Harmon's son. Hence Boffin is sometimes known as the "Golden Dustman." He is described as "a broad, round-shouldered, one-sided old fellow, whose face was of the rhinoceros build, with over-lapping ears." He is generous and kindly and a model of integrity. His prototype is said to have been one Henry Dodd, a contractor of City Wharf, New North Road, Hoxton.

Bolingbroke, Henry, Duke of Hereford, in Shakespeare's historical drama, *Richard II*, reappears as the king in the three parts of *Henry IV* by the same author.

Bolingbroke, who pushes Richard from the throne, is a man framed for such material success as waits on personal ambition. He is not, like his son Henry V, filled with high enthusiasm and sacred force derived from the powers of heaven and earth. All Bolingbroke's strength and craft are his own. His is a resolute gaze which sees his object far off, and he has persistency and energy of will to carry him off without faltering. He is not cruel, but shrinks from no deed that is useful to his purpose because the deed is cruel.—E. DOWDEN, *Shakespeare Primer*.

Bolton, Fanny, in *The History of Pendennis*, by Thackeray, the daughter of the portress of Shepherd's Inn, pretty, foolish and sentimental, who falls desperately in love with Arthur. She adorns him with all the heroic virtues, and he for a time is stimulated into a temporary passion which he conquers before it has done harm to any one.

Boltrope, in J. Fenimore Cooper's romance of the sea, *The Pilot*. The author considered this a finer bit of character painting than Long Tom Coffin in the same novel.

We cannot assent to this comparative estimate; but we admit that Boltrope has not had full justice done to him in popular judgment. It is but a slight sketch, but it is extremely well done. His death is a bit of manly and genuine pathos; and in his conversations with the chaplain there is here and there a touch of true humor, which we value the more because humor was certainly not one of the author's best gifts.—*Atlantic Monthly*, January, 1862.

Bolus, Benjamin, hero of a farce by Munden the comedian, *Benjamin Bolus or the Newcastle Apothecary*, which was performed at the Hay market for his benefit August 8, 1797. It is founded upon a comic poem by George Colman, in *Broad Grins*, a collection of miscellaneous tales in verse first published (1797) under the title, *My Nightcap and Slippers*.

Bombastes Furioso, in a burlesque tragic opera of that name (1810), by William Barnes Rhodes, a general commanding the army of Artaxamin

, King of Utopia. The monarch nes to divorce his Queen Griskin- for Distaffina, the betrothed of nbastes, and wooes her with the r of half a crown, which she epts. Bombastes goes mad and ong other exploits hangs his boots n a tree, with this defiant legend:

Who dares this pair of boots displace
Must meet Bombastes face to face.

rtaxaminous accepts the chal- ge, cuts down the boots and is n by Bombastes. More men are ed, and at the end the dead all again and join in a dance, promis- the audience to die again to- row. The farce is a travesty on *ando Furioso* (*q.v.*), the mad hero which hangs up his armor on a tree n the legend:

Orlando's arms let none displace,
Or meet Orlando face to face.

Bonduca (an alternate name for dicea), heroine and title of a gedy (1611) by Beaumont and cher. Like the tragedies of *dicea* by Hopkins and Glover, *duca* is founded on Tacitus, *nals*, xiv, 29. Caractacus is here ed Caratach. The play was re- by J. R. Planché and revived 37) under the title of *Caractacus*.

on Gaultier, the pretended author he *Bon Gaultier Ballads* which inally appeared in *Tait's Maga-* (1842–1844) and were the joint norship of William Edmonston oun and Theodore Martin. The ne comes from Rabelais—" A moy t que honneur et gloire d'estre et réputé Bon Gaultier et bon paignon; en ce nom, suis bien u en toutes bonnes compaignies Pantagruélistes." The Bon Gaul- of the ballads was at once made come in all good companies of ple who liked vigorous and racy nor. Some too fastidious persons e been very angry with the nors for a supposed irreverence in se parodies. Mr. Martin pro- ed that parody is a veiled com- nent, and that it was precisely poets whom they most admired t they imitated most frequently. " This was not certainly from any want of reverence, but rather out of the fulness of our admiration, just as the excess of a lover's fondness runs over into raillery of the very qualities that are dearest to his heart."

Boniface, in Scott's historic romance, *The Monastery*, is Lord Abbot of St. Mary's; in its sequel, *The Abbot*, he has retired to private life under the name of Blinkhoodie as the proprietor of a large garden at Kinross. Good-natured, easy-going and charitable, he had sought the seclusion of the cloister for quiet, but the turmoil of the times had deprived him of his rest as Abbot, and even in retirement he was " dragged into matters where both heading and hangings are like to be the issue." At the end he sighs, " A weary life I have had for one to whom peace was ever the dearest blessing! "

Boniface, Will, in Farquhar's comedy, *The Beaux Stratagem* (1707), landlord of the inn at Lichfield, in league with the highwaymen, but of so sleek and jolly an exterior that he is a great favorite with all customers. His pet expression " as the saying is " he lugs into his talk with ludicrous irrelevance, as " Does your master stay in town as the saying is? " and " I'm old Will Boniface, pretty well known along this road, as the saying is." The popularity of this character has caused the name Boniface to be a generic one for a publican or tavern keeper.

Bonnard, Sylvestre, hero of Anatole France's novel, *The Crime of Sylvestre Bonnard*. A learned, simple-minded, kindly gentleman, an archæologist and a member of the Institute, Bonnard's " crime " was that of abducting a minor, a young girl in whom he is platonically interested, from a wretched school near Paris where she is cruelly maltreated. He escapes penal prosecution only by the accident that Jeanne's guardian had already decamped with the money of all his clients. Hence Jeanne becomes naturally and legally the ward of her good old friend.

Bonnivard, Francis, a historical character (1495–1570), who has had undeserved dignity thrust upon him in Byron's poem, *The Prisoner of Chillon.* Instead of losing one brother by fire, two in the field, and two by death in the dungeon, the fact is that there is no evidence that he had any brothers at all, and none that his father died for his faith. Byron himself acknowledges that he was unacquainted with the history of Bonnivard when he wrote the poem. He subsequently wrote a sonnet to his hero, in which he represents him as a high-minded patriot appealing "from tyranny to God," and this character has sometimes been ascribed to him by historians. In plain truth, there was little of the heroic about Bonnivard. He was simply a good-natured scatter-brain, whose high animal spirits and graceless wit were continually getting him into trouble; and he seems to have employed the six years of his imprisonment chiefly in making immoral verses.

Bontemps, Roger, an ideal personification of cheery content and unshakable optimism current among the French peasantry whom Beranger immortalized in one of his most famous songs (1814). The opening stanza is thus translated by William Young:

> To show our hypochondriacs,
> In days the most forlorn,
> A pattern set before their eyes,
> Roger Bontemps was born.
> To live obscurely at his will,
> To keep aloof from strife,—
> Hurrah for fat Roger Bontemps!
> This is his rule of life.

Booth, Amelia, titular heroine of Fielding's novel, *Amelia* (1751), the ever-loving, ever-amiable and ever-forgiving wife of the graceless Captain Booth. This new type of wifehood was not greatly relished either by the belles or the beaux of Fielding's age. Elizabeth Carter tells us that they pronounced her history "sad stuff," though Miss Carter herself does not seem to concur in the verdict. Fielding felt the weight of public disapproval. With semi-defiant humor he acknowledged as much in the *Covent Garden Journal,* which he edited. He brings the novel before his ow "Court of Censorial Enquiry," an lets Amelia's accusers speak, but h disdains to plead her cause agains them. "If you, Mr. Censor, ar yourself a Parent, you will view m with Compassion when I declar I am the Father of this poor Girl th Prisoner at the Bar; nay, when I g farther, and avow, that of all m Offspring she is my favourite Child. He explains what models he has fol lowed, and then continues, "I do no think my Child is entirely free fro Faults. I know nothing human tha is so; but surely she does not deserv the Rancour with which she hat been treated by the Public."

Nor was she (Lady Mary Wortle Montagu) a stranger to that beloved firs wife whose picture he drew in his Amelia where as she said even the glowing languag he knew how to employ did not do mor than justice to the amiable qualities of th original or to her beauty, although this ha suffered a little from the accident related i the novel—a frightful overturn which de stroyed the gristle of her nose.—LAD LOUISA STUART, *Letters and Works of Lad M. W. Montagu* (1837).

Fielding's wife, whether she had "broken nose" or not, must have been a angel. It is she who sat for Sophia Weste and Amelia Booth, the kindest, the deares the most charming and lenient of women.— ANDREW LANG.

Booth, Captain, the not too heroi hero of Fielding's novel *Amelia.* H is brave enough and in a man-of-the world way possesses even a rudimen tary sense of honor, but he is a prodi gal and a profligate whose easy good nature is held in leash by none of th sterner virtues. When first intro duced he is in prison for participatio in a street quarrel. He has a mistres there, Miss Matthews, a frail beaut who has murdered her seducer. Bu he is really in love with his wi whose purity, virtue and devotio eventually rescue him from vice an jail. Fielding sat for his own portra in this character and utilized man of his own experiences, adventur and misadventures in the story of h career.

Amelia, whose portrait Fielding dre from that of his second wife, has inde been always a favorite character wi readers; but the same cannot be said abo

husband Booth, who, we may suppose, meant to represent Fielding himself. the likeness he drew is certainly not a ering one. Thackeray preferred Cap- Booth to Tom Jones, because he ght much more humbly of himself than s did, and went down on his knees and ed his weaknesses, but most will be ned to agree with Scott, who declares we have not the same sympathy for the rateful and dissolute conduct of Booth h we yield to the youthful follies of s.—H. J. NICHOL.

oots, an otherwise unnamed char- r in Dickens's Christmas story, *ts at The Holly Tree Inn*, who in own vernacular tells the story of eloping children.

am Weller is the great type of this class, it may be said of him as of his fellow ts of the Holly Tree Inn that one of the test charms about them is that we can- tell whether they are really like or unlike t living Boots could be. The picture is of those traits of keen personal observa- , of minute inspection, of trifling eccen- ties and peculiarities which have lent nuch life and vigor to Mr. Dickens's ing. The language, too, and the char- ristic expressions smack of the trade and ne life to which the Boots are supposed belong. But all this is only a clothing er which the novelist conceals himself. re are no Sam Wellers in real life. The ts of a real Holly Tree Inn, if he uses phrases that his imaginary representa- adopts, uses them sparingly and acci- ally. The Boots of the tale is all Boots talks his language from beginning to The author is never lost sight of, and eel that art has collected together what re separates by long intervals, and has rgerated with a grotesque unity what re leaves simple, undefined and in- plete.—*Saturday Review*, v, 636.

oots, Bonny, a nickname reap- ring in various Elizabethan ballads evidently referring to some court orite. His skill in dancing and ing are specially noted. Hence is sometimes identified with one e or Hales whose singing is known ave pleased the Queen, but more uently with the Earl of Essex, se courtly graces included these mplishments. Essex was be- ded in February, 1601, and in that r was published *The Triumphs of na*, a collection of pieces in honor Elizabeth, wherein Bonny Boots ourned as recently dead.

oots, Major Wellington de, in ling Coyne's comedy, *Everybody's end* (1859).

n order to amplify the part of the Major for one of its greatest exponents, John Sleeper Clarke, the play was rewritten and, under the title of *The Widow Hunt*, produced at the Haymarket in 1867.

Borkman, John Gabriel, hero and title of a drama by Henrik Ibsen (1896), "a man of the most energetic imagination whose illusions feed on his misfortunes, and whose conception of his own power grows hyberbolical and Napoleonic in his solitude and impotence." So says George Bernard Shaw in *Dramatic Opinions*, and the same authority adds that Borkman "meets the fate of a vehement dreamer who has for thirteen years been deprived of that daily contact with reality and responsibility without which genius inevitably produces unearthliness and insanity."

Bothwell, Francis Stewart, Earl of, known as the Bastard Earl (d. 1624), appears in Scott's romance, *The Fortunes of Nigel*. Following hard on the heels of the young king James I when fleeing in his night gear down a turret stair, a prick of the Earl's sword in the nether extremities is said to have confirmed His Majesty's aversion to cold steel. The incident has a historical basis.

Bothwell, Sergeant, in Walter Scott's historical romance, *Old Mortality* (1816), an officer in Claverhouse's regiment of Life Guards who fights Charles II. Francis Stewart is his real name, but as the illegitimate descendant of the last Earl of Bothwell (himself known as the Bastard Earl) he assumes the titular pseudonym. Gallant, licentious, boastful, arrogant, he died at Drumelog "hoping nothing, believing nothing and fearing nothing."

Bottom, Nick, in *A Midsummer Night's Dream*, a weaver full of fantastic vanity, self-assurance, impudence and ignorance. The name is a weaver's term for a bobbin or spindle full of yarn. See TITANIA.

Bottom, in his broad-blown self-importance, his all but impenetrable self-satisfaction, stands a head and shoulders higher in absurdity than any other comic character in Shakespeare's early plays. He is the admitted king of his company, the cock of

his walk—and he has a consciousness that his gifts are more than equal to his opportunities. When the ass's head is on his shoulders it seems hardly a disguise, so naturally does the human-asinine seem to come to Bottom; he might have been for twelve months Titania's long-eared lover, so easily do his new honors sit upon him.—E. DOWDEN, *Shakespeare Primer*.

Bountiful, Lady, in Farquhar's comedy, *The Beaux Stratagem* (1705), the widow of Sir Charles Bountiful whose gracious mood it is to look after the sick in the parish and relieve the necessities of the deserving poor. As her nephew says in Act i, Sc. 1, "My Lady Bountiful is one of the best of women. Her late husband, Sir Charles Bountiful, left her with £1000 a year; and I believe she lays out one-half on't in charitable uses for the good of her neighbors. In short she has cured more people in and about Lichfield within ten years than the doctors have killed in twenty, and that's a bold word."

Bourgh, Lady Catherine de, in Jane Austen's novel, *Pride and Prejudice* (1813), a great lady but vulgar, in the way that some great ladies can be vulgar. Insolent, inquisitive, overbearing, she is properly set down by the witty Elizabeth Bennet in a memorable scene in "the prettyish kind of little shrubbery" where they walk together.

Bourke, Chevalier, in R. L. Stevenson's *The Master of Ballantrae*.

It is not very easy to understand the Chevalier Bourke, that Barry Lyndon, with no head and a good heart, that creature of a bewildered, kindly conscience; but it is easy to like him. How admirable is his undeflected belief in and affection for the Master! How excellent and how Irish he is, when he buffoons himself out of his perils with the pirates!—ANDREW LANG, *Essays in Little*.

Boursoufle, Comte de, hero of a pretended posthumous play by Voltaire, produced in Paris in 1862, which, after fooling critics and public, was discovered to be an adaptation of Vanbrugh's *Relapse*. Boursoufle, of course, is Lord Foppington transferred to the boulevards.

Bovary, Emma, heroine of *Madame Bovary* (1857), a realistic novel by Gustave Flaubert. A farmer's daughter, married to a village apothecary, but educated above her station, she seeks to relieve ennui by two successive intrigues, plunges hopelessly into debt, and, when her lovers refuse to aid her, poisons herself. Her devoted husband, his eyes opened at last, dies of grief.

Emma's character is pitilessly dissected. Morally irresponsible, she has no object in life but self-gratification. Her father's farm was dull and she left it; her husband's house proves as dull; she takes a vindictive pleasure in betraying him. Her child is but a transient amusement. Even in her love, when aroused at last, there is nothing noble or generous.

Bowling, Lieutenant, in Smollett's novel, *Roderick Random*, the hero's maternal uncle. In him Smollett seized at once and fixed forever the eighteenth century type of seaman—rough as a polar bear, brave, simple, kindly, and out of his element everywhere except afloat. Bowling has left his mark in many a novel and drama of the sea. He carries the habit of professional speech at least as far as the limits of art will allow. Sea life and war and the hardening habits of the service have made him indifferent to that social softening down which, without amending hearts, refines manners.

Bowling, Tom, hero and title of *A Tale of the Sea* (1839), by Captain Frederick Chamier, a composite portrait drawn partly from Nelson's flag-captain Hardy and partly from Richard Bowen, captain of the frigate *Terpsichore*, who fell in the attack on Santa Cruz, July 24, 1797—

than whom a more enterprising, able and gallant officer does not grace his majesty's naval service.—*Nelson's Dispatches*, ii, 42.

Bows, Mr., in Thackeray's novel *Pendennis*, a fiddler with a crippled body, a lively imagination, and intense feelings. He cherishes a far-off hopeless passion for Miss Fotheringay, whom he has taught how to act, and has a paternal affection for Fanny Bolton, his pupil in music.

Box and Cox, the heroes of a farce of that name (1847), by J. Maddison Morton, which, according to F. C

nand (*London Times*, October 1889), is " the best farce for three racters in the English language." s founded upon a *comédie-vaude-* by Labiche and Lefranc entitled *ette*, produced at the Palais-al, Paris, April 28, 1846.

oynton, Dr., in William D. vells's novel, *The Undiscovered ntry* (1880), a country doctor has gone daft on spiritual mani-ations. Half fanatic, half self-iver, he has brought up his daugh-Egeria, a delicate, high-strung, vous girl, as a medium. Failing ake Boston by storm, the pair refuge in a Shaker community.

r. Boynton is a fervent believer in tualism—or, rather, an ardent hankerer fervent belief in it. But, not being tly an idiot, he has observed the quack-which generally prevails on the subject, has drawn the bright conclusion that rtain amount of slipperiness is insepara-rom the mediumistic temperament. He rdingly mixes himself up with some very otful people, whom he allows, in his own ls, to "assist the Spirits." The spirits of course assisted to their hearts' con-and when Dr. Boynton finds out how he assistance has gone he is in a parox-of rage, grief, and despair, being in-, as his confederate justly calls him, iew sort of fool." He is always going ugh these alteruations of eager belief in ng found the clue, and of frantic dis-intment when it fails him.—*Saturday w.*

oynton, Egeria, the daughter of above.

geria Boynton is an unhappy young an, not very brilliant, who is passion-fond of her father, and deeply dis-d at the charlatanism which she is d into partaking; but who, neverthe-owing to filial affection and a nervous erament, allows herself to be mesmer-and materialized or immaterialized—ally cannot undertake to use the jargon ctly—and thus to bamboozle others, to her own health, and to confirm her r in his self-deluding folly.—*Saturday w.*

oythorn, Laurence, in Dickens' l, *Bleak House* (1853), a friend Mr. Jarndyce, robust-minded, -voiced, self-assertive, combative, intrinsically noble, kindly and tionate. The character was gen-y recognized as a study of the nal traits of Walter Savage Landor, and was good-naturedly accepted as such by Landor himself.

The chivalry, the sincerity, the vehemence, the extravagance, the grace of manner, the boisterous laughter, the childish love of pets—every salient trait of Landor in the spirit or the flesh is reproduced in this life-like study. The tendency to exaggerate the expression of every momentary impulse, which is such a humorous feature in this character, must be taken into account in any judgment passed upon the failings of his prototype . . . His worst exhibitions of temper, like those of a child, generally excite too much laughter to leave room for anger.—*The Contemporary Review.*

Bracegirdle, Anne (1674–1748), one of the most famous of English actresses, figures under her own name in John Oxenford's *Tragedy Queen*, and is the supposed original of two stage characters which she "created" —Angelica in Congreve's *Love for Love* and Lavinia in Rowe's *Fair Penitent.*

It was even the fashion for the gay and young to have a taste or *tendre* for Mrs. Bracegirdle. She inspired the best authors to write for her and two of these (Rowe and Congreve), when they gave her a lover in the play, seemed palpably to plead their own passion and make their private court to her in fictitious characters.—COLLEY CIBBER, *Apology.*

Bradwardine, Baron of, in Thackeray's *Book of Snobs*, ii. He is described as " the most famous man in Haggisland " and an admirer of Georgius IV who, " coming on board the royal yacht and finding a glass out of which Georgius had drunk, put it into his coat pocket as an inestimable relic and went ashore in his boat again. But the Baron sat down upon the glass and broke it, cut his coat-tails very much, and the inestimable relic was lost to the world forever." The Baron is meant, of course, for Sir Walter Scott and the story is retold in Thackeray's lecture on George IV with proper credit.

Bradwardine, Cosmo Comyne, Baron of, in the romance, *Waverley* (1814), one of Scott's most successful comic characters, " the very model of the old Scottish cavalier," says the author," with all his excellencies and peculiarities." He is a scholar, of the Scotch pedantic sort; full of anecdotes, almost always curious

and informing, yet whimsical from prejudice and pedantry; and full also of the pride of race and position.

Bradwardine's prototype was Alexander Stewart of Invernahyle, on whose valour and magnanimity at Preston-pans the plot of Waverley is made to turn. To Invernahyle Scott owed much of his knowledge of Highland life and scenery. He was "that friend of my childhood who first introduced me to the Highlands, their traditions and manners, "and whose visits to Scott's household brought delight to his children in later life." To this picturesque figure fighting his battles over again with all the garrulousness of a veteran campaigner, "much of the inspiration of Waverley was no doubt due." "Inverness had been out with Marr and with Charlie." He died at an advanced age in 1795. But there were features in Bradwardine—such as his scholarship and pedantry—which Invernahyle did not possess, and these seem to have been borrowed from Lord Forbes of Pitsligo (1678–1762), "patriot, outlaw, scholar, saint" who at the age of 65 took active part in the Jacobite rising of 1745.—See CROCKETT, *The Scott Originals*.

What could be more delightful, more loving in its fun, more whimsical in its quaint conception, and, at the same time, more completely true to nature, than the Baron of Bradwardine, a knight and gentleman every inch of him—with his wisdom, his learning, his vanity, and gravest solemn foolishness? "I had a great deal of fun in the accomplishment of this task," says Scott, with the gleam of enjoyment in his eyes. He, too, liked it as much as his audience. To him, as to every true humorist, his Baron was dear—there is moisture beyond the laughter in his eye, rising half from the heartiness of the laugh, half from a tender affection below.—*Blackwood's Magazine*, August, 1871.

Braggadochio (which orthographically is Spenser's attempt to transliterate the Italian *braggadoccio*), in the *Faërie Queene*, an empty boaster who succeds for a period in making his way by sheer bluff, but is eventually exposed and stripped of his borrowed plumes. His early career is related in Book iii, 8 and 10; his downfall occurs in v, 3. A caricature of Philip II of Spain may be intended; but in a more general way Braggadochio, like Ariosto's Rodomont, is a satire on intemperance of speech and is to some extent reminiscent of the earlier character.

Brainworm, in Ben Jonson's *Every Man in his Humor* (1598), a servant to Ola Knowell, whose versatility and adaptiveness enabled him to appear in various disguises under as many aliases.

Brainworm is a particularly dry and abstruse character. We neither know his business nor his motives; his plots are as intricate as they are useless, and the ignorance of those he imposes upon is wonderful. This is the impression in reading it. Yet from the bustle and activity of this character on the stage, the changes of dress, the variety of affected tones and gypsy jargon, and the limping, distorted gestures it is a very amusing exhibition.—WILLIAM HAZLITT.

Bramble, Matthew, a testy but kindly valetudinarian, a sort of Roderick Random grown old and much improved by age, who is the projector of the family tour described in the (misnamed) *Expedition of Humphrey Clinker* (1771), a novel by Tobias Smollett. Not until one-fourth of the journey has been accomplished is Humphrey Clinker taken on as a postilion—Bramble being himself the chief character in the book. He takes with him his spinster sister Tabitha, her maid Winifred Jenkins, and the party enjoys or suffers a series of comic adventures and misadventures not dissimilar to those that had already been described in Christopher Anstey's *New Bath Guide*.

Brand, the hero of Ibsen's drama of that name (1866), a peasant priest who from his rural parsonage—perched midway between the precipice and the fjord—hurls defiance against the world and its prejudices, conventions, time-serving and hypocrisies. Perhaps he hardly knows what he wants save that it must be a total upheaval of present conditions that shall bring men closer to God. An avalanche brought down upon him by his own wrath finally buries him in the ruins of the Ice-church. "Brand is myself in my best moments," wrote Ibsen. Nevertheless other like-minded men undoubtedly furnished hints for this character, notably Pastor Gustav Adolf Lammers, who dwelt in the parish of Skien until his troubled and rebellious mind forced him to give up his flock and found the Free Apostolic Christian Communion, and the eminent

nish philosopher, Sören Kierkegaard (1813–1855).

he difference between these two prototes of Brand was largely a matter of exterestimate on the part of Ibsen. Lammers not a closet philosopher, whereas Kegaard was, and therefore, should ole absolutely need to have a model for nd, they had best take the former.—NTROSE J. MOSES, *Henrik Ibsen*, p. 168.

Brand, Agnes, sister of the above. is supposed to have been drawn n Thea Brunn, whom Ibsen met 1864 with her widowed mother, u Lina Brunn. Thea was a sensie, self-sacrificing person who evenlly died as a result of nervous in attendant upon the death of brothers.

External interpretation always irritated en. When Laura Kieler, the authoress, him her novel, *Brand's Daughters*, in ch Brand's teachings were applied pracly to life, wearied with so much dision, Ibsen wrote to her from Dresden in e, 1870, that his poem was an æsthetic k and not a system of philosophy. He experienced, not only observed, the gs he treated of; and, impelled by an rpowering necessity of putting his ights into form, he had done so; now he d not whether his book demolished or t up.—MONTROSE J. MOSES, *Henrik n*, p. 201.

Brand, Ethan, hero and title of a in N. Hawthorne's *Mosses from Old Manse* (1846).

He was then (1840) beginning to revolve of the two great romance themes that occupied his whole after-life, neither of ch was he destined to write. This was idea of the Unpardonable Sin; the other the conception of the Deathless Man. only essay we have towards the embodiit of the first vision is the short fragment lished in *Mosses from an Old Manse*, ed *Ethan Brand*. The other was empted in various forms, of which *Septus, Dr. Grimshawe's Secret*, and *The iver Romance*, all posthumously pubed, are the most important.—JULIAN WTHORNE, *Hawthorne and His Circle*.

Brandon, William, in Bulwerton's *Paul Clifford* (1830), the ner of the eponymic hero. See FFORD, PAUL.

William Brandon is the lawyer who ys plays an important part in melonatic fiction. Directly we are introed to him and find that he has an icy e, a serpent eye—that his features are eped in sarcasm," that he is usually cold and self-possessed, but that he sometimes walks about his room at night and mutters "Ha!—I have it—yet methinks, 'twere well;—but—but—this is weakness" —we know perfectly well what is coming; we see as in a glass, that he has committed a great crime, and that he is secretly tortured by remorse; we are sure that he is laying plans that will come to nothing, and that he is destined to an untimely end.—*Westminster Review*, March, 1865.

Branghtons, The, in FannyBurney's novel, *Evelina*, a set of vulgar cousins related to the heroine through Mme. Duval (*q.v.*), who compromise her position in the finer world to which she by instinct and breeding belongs. Though horribly ashamed of them, they remain all unconscious of her shame, for she is incapable of wounding them even to free herself from torment.

The family consists of a father—Madame Duval's nephew—a silversmith on Snow Hill, a man of fair but cockneyfied intelligence who despises everybody not born and bred in London. His son Thomas is "weaker in his understanding and more gay in his temper, but his gaiety is that of a foolish, overgrown schoolboy whose mirth consists in noise and disturbance." He disdains his father and ridicules his sisters, who despise him in return. The elder daughter, Miss Biddy, is not ill-looking, but proud, ill-tempered, and conceited. "She hates the city though without knowing why, for it is easy to discover she has lived nowhere else." The younger sister, Polly, is "rather pretty, very foolish, very ignorant, very giddy and very good-natured." This family, after the fashion of eighteenth century tradespeople, live over their shop in the city and rent some of the rooms. Poor Evelina, after she has been pestered with the attentions of the underbred Mr. Smith, and threatened by Madame Duval with young Branghtons as a husband, reaches the full measure of her mortifications at Kensington Gardens, where in a soaking shower her cousins contrive to borrow Lord Orville's coach in her name, although against her will. As a result the coach is badly injured in

taking these discreditable connections to Snow Hill.

Brass, Miss Sally, in Dickens's *The Old Curiosity Shop*, sister and partner of Sampson, who shares his evil traits and physically is his counterpart in petticoats.

Brass, Sampson, brother of the above, a vulgar, unscrupulous, untidy and servile attorney.

Brassbound, Captain, hero of G. B. Shaw's comedy, *Captain Brassbound's Conversion*, an impossible pirate in an imaginary Morocco, bound on a mission of private punishment which appears to him a God-given duty, and apparently invented for the purpose of emphasizing the idiosyncrasies of the heroine, Lady Cicely Waynefleet (*q.v.*).

The pirate Brassbound orders his life upon the principle that, as Bacon puts it, "revenge is a sort of wild justice." He is imbued with mediæval concepts of right and wrong. In opposition to him he discovers his opposite,—a cool, tactful, unsentimental woman of the world, disarming all opposition through her Tolstoyism. With sympathetic interest she soon wins from Brassbound the secret of his life, and with quiet and delicious satire, opens his eyes to the pettiness of his mock-heroics, the absurdity of the melodramatic point of view—the code of the Kentucky feud, the Italian vendetta. The revulsion in Brassbound is instant and complete.—ARCHIBALD HENDERSON, *George Bernard Shaw*, p. 324.

Brattle, Carry, in Anthony Trollope's novel, *The Vicar of Bullhampton.*

We gather from the preface that Mr. Trollope has a moral design in his book. "I have introduced in *The Vicar of Bullhampton* the character of a girl whom I will call—for want of a truer word that shall not in its truth be offensive—a castaway. I have endeavoured to endow her with qualities that may create sympathy, and I have brought her back at last from degradation at least to decency." In the pursuit of his aim Mr. Trollope cannot be reproached with making vice attractive. He tells us that Carry is pretty and that a certain early charm had won the good will of the vicar and his wife; but a less taking wrongdoer seldom demands our pity. We suppose she was led astray at first by her affections, though we are not told so, but her cool indifference whether the man she is afterwards engaged to is hanged or not shows that they were well under control by the end of the story. And her father and brother, who share the vicar's regard, are as sour a pair as we ever knew time spent upon. Old Brattle is perhaps the best character as a work of art, the writer's mind has been most present in him; but no clownish rustic of fiction was ever a more ungracious piece of realism.—*Saturday Review.*

Breck, Alan, more properly Alan Breck Stewart, the most picturesque and forceful character in R. L. Stevenson's romances, *Kidnapped* (1886), and its sequel, *David Balfour* (1893).

As to Alan Breck, with his valor and vanity, his good heart, his good conceit of himself, his fantastic loyalty, he is absolutely worthy of the hand that drew Callum Beg and the Dougal creature.—ANDREW LANG, *Essays in Little.*

Breen, Grace, heroine of Howells's novel, *Dr. Breen's Practice* (1881). Having had an unfortunate love affair, in which she had been badly treated by her lover, she has adopted the practice of medicine much as other women enter convents or go out as missionaries.

Dr. Breen . . . represents what Mr. Howells seems to think the modern form of Puritanism, this ancient faith taking in her a moral rather than a religious form, and making her conscience sensitive as regards all her relations with fellow creatures to a degree unknown in parts of the world unaffected by Puritan traditions.—*N. Y. Nation.*

Breitmann, Hans, hero of the *Breitmann Ballads* by Charles Godfrey Leland, first collected into book form in 1868. He is a genial caricature of the German immigrant in Pennsylvania, drunk with the new world as with new wine, and rioting in the expression of purely Deutsch nature and half-Deutsch ideas through the broken English of the half-Americanized German fellow citizen. He made his first appearance in *Hans Breitmann's Party* in 1856.

Breitmann is one of the battered types of the men of '48—a person whose education more than his heart has in every way led him to entire scepticism or indifference, and one whose Lutheranism does not go beyond Wein, Weib und Gesang. Beneath his unlimited faith in pleasure lie natural shrewdness, an excellent early education and certain principles of honesty and good fellowship, which are all the more clearly defined from his moral looseness in detail identified in the Anglo-Saxon mind with total depravity.—*Author's Preface to the English edition*, 1871.

rent, John, titular hero of a novel 52) by Theodore Winthrop. A erous, noble-minded man of ad- tturous disposition, he accompa- Richard Wade, an unsuccessful l miner in California, on a ride oss the plains to his family in the .

rentford, Two Kings of, a couple burlesque monarchs introduced *The Rehearsal* (1671), a famous e written by George Villiers, Duke Buckingham, with the assistance Butler Sprat and others (see ES). They are represented as parable; as dancing or singing ther; walking hand in hand, and erally as living on terms of the test affection and intimacy. es (Act i, Sc. 1) explains: "Look , sirs, the chief hinge of this play . is that I suppose two kings Brentford, for I love to write iliarly." A certain Colonel Henry ward wrote a play, *The United ngdom*, which had two kings in it. ough it failed on the stage and was er printed, Buckingham is sup- ed to have had this drama in mind n he set up two kings in Brentford. more likely theory is that they caricatures of Boabdelin and lalla, the two contending kings in rden's tragedy, *The Conquest of nada.*

retherton, Isabel, the heroine of s. Humphry Ward's first novel, *ss Bretherton* (1884), is obviously wn from Mary Anderson, the erican actress, who had recently en London by storm, yet failed to sfy the critics. The motif under- g the story is the insufficiency of ural gifts, and the fatal conse- nces of the world's too easy ac- tance of them. Mrs. Ward vir- lly asks: How shall an exceptional ural endowment of physical per- ion, with no inheritance of culti- ion from the past, no accumula- of personal thought and experi- e, reach the heights of artistic llence? Will Undine find a soul?

rewster, Margaret, heroine of ittier's poem, *In the Old South urch* (1878). The poet has closely followed historical fact. Margaret Brewster was a Quaker enthusiast who one Sunday in July, 1677, appeared before the Puritan congregation of Old South Meeting House in Boston clad only in a sackcloth gown, her head ash-besprinkled, her hair dishevelled, her face besmeared with soot. Judge Sewall, an eyewitness, tells us that this apparition "occasioned the greatest and most amazing uproar that ever I saw." Margaret was seized and sentenced to be whipped at the cart's tail up and down the town.

Brick, Jefferson, in Dickens's *Martin Chuzzlewit*, the War Correspondent of the *Rowdy Journal*. A small gentleman, very juvenile in appearance, snub-nosed, and of an unwholesome pallor. He and his employer are quite sure that Europe trembles at his name.

> Jefferson Brick, the American editor, twitted me with the multifarious patented anomalies of overgrown, worthless Dukes, Bishops of Durham, etc., which poor English society at present labors under, and is made a solecism by.—CARLYLE.

Bridge of Sighs (It., *Ponte dei Sospiri*), the popular name for a picturesque bridge in Venice which spans the Rio canal and connects the court-room in the Doge's palace with the state prisons. Prisoners have to pass over it on their way to and from the hall of judgment. As Mr. Howells says, the name arose from "that opulence of compassion which enables the Italians to pity even rascality in difficulties." No really romantic episode in the history of Venice can be associated with it (except the story of Antonio Foscarini), for it was not built until the end of the sixteenth century; and the criminals who have passed across it have been almost exclusively murderers and thieves and other members of the proletariat of crime. Yet Byron himself was deluded into adopting and promulgating this pathetic fallacy in the lines in *Childe Harold:*

> I stood in Venice on the Bridge of Sighs,
> A prison and a palace on each hand.

Hood borrowed the name and bestowed it on London Bridge in his poem, *The Bridge of Sighs*. For that London Bridge as the "jumping off place" for suicides was in Hood's mind is highly probable. An old London proverb ran: "London Bridge was made for wise men to go over and fools to go under." Nevertheless Walter Thornbury, in his *Haunted London*, thinks Waterloo Bridge was the place intended, and he had consulted the younger Tom Hood.

Bridlegoose, Judge, the name under which the translators of Rabelais's *Pantagruel* English the name Brid'oison.

Bridoison, Taiel de, familiarly known as Juge Bridoie, in Rabelais's satirical romance *Pantagruel*, iii, 39 (1545), a judicial luminary who decided all cases that came before him by throwing a couple of dice. Nothing can be more naïve than his self-satisfied explanation that this is the best way of getting through the calendar. In this character Rabelais is said to have caricatured Guillaume Poyet (1474–1548) Chancellor of France under Francis I.

Brid'oison, Judge, in Beaumarchais' comedy *The Marriage of Figaro* (1784), an absurd jurist imitated from the famous character in *Pantagruel*, who loves formality and red tape and hides his ignorance of the spirit of the law by clinging desperately to the letter.

Brierly, Bob, hero of Tom Taylor's comedy, *The Ticket of Leave Man* (1863), which embodies the misfortunes of a young English rustic. Falling into bad company he unwittingly circulates a forged note and is transported. He leaves Portland by virtue of a ticket of leave. In vain he tries to begin life again. At last he is killed in a struggle with a burglar against whom he would protect the property of a city gentleman from whose service he had been dismissed, not for any fault, but simply on account of his unfortunate antecedents.

Brigard, Gilberte, the heroine of *Frou-frou*, a drama by Meilhac and Halévy, who receives the titular nickname from the perpetual rustling of her silk dresses. See FROU-FROU.

Briggs, Mr., a blundering amateur sportsman, the artistic conception of John Leech, whose misadventures with rod and gun and horse and hounds were depicted serially in the London *Punch* and kept all England laughing for years. Of Leech himself it is told that he was an ardent rather than a successful sportsman, and had so little confidence in his horsemanship that he once insisted on buying a broken-winded horse because it was sure not to carry him far if it bolted.

Britomart, in Spenser's *Faerie Queene* (1590), the representative of chastity, to whom Book iii is largely devoted. Daughter of King Ryence of Wales, she fell in love with Sir Artegal, whose features she saw reflected while gazing into a magic mirror. With Glauce, her nurse, she starts out fully armored in search of him. Her adventures allegorize the triumphs of chastity over temptation. Malacasta (lust), not knowing her sex, tried to seduce her in Castle Joyous, but she fled from that palace of luxury: Marinel forbade her to pass his cave but she knocked him over with one blow from her spear. In her next appearance as the Squire of Dames she does great deeds for ladies in distress, capping them with the deliverance of Amoret (wifely love) from the enchanter Busirane. In Book v, 6, she meets Sir Artegal, and after tilting with him discloses herself for a woman; he, removing his helmet, is instantly recognized by her as the object of her long search.

Brobdingnag (usually misspelled Brobdignag), an imaginary country described in Swift's *Gulliver's Travels* inhabited by giants "as tall as an ordinary steeple" who are both amused and amazed by the insignificant stature of Lemuel Gulliver and by the account he gives them of his own country.

Brook, Master, in Shakespeare's
medy, *The Merry Wives of Windsor*
501), the name assumed by Ford
hen Sir John Falstaff lays siege to
s wife in order the better to turn
e tables on the fat knight. In the
lio of 1623 the assumed name is
oome and not Brook. See FORD.

Brooke, Celia, in George Eliot's
vel, *Middlemarch* (1871–1872), a
t of foil to her superior sister
orothea. The latter says of her
at she never did anything naughty
ce she was born, and she really
ver goes contrary to the normal
se of what is amiable and dutiful
woman. Less clever than Doro-
a, she has more worldy wisdom;
t feeling it her duty to reform or
overt the world, she can take her
ce in it naturally. Serenely happy
a happy home she does her best
help and alleviate the suffering
hin her reach.

Brooke, Dorothea, the principal
hale character in George Eliot's
ddlemarch (1871–1872)—a sort of
dern St. Theresa lost in a provin-
l environment, feeling out vaguely
some worthy outlet of her energies,
piring to reform the world but
te ignorant of the means, idealizing
bloodless pedant Casaubon and
rrying him only to wake to bitter
usion, and putting up at last with
gay trifler, Will Ladislaw, whom
marries after Casaubon's death.

Dorothea, brought up with Mr. Brooke
place of a parent, is to be a Theresa
ggling under "dim lights and entangled
umstances." She is related, of course,
h to Maggie and to Romola, though she
ot in danger of absolute asphyxiation in
ense bucolic atmosphere, or of martyr-
n in the violent struggles of hostile
ds. Her danger is rather that of being
easily acclimatised in a comfortable
e of things, where there is sufficient
ivation and no particular demand for
Theresas.—LESLIE STEPHEN, *George*
t.

She is described as a shortsighted girl,
iking lapdogs, but fond of a horse; with
utiful profile, beautiful bearing, and
icularly beautiful and frequently un-
red hands; with perfect sincerity of
ght, and as perfect straightforwardness
transparency of expression, though she
not always make others understand her.
uarterly Review.

Brooke, Squire, in George Eliot's novel, *Middlemarch* (1873), the bachelor uncle, Squire of Tipton Grange in Loamshire, with whom Celia and Dorothea reside. He is described as "a man of nearly sixty, of acquiescent temper, miscellaneous opinions, and uncertain vote." His conversation is of the same miscellaneous character as his opinions. The "scrappy slovenliness" with which he jerks out his disjointed talk is highly comical. He indulges a good-humored illusion that he is a kind of undeveloped universal genius, a Crichton in posse who could have beaten his listeners at their own favorite weapons if he had cared to take the pains. Indeed his natural zeal for knowledge would have "carried him over the hedge," as he observes, "but I saw it wouldn't do — I pulled up; I pulled up in time."

Browdie, John, in Dickens's novel, *Nicholas Nickleby* (1838), a Yorkshire corn factor, a big, brawny, brusque but kindly man, talking the local dialect with a quaint infusion of his own verbal idiosyncrasies. When Nicholas meets him he is courting his future wife, 'Tilda Price, and he blurts out his uncalled for jealousy toward the spruce newcomer in noisy fashion. Once pacified, he is transformed into an exuberant friend of both Nickleby and Smike, and co-operates with the former in breaking up Dotheboys Hall. The original of this character is said to have been John S. Broodie, of Broodiswood, in Yorkshire, to whom Dickens bore a letter of introduction when he was getting local color for his novel. There is some kinship between Dickens's Browdie and Scott's Dandie Dinmont, which may not be altogether accidental.

Brown, Jessie, heroine of a poem, *The Relief of Lucknow*, by Robert S. Lowell. Shut up in the Hindoo city, beleagured by Sepoy mutineers, Jessie Brown, a Scotch servant, is the first to hear the piping of the pibrochs that announce the arrival of British relief. In great joy she cries out:

The Highlanders! Oh, dinna ye hear
The slogan far awa?
The McGregors? Ah, I ken it weel;
It is the grandest of them a'.

Boucicault introduced the same incident in his drama *Jessie Brown* (1862). Both poet and dramatist found it current in papers contemporary with the raising of the siege. But it was a pure invention of a French journalist. It was accepted for fact, was copied as such into the English papers, and will very likely live forever in history, though it was categorically denied by the Calcutta correspondent of the London *Nonconformist*. (See *Notes and Queries*, VII, iii, 480, and II, v, 147, 425; also *Illustrated American*, June 14, 1890.)

Brown, Matilda, more affectionately known as Miss Mattie, the principal female character in Mrs. Gaskell's *Cranford* (1853).

Her gentleness of heart and depth of affection, her conscientious and dignified sense of right, her perpetual shelter under the precepts and counsels of beloved ones who have gone before—invest the character with an interest which is unique when her weakness of intellect and narrowness of training are also considered.—*Athenæum.*

Brown, Tom (*i.e.*, **Thomas**), hero of two famous tales by Thomas Hughes: *Tom Brown's School-days* (1857) and *Tom Brown at Oxford* (1861), illustrating respectively public school and collegiate life in England. A typical English boy of the higher middle classes, with the wholesome British virtues of pluck, honesty, and a love of fair play,—he enters the lowest form at Rugby and develops from a homesick, timid lad into a big, brawny fellow, a football hero and the head of the school, and so passes on to Oxford where he continues his career on the same robust lines. In the main " Tom " Hughes may have drawn " Tom " Brown from himself; but his schoolfellow, Rev. Augustus Orlebar (1824–1913), was generally recognized as the hero of the famous fight with " Slugger " Williams which set all Rugby rejoicing.

Brown, " Lieutenant " Vanbeest, in Scott's novel, *Guy Mannering*, the mate of Dirk Hatteraick's smuggling vessel who brings up the kidnapped Harry Bertram as his son and gives him his name. He is fatally wounded during the smugglers' attack on Woodbourne. Glossin, finding that the pseudo " Vanbeest Brown " is really the heir to Ellangowan, tries to ruin his cause by identifying him with the smuggler.

Brummell, Beau, hero and title of a drama by Clyde Fitch. The subject had previously been treated less successfully by Blanchard Jerrold in *Beau Brummell, the King of Calais* (1859).

Brute, Sir John and **Lady,** leading characters in Vanbrugh's comedy, *The Provoked Wife.*

Sir John Brute is Vanbrugh's masterpiece. Caricature though he be, there are many touches of nature about him. He is the beau inverted, the man of fashion crossed with the churl. And he is fully conscious of his dignity. "Who do you call a drunken fellow, you slut, you?" he asks his wife. "I'm a man of quality; the king has made me a knight." His cry is "Liberty and property, and old England, Huzza!" He stands out in high relief by the side of Lady Brute and Belinda who speak with the accent of every day.—Felix E. Schelling, *Cambridge History of English Literature*, viii, 183.

Buck, the canine hero of Jack London's novel, *The Call of the Wild* (1903), a St. Bernard shepherd dog who feels the ancestral past surging through blood and brain. Behind him were the shades of all manner of dogs and half wolves and wolves dictating his moods and directing his actions. " Deep in the forest a call was sounding and as often as he heard this call, mysteriously thrilling and luring he felt compelled to turn his back upon the fire and the beaten earth around it, and to plunge into the forest and on and on, he knew not where or how."

Bucket, Inspector, the detective officer in Dickens's *Bleak House.*

Neither Chaucer nor Molière has ever breathed life into a child of his genius more worthy and more sure of immortality. Blathers and Duff, the Bow-Street runners, will always hold a place in all men's affectionate remembrance, while gratitude cherishes and admiration embalms the name of Conkey Chickweed; but they are faint and pale precursors of the incompar-

Mr. Bucket. It is a crowning feather he cap of Mr. Wilkie Collins that he e should have been able to give us, in person of Sergeant Cuff, a second detec- officer worthy to be named in the same with that matchless master of them —SWINBURNE, *Charles Dickens.*

Buckingham, George Villiers, the t Duke of, and his son, the second ke, who bore the same name, both ear in the *Waverley Novels.* The t, "the omnipotent favorite both the King [James I] and of the nce of Wales"—called "Steenie" the king from a fancied resem- nce to the Italian pictures of phen the martyr—is a prominent racter in *The Fortunes of Nigel* 22). The second figures both in *odstock* (1826), where he is one of gallants of Charles II's "wander- court," and in *Peveril of the Peak* 23), where he continues to be "the st licentious and most gay" amid ne gay and the licentious of the ghing court of Charles." Dryden, *Absalom and Achitophel* (1681), l caricatured this second Duke ler the name of Zimri (*q.v.*), and caulay complains that Walter tt, following too closely on the s laid down by Dryden, has pro- ed only a personified epigram. dmiring, as every judicious reader st admire, the keen and vigorous s in which Dryden satirized the ke of Buckingham, Sir Walter empted to make a Duke of Buck- ham to suit them, a real living ri, and he produced not a man the most grotesque of all mon- s."

Bulba Taras, hero and title of a esome story (1839) of Cossack life the fifteenth century by Nikolai Gogol. Taras is a strange com- nd of savagery and devotion. e of his sons Andrii turns traitor inst the Cossacks, and Taras slays . Another, Ostap, is captured and en to Warsaw where he is tortured leath, Taras himself, in disguise, ng a witness to the execution. reafter he is devoured by a mad ion for vengeance. He raises an y and pitilessly slays, burns and nders, shouting always "This is a mass for Ostap!" He is captured—one man against thirty—and burned to death, but in the midst of his last agonies he shouts a warning which saves his Cossack adherents.

Bull, John, a humorous personification of the English people, made his first appearance in John Arbuthnot's *History of John Bull* (1712), designed to ridicule the Duke of Marlborough (satirized as Hocus) and turn the nation against the French war. He is described as in the main an honest, plain-dealing fellow and of a very unconstant temper, "very apt to quarrel with his best friends especially if they pretended to govern him; if you flattered him you might lead him like a child. John's temper depended very much upon the air; his spirits rose and fell with the weather glass. John was quick and understood his business very well; but no man alive was more careless in looking into his accounts, or more cheated by partners, apprentices and servants. This was occasioned by his being a boon companion, loving his bottle and his diversion, for, to say truth, no man kept a better house than John, nor spent his money more generously." See also JOHN BULL in vol. II.

Bumble, Mr., in Dickens's *Oliver Twist* (1837), the beadle at the workhouse where Oliver was born, mean and cowardly and puffed up with the insolence of office. His courtship of Mrs. Corney, matron of the workhouse, his marriage to her, his failure to bully her into submission and eventual reduction to a figure-head in his own household, give point to his famous epigram when accused of theft. Pleading that "it was all Mrs. Bumble; she would do it," he is told "the law supposes that your wife acts under your direction." "If the law supposes that," said Mr. Bumble, squeezing his hat emphatically in both hands, "the law is a ass, a idiot. If that's the eye of the law, the law's a bachelor; and the worst I wish the law is, that his eye may be opened by experience—by experience."

Bumppo, Natty (*i.e.*, **Nathaniel**), the real name of a famous character who figures under various pseudonyms (the Deerslayer, Hawkeye, Leatherstocking and the Pathfinder) in a series of novels of frontier life in America by James Fenimore Cooper. These novels are known collectively as the *Leather stocking* series from Natty's most popular nickname. In the chronological order of incident, he appears in the following sequence: *The Deerslayer* (1841), which portrays his youth and early adventures; *The Last of the Mohicans* (1826), showing him in the prime of life, taking part in the romantic incidents of the old French war of 1756–1757; *The Pathfinder* (1840), describing his hopeless love for Mabel Dunham; *The Pioneers*, in which he is an old man of seventy back again in the regions near Lake Otsego where he had spent his boyhood; and *The Prairie* (1826), where he makes his last appearance as an octogenarian trapper on the upper Missouri, driven west by the inroads of civilization.

Of all the children of his brain, Natty Bumppo is the most universal favorite—and herein the popular judgment is assuredly right. He is an original conception—and not more happily conceived than skilfully executed. It was a hazardous undertaking to present the character backwards, and let us see the closing scenes of his life first—like a Hebrew Bible, of which the beginning is at the end; but the author's genius has triumphed over the perils of the task, and given us a delineation as consistent and symmetrical as it is striking and vigorous. Ignorant of books, simple and credulous, guileless himself, and suspecting no evil in others, with moderate intellectual powers, he commands our admiration and respect by his courage, his love of nature, his skill in woodland lore, his unerring moral sense, his strong affections, and the veins of poetry that run through his rugged nature like seams of gold in quartz.—*Atlantic Monthly.*

Buncle, John, hero of a novel by John Amory, *The Life of John Buncle, Esq.* (1766), a sort of innocent Bluebeard who marries seven wives and loses them all through no fault of his own, but with no diminution of his habitual vivacity. To stumble upon a fine country house, to find in it a lady of exquisite beauty and amazing intellectual qualifications, to marry her offhand and bury her in the next page, is Buncle's regular practice. Though his amours are all decorous he can be wild enough in other ways. He loses in one night's gambling "all the thousands he had gained by his several wives." He once drank for a day and a night, with a party all naked, except that they had on breeches, shoes, and stockings; and in that time he consumed so much burgundy that "the sweat ran of a red colour down his body." He was so bewildered by his potations that, on riding out for a little air, he leapt his horse into a frightful quarry and was only saved by descending into a deep pool. "This is a fact," he adds, "whatever my critics may say of the thing. All I can say to it is, my hour was not come."

Bungay, in Thackeray's *Pendennis*, a publisher who issues Arthur's novel and is financially interested in a proposed weekly, *The Pall Mall Gazette*. He is a caricature of Colburn, proprietor of the *New Monthly Magazine*. Colburn had decided against the publication of *Vanity Fair* when Thackeray submitted the earlier chapters to him.

Bungay or **Bongay, Friar,** in English folklore, a sort of familiar of Friar Bacon (who because of his experiments in natural science was held to be a magician in league with the powers of hell) and a co-practitioner of the Black Art. He appears in this character in Robert Greene's comedy, *Friar Bacon and Friar Bungay* (1594). After many astonishing exploits the piece concludes with the carrying off of one of their pupils on the back of a demon.

Bunsby, Captain Jack, in Dickens's *Dombey and Son* (1846), owner of the *Cautious Clara* and a great friend of Captain Cuttle, who looks up to him as "a philosopher and quite an oracle." With all his caution and prudence he is entrapped into an unwilling marriage by his landlady, Mrs. MacStinger. The captain had a very red face adorned with "one stationery and one revolving eye:" he wears "a rapt and imperturbable

nner" and seems to be "always the lookout for something in the reme distance."

Burchell, Mr., in Goldsmith's novel *e Vicar of Wakefield*, the name ler which Sir William Thornhill .) prefers to be known when he s around as an incognito bene- tor—a righter of the wrongs of the or and oppressed.

Burgundy, Charles the Bold, Duke (1433–1437), one of the greatest nces of Europe, whose mind was upon extending the dominions of house in every direction, but who ne to grief at the siege of Nancy, pears as an important character in o of Walter Scott's novels, *Quentin ırward* and *Anne of Gierstein*.

Burke, Thomas, known familiarly Tom, the hero of Charles Lever's storical romance, *Tom Burke of urs* (1844). The orphaned son of Irish gentleman, he gets mixed up nen little more than a child in an sh plot against the government, is rested, contrives to escape, and es to France, where he enters the *ole militaire* and is given a commis- n by Napoleon himself. Subse- ently he is unjustly suspected of mplicity in the Chouan conspiracy which Georges Cadoual loses his e, takes his trial with the leaders, d is saved only by the intercession personages in high places. This is historical novel of the old school, which an obscure Irishman mixes the best society, is always on the ot at the right moment, and is ariably in the confidence of his nerals. Napoleon—the Napoleon fiction, tender at one moment, el at the next—figures largely in tale, and Tom is frequently in his sence, on one occasion actually es his life, and at the end meets n by accident at Fontainebleau on eve of his abdication.

Burleigh, Lord of, in Tennyson's lad of that title, a landscape nter who wooes and weds a simple age maiden and after the cere- ny takes her to a magnificent ntry seat, where numerous attend- s bow down before him and in- forms her that all she sees is hers and his—for he is the Lord of Burleigh, the greatest man in all the country. But "the burden of a greatness to which she was not born" proved too much for the little country girl, and in a few years she faded away and died.

Tennyson has founded his poem on a slender basis of fact. Henry Cecil, heir to the Earldom of Exeter, being unhappily married to Emma Vernon of Hanbury and oppressed with debts, retired to the village of Bolas Common in Shropshire where he assumed the incognito of Mr. Jones. Here he fell in love with a country girl, whose unromantic name was Sarah Hoggins. Despite the difference in their ages—for she was fifteen and he was thirty-five—he married her as soon as he could obtain a divorce. He lived with his wife several years in Bolas, until his uncle, the Earl of Exeter, discovered his retreat and invited the young people to come and live with him at Burleigh Hall, the family seat. On the death of the uncle Cecil became Earl, and, subsequently, Marquis of Exeter. The "fading" of Sarah appears to have been a slow one, for she left three children.

It is a curious coincidence that the story of how a lover of apparently low degree discovers himself after marriage to be both noble and wealthy is a common one in the ballad literature of all countries. The Scotch alone have four well-known versions: *Donald of the Isles, Earl Richmond, Lizie Lindsay, Huntingtower*.

Burley, John, in Bulwer-Lytton's *My Novel*, an impoverished ne'er-do-well, a literary hack, never sober, never solvent, but always genial, always witty, preserving through a wild and dissipated life something of the innocence and freshness of his childhood, and, on his death-bed, like Falstaff, babbling of green fields.

Burns, Helen, in Charlotte Brönte's *Jane Eyre*, the school-fellow of the heroine at Lowood school, a gentle, patient, long-suffering girl who finally succumbs to the cruel treatment of

Mrs. Scatcherd. She is drawn from Charlotte's sister Maria who was carried out dying from the school at Cowan's Bridge near Leeds, "as exact a transcript," says Mrs. Gaskell, "as Charlotte's wonderful power of reproducing character could give." Mrs. Gaskell adds that Charlotte's heart "beat, to the latest day on which we met, with unavailing indignation at the worrying and cruelty to which her gentle, patient, dying sister" was subjected by the original of Mrs. Scatcherd.

Busiris, hero and title of a bloody and bombastic tragedy (1718) by Edward Young. Busiris, king of Egypt, has murdered his predecessor on the throne and in turn is plotted against by Memnon. In the end he dies of wounds received in conflict, his wife Myris is torn to pieces by the mob and his son Myron is slain by Memnon. A story told of this monarch by Herodotus (ii, 59–61) is typical of his rough and ready humor. It is thus versified by Ovid in the *Art of Love:*

'Tis said that Egypt for nine years was dry:
Nor Nile did floods, nor heaven did rain supply.
A foreigner at length informed the king
That slaughtered guests would kindly moisture bring.
The king replied "On thee the lot shall fall;
Be thou, my guest, the sacrifice for all."

In *Paradise Lost,* i, 306, Milton identifies Busiris with the Pharaoh drowned in the Red Sea.

Bussy, D'Ambois, hero and title of a tragedy (1607) by George Chapman, and of its sequel, *The Revenge of Bussy D'Ambois* (1613). It is founded on fact; D'Ambois was a gentleman of the court of Henry III of France whose love for a married lady resulted in his assassination.

Chapman, the writer who in fulness and fire of thought approaches most nearly to Shakespeare, is an ardent worshipper of pure energy of character. His Bussy D'Ambois cannot be turned from his purpose even by the warnings of the ghost of his accomplice, and a mysterious spirit summoned expressly to give advice. Pure, undiluted energy, stern force of will, delight in danger for its own sake, contempt for all laws but the self-imposed—those are the cardinal virtues and challenge our sympathies even when they lead the possessor to destruction.—Leslie Stephen: *Hours in a Library,* iii, 26.

Buttercup, Little, in Gilbert and Sullivan's comic opera *H. M. S. Pinafore* (1877), the bumboat woman, responsible for having changed at nurse the two babes who grow up respectively to be Ralph Rackstraw and the Captain of the *Pinafore.* An earlier study in the same stratum of life was Poll Pineapple in the *Bumboat Woman's Story,* one of Gilbert's *Bab Ballads,* who dressed herself in seaman's clothes and sailed with Lieutenant Belaye in the *Hot Cross Bun.* One day the lieutenant announced that he had just married her, when all the crew fainted. For it turned out that all were females who had disguised themselves to follow the fascinating lieutenant.

Buzfuz, Sergeant, in the *Pickwick Papers* (1836), by Charles Dickens, a pleader retained by Dodson and Fogg for the plaintiff in the famous breach-of-promise case, Bardell *v.* Pickwick. He is a capital caricature of the blatant and boisterous forensic orator and the brutal and insolent cross-examiner, and is said to have been studied from Sergeant Bompas, a London criminal lawyer of much celebrity in his day.

Byron, Cashel, the pugilist hero of George Bernard Shaw's novel, *Cashel Byron's Profession.* The son of an English actress, he ran away from school, worked his passage to Australia, made his mark (in more senses than one) in the eye of the antipodean public, and returned to England to find a patron and backer in Lord Worthington, an enthusiastic supporter of the manly art of self-defence. Installed in a cottage on Lydia Carew's estate, he is given out to be an invalid, but in reality is in strict training for a prize-fight. The situation is developed with perfect disregard for conventionality and constant resort to the unexpected until it reaches its impossible yet logical conclusion, Lydia, for all her cleverness, being the last to penetrate Cashel Byron's disguise, and, when

cognition is forced upon her, defying e traditions of her caste with perturbable equanimity.

Byron, Miss Harriet, in Richardn's *Sir Charles Grandison* (1754), orphan of great personal charms (enhanced by the possession of a comfortable fortune of £15,000) who falls in love at first sight with the titular hero and eventually marries him, despite the rival claims of the Lady Clementina.

C

Cabestainy, William, hero of a sung by Thiebault in Scott's *ine of Geierstein.* Cabestainy was troubadour who had an intrigue th Margaret, wife of Baron Rayond de Roussillon. The baron assassinated him and ordered his art to be dressed and served to the dy. She declared that after food precious " no coarser morsal should er after cross her lips." The story ay be found in Boccaccio's *Decameron.*

Cadenus (an anagram of *decanus,* dean "), the name which Dean ift gives himself in the poem *denus and Vanessa* (1726). See ANESSA.

Cadurcis, Lord, in Disraeli's *Venia,* a poet and an active political triguer during the period subsent to the coalition ministry of rd North. He is drawn from Lord ron, as his friend Marmion Herbert drawn from Shelley, but there is a rposed confusion between fact and tion. Venitia is the daughter of erbert and the wife of Cadurcis.

Cadwallader, Rev. Mr., in George iot's novel, *Middlemarch* (1872), e rector of the parish, a provokingly niable man. "He even spoke well of s bishop." A little more acerbity conceded to Mrs. Cadwallader, his fe, a bright bit of worldly commonnse who distributes epigrams among r provincial acquaintances, quite e a well-educated Mrs. Poyser.

Cadwallon, in Scott's romance, *The trothed,* the chief bard of Gwenwyn, Welsh prince. Swearing revenge er his master was slain by Hugo Lacy, he assumes the name and ise of Renault Vidal, a minstrel, companies Sir Hugo to the crusade d seeks to compass his death.

Cæsar, Julius (B.C. 100–44), the greatest of all the Romans, dictator and undisputed master of the Roman world from the defeat of the Pompeian army at Thapsus, April 6, B.C. 46, until his own assassination by Brutus and other conspirators on March 15, 44 B.C. He is a prominent character in many English and European plays of which preëminently the chief is Shakespeare's *Life and Death of Julius Cæsar* (1601). Shakespeare does scant justice to the splendid abilities and noble nature of the dictator. He follows in outline the story told by Plutarch but almost as a burlesque might follow the outlines of a heroic drama. His Julius Cæsar is little more than a glorified Parolles, a bombastic Braggadochio who saves the play from failure by his lucky removal in Act iii, Sc. 1. George Bernard Shaw echoes a favorite opinion when he boldly says that " it is impossible for even the most judicially minded critic to look without a revulsion of indignant contempt at this travestying of a great man as a silly braggart, whilst the pitiful gang of mischief-makers who destroyed him are lauded as statesmen and patriots.

Mr. Shaw adds: " There is not a single sentence uttered by Shakespeare's Julius Cæsar that is, I will not say worthy of him, but even worthy of an average Tammany boss."

Shaw avowed that he wrote his own *Cæsar and Cleopatra* (1898) " to give Shakespeare a lead."

"Shakespeare's Cæsar is the *reductio ad absurdum* of the real Julius Cæsar." Mr. Shaw once remarked to me: "My Cæsar is a simple return to nature and history."—ARCHIBALD HENDERSON: *George Bernard Shaw,* p. 332.

Cæsar, in fact, is the one blot on the play, and I wonder that Shakespeare did not recognise the fiasco. There is an obvious

reason why we cannot accept Cæsar as he is here presented. He appears merely as a subordinate figure, with very little time to disport himself on the stage. Our notion of the real Cæsar is a notion of such awe, he looms so largely over us, that we could not possibly be illuded by a stage-figure of him unless it were a central and dominant figure, elaborately created. Also, we think of Cæsar always as a man of enormous power, a conqueror, a bender of wills; whereas here he is presented as a purely passive figure in the hands of fate and of a few men who disliked him. Historically this presentment of him is right enough, but dramatically it is no good at all. Had Shakespeare shown him to us first in all the majesty of his will, then the coming of his doom would move us. We should echo the warnings of Calpurnia, and, with the soothsayer, clutch at his toga as he passes to the Senate. But, as we hardly see him except under the immediate shadow of his doom, our imagination is unstirred: we do not see Cæsar, but only a stage-puppet, a transparent ghost.—MAX BEERBOHM: *Saturday Review*, September 15, 1900.

Cain, the son of Adam and and slayer of his brother Abel (Genesis, Chap. iv), is the hero of Byron's *Cain, a Mystery* (1821). It is called "a mystery," Byron explains, in conformity with the title annexed by mediæval authors to dramas dealing with Biblical subjects. Byron assumes with Cuvier that the world had been destroyed several times before the creation of man. His attempt to re-state the metaphysical or theological problem of the origin of evil raised a storm of remonstrance. The "parsons preached at it from Kentish Town to Pisa." "Even," says Byron, "the very highest authority in the land, King George IV, expressed his disapprobation of the blasphemy and licentiousness of Lord Byron's writings!" Better judges thought differently. Scott, to whom the Mystery was dedicated, said that the author "had matched Milton on his own ground." Shelley declared that "it was a revelation never before communicated to man." Campbell's summary of the central theme is concise and clear. "Cain," says Campbell, "disdains the limited existence allotted to him; he has a rooted horror of death, attended with a vehement curiosity as to its nature; and he nourished a sullen anger against his parents, to whose misconduct he ascribes his degraded state. Added to this, he has an insatiable thirst for knowledge beyond the bounds prescribed to mortality; and this part of the poem bears a strong resemblance to *Manfred*, whose counterpart indeed, in the main points of character, Cain seems to be."

Caius, Dr., in Shakespeare's comedy, *The Merry Wives of Windsor*, an irascible French physician whose clipped English is amusing. A suitor to Anne Page, he sends a challenge to his imagined rival, Parson Evans.

Calantha, heroine of John Ford's tragedy, *The Broken Heart* (1633). Daughter of the King of Laconia (Sparta), she is wooed and won by Ithocles through the initiative of his sister Penthea. While presiding over the court revels she hears in quick succession of the death of her father, of the starving of Penthea, and finally of the murder of Ithocles, who has been lured into a chair with secret springs and there stabbed by Orgilus. She finishes the dance as though nothing had happened; in the next scene places a ring upon the finger of the dead Ithocles, and, broken-hearted, falls dead.

I do not know where to find, in any play, a castrophe so grand, so solemn and so surprising as this. The fortitude of the Spartan boy who let a beast gnaw out his bowels till he died, without expressing a groan, is a faint bodily image of this delaceration of the spirit and exenteration of the inmost mind, which Calantha, with a holy violence against her nature, keeps closely covered till the last duties of a wife and queen are fulfilled.—CHARLES LAMB.

Caledonia, the ancient Latin name of Scotland, which still survives in poetry and semi-jest.

O Caledonia, stern and wild,
Meet nurse for a poetic child!
SIR WALTER SCOTT.

Calendau, hero and title of a narrative poem (1867) by Frédéric Mistral, a poor fisherman in Cassis Provence who falls in love with a strange lady recently come to the neighborhood. He learns that she is the virgin bride of an outlaw, Count Severan, whom she had unwittingly married and

ndoned on learning the truth. He ks the count and his bandit crew the castle of Aiglun, challenges n to mortal combat, but is dis- ned and cast into a dungeon. rough one of the outlawed women, o had fallen in love with him, endau is released and flies to the cue of his lady, knowing too well t Severan is in pursuit of her. He ives just in time to hold the bandits bay until the people rush to the istance of the lover and his lady. veran is killed and Calendau rried his widow.

Caliban, in Shakespeare's comedy, *e Tempest,* a misshapen monster iously anticipating the "missing k" between man and beast which ised a good deal of semi-scientific rth in the early days of the Dar- uan controversy. The name is a tathesis or verbal reconstruction cannibal. He is represented as "freckled whelp" of Sycorax, a thsome hag who had been ban- ed to Prospero's island from her ive Argier (Algiers). Robert owning has a poem *Caliban upon ebos, or Natural Theology in the ind,* which is an ingenious at- npt to enter into the mind of this nster and picture his concept of a ety. See SETEBOS.

t was this character of whom Charles I some of his ministers expressed such rent admiration; and among other cir- istances most justly they admired the language almost with which he is en- ed for the purpose of expressing his dish and yet carnal thoughts of hatred his master. Caliban is evidently not int for scorn, but for abomination mixed n fear and partial respect. He is pur- ely brought into contrast with the nken Trinculo and Stephano, with an antageous result. He is much more llectual than either, uses a more elevated guage not disfigured by vulgarisms, and ot liable to the low passion for plunder they are. He is mortal, doubtless, as "dam" (for Shakespeare will not call mother) Sycorax. But he inherits from such qualities of power as a witch could supposed to bequeath. He trembles ed before Prospero; but that is, as we to understand, through the moral eriority of Prospero in Christian wisdom; when he finds himself in the presence of olute and unprincipled men, he rises at e into the dignity of intellectual power. DE QUINCEY.

Calidore, Sir, in Spenser's *Faërie Queene,* Books v and vi, the type of chivalry and courtesy, evidently modeled after Sir Philip Sydney. In Canto xii of Book v he begins his quest of the Blatant Beast (*q.v.*) which had escaped from Sir Artegal. His first exploit is to make Lady Briana remit her discourteous toll of "the locks of ladies and the beards of knights" (vi, 1). Falling in love with Pastorella, a shepherdess, he assumes shepherd's guise and helps her tend her sheep until she is carried off by bandits, when he dons again helmet and spear, rescues the lady, leaves her to be cared for at Belgard Castle, and resumes his quest for the Blatant Beast. After a terrible fight with the monster he succeeds in chaining and muzzling it and drags it after him. But it breaks loose again as it had done before.

Sir Calidore was a favorite character with Keats who made him the hero of a fragment entitled *Calidore,* where, after an elaborate preparation for a "tale of chivalry" and a description of the "ambitious heat of the aspiring boy," Calidore succeeds in doing nothing but help two ladies to descend from their palfreys.

Calista, heroine of Nicholas Rowe's *Fair Penitent* (1703) and wife of Altamont. Detected in an intrigue with Lothario, the latter is slain by Altamont, and Calista stabs herself.

The character of Calista is quite in the *bravura* style of Massinger. She is a heroine, a virago, fair, a woman of high spirit and violent resolutions, anything but a penitent. She dies, indeed, at last, not from remorse for her vices, but because she can no longer gratify them.—HAZLITT.

Callista, heroine of Cardinal Newman's historical romance, *Callista: a Sketch of the Third Century* (1855). A beautiful Greek girl, a sculptress, who sings like a Muse, dances like a Grace and recites like Minerva, she is beloved by Agellius, a Christian; is herself converted through the agency of Cyprian, who gives her the Gospel of St. Luke; suffers martyrdom and is canonized, her death

proving the revival of the church at Sicca where she died. Agellius, who becomes a bishop after her death, is likewise martyred and sainted.

Callum Beg, Little, a page in the service of Fergus McIvor in Scott's novel *Waverley* (1814), passionately devoted to his master, but " a spirit naturally turned to daring evil and determined by the circumstances of his situation to a particular kind of mischief." Though ready to protect Edward Waverley's life when he deems him the friend of Fergus, he is equally willing to take it in his master's supposed interest.

Calmady, Sir Richard, in the novel of that name (1901) by Lucas Malet, was born a beautiful, healthy child save for one terrible deformity—the lower part of each leg is missing, the feet being attached at the point where the knees should be.

Lucas Malet has done her best to make Sir Richard Calmady repulsively attractive. But we cannot all be expected to love him because he is horrible, as Helen does. Physical deformity in real life excites pity; deformity invented for the novel or the stage excites only disgust. In the last generation there was an Irish member of parliament who had neither legs nor arms. He rode and drove. People forgot his deformity, or took it for granted, though they admired his pluck and skill. If his biography had been written, it would have been futile affectation to ignore his defects. Sir Richard Calmady's leglessness is never for an instant forgotten. That is the difference, the Aristotelian and the real difference between history and art.—*Blackwood's Magazine.*

Calvo, Baldassare, in George Eliot's novel, *Romola*, the adopted father of Tito Melemma. Tito abandons him when he falls into the hands of pirates, appropriates his goods, and is hounded to his death by the vindictive Baldassare.

Camille, heroine of a famous American adaptation of a famous French play. The latter was *The Lady of the Camelias* (*La Dame aux Camélias*) by Alexander Dumas, Fils. It ran for 200 nights in Paris, a marvellous success in 1852. Among its auditors was an American actress, Miss Jane Lander Davenport, who procured a copy of the play, paraphrased it under the title *Camille, or the Fate of a Coquette*, and produced it in New York, October 9, 1853, with herself in the title part. Three years later (January 22, 1857) Matilda Heron appeared as Camille in a new version made by James Mortimer, and she and her play held possession of the American stage for an unprecedented period, to be followed by Clara Morris in 1874 with almost equal éclat. See GAUTHIER, MARGUERITE, and DU PLESSIS, MADELEINE.

Camillo, in Shakespeare's comedy, *A Winter's Tale*, a lord of Sicilia. See POLIXENES.

Camiola, heroine of Massinger's drama, *The Maid of Honor* (1637) represented as a lady of wealth, spirit and beauty in love with Bertoldo, whose ransom she pays only to meet with ingratitude.

Camiola, the Maid of Honor, deserves this appellation though perhaps the poet impaired the nobleness of her presence and of her actions by two superfluous additions: the violence of her refusal of an unwelcome, boisterous wooer—whose bodily defects she criticises in a strain approaching, though by no means equalling, the invectives which the passionate Donusa hurls at the head of the unfortunate basha of Aleppo when he comes to court her—and the cautious contract (taken from the source of the play) by which Bertoldo, to liberate whom Camiola spent a fortune, is placed under an obligation to marry her.—EMIL KOPEL: *Cambridge Library of Literature.*

Camors, hero of a novel, *M. de Camors* (1867), by Octave Feuillet. His father, a suicide, bequeathes him a letter of solemn warning and advice embodying certain precepts learned too late to save himself from ruin. " Recognize," said this cynical aristocrat, " that there is no such thing as vice or virtue. Be absolutely and consistently selfish. Cast off all natural ties, instincts, affections and sympathies, as so many shackles on your liberty." The son deliberately fashions his life on these principles, works hard, amasses a fortune, indulges in elegant dissipation, seduces his cousin, whose husband dies on discovering her shame, and at last, weary of his mistress, writhing under the scorn of his wife, whom he had

rried for convenience, but whom late he learns to appreciate, of the world and of his own life lies unrepentant and hopeless.

Campaigner, The Old, in Thackay's novel, *The Newcomes*, nickne given to Mrs. Mackenzie (*q.v.*) mother of Rosa.

Camus, in Milton's *Lycidas*, a sonification of the Cam, the stream which Cambridge is situated. He hus described:

t, Camus, reverend sire, went footing slow,
mantle hairy and his bonnet sedge,
rought with figures dim, and on the edge
e to that sanguine flower inscribed with woe.
n, who hath reft," quoth he, "my dearest pledge."

Commenting on this passage Mas- says: "He comes attired in a ntle of the hairy river-weed that ts on the Cam; his bonnet is of sedge of that river, which exhibits uliar markings, something like the ἀ (alas! alas!) which the Greek ected on the leaves of the hyacinth, oken of the sad death of the Spar- youth from whose blood the flower sprung."

Candida, heroine and title of a edy by George Bernard Shaw. practical, prosaic English matron, from all "emotional slop," she ains true to her commonplace band, James Morrell, for "natural sons, not for conventional ethical s." She loves him; she is not ried away by the ecstasies of the liant and erratic Eugene March- ks (evidently drawn from the poet lley) who wishes her to fly with n. As to the latter she "makes a n of him by showing him his own ength—that David must do with- poor Uriah's wife." The quoted sages are from a letter written by dramatist to James Huneker. ARCHIBALD HENDERSON: *George rnard Shaw*, p. 346.

The wife is asked to decide between two , one a strenuous, self-confident popular acher, her husband, the other a wild and k young poet, logically futile and physi- y timid, her lover, and she chooses the er because he has more weakness and e need of her. Even among the plain and ringing paradoxes of the Shaw play this is one of the best reversals or turnovers ever effected.—G. K. CHESTERTON: *George Bernard Shaw*, p. 120.

Candide, hero and title of a satirical romance (1758) by Voltaire, a young man of ingenuous mind and excellent principles brought up in the castle of Baron von Thunder-ten-tronch by the celebrated Dr. Pangloss (*q.v.*), whose theory is that everything is for the best in this best of all possible worlds. The Baron kicks Candide out of the castle because he loves and is caught kissing the fair and fat Cunegonde, daughter of the house, and Candide wanders from place to place in this best of all possible worlds, everywhere receiving fresh buffets from fortune, until at last, after all sorts of mishaps, he and his Cunegonde and Dr. Pangloss are reunited in Turkey upon a modest farm where Candide sententiously announces his own philosophy of life: "Il faut cultiver son jardin" ("one must cultivate one's garden"). Goethe put the same idea in another form: "Do the duty that lies nearest you."

Candour, Mrs., in Sheridan's comedy, *The School for Scandal* (1777), a typical female slanderer and backbiter.

The name of Mrs. Candour has become one of those formidable bywords which have more power in putting folly and ill-nature out of countenance than whole volumes of the wisest remonstrance and reasoning.—THOMAS MOORE, *Life of R. B. Sheridan.*

Cantwell, Dr., the English Tartuffe. He is the leading character in Isaac Bickerstaff's comedy, *The Hypocrite* (1768), which is founded on Molière's *Tartuffe*. Meek in appearance, saintly by mealy-mouthed profession, he makes his garb of holiness a cloak for sensuality and greed until he overreaches himself by his treachery toward Lady Lambert and her daughter and is arrested as a swindler. The character has none of the finesse or plausibility of Molière's hero. "He is a sturdy beggar and no more," complains Hazlitt; "he is not an impostor but a bully. There is not in anything that he says or does, in

his looks, words, or actions, the least reason that Sir John Lambert should admit him into his house or friendship." Bickerstaffe's comedy, instead of coming directly from the French, was adapted from Cibber's adaptation, *The Non-juror* (1717). See MAWWORM.

Canty, Tom, in Mark Twain's romance, *The Prince and the Pauper* (1881), a young beggar who is the physical double of Edward, Prince of Wales, son of Henry VIII. In a boyish freak the prince and he change clothes, the attendants fail to comprehend the situation, Edward is driven out to wander in the streets of London, while Tom is installed in his place. All the pauper's vagaries and solecisms are ascribed to a sudden derangement of the prince's mind, and the mistake is not cleared up until Tom is on the point of being crowned as Edward VI. The real prince turns up at the Cathedral and proclaims his rights just as the crown is being placed on the head of Tom, who insists on changing places with the beggarly claimant, though the courtiers are loath to believe that Tom is not the prince. There is a likeness in the plot to the medieval legend of King Robert of Sicily.

Caponsacchi, Giuseppe, in Browning's poem, *The Ring and the Book*, the chivalrous priest, canon of Arezzo, who aided Pompilia in her flight to Rome from the tyranny of Count Guido. All Rome is divided on the question whether he was or was not, her lover.

Capulets, in Shakespeare's tragedy, *Romeo and Juliet*, a noble family in Verona at feud with the Montagues. Romeo was a Montague, Juliet a Capulet, hence the bloody abyss that separated the lovers. The Italian names which Shakespeare remodelled to his own use were Capelletti and Montecchi or Monticoli, two rival families whose jealousies disturbed the peace of Verona in the last half of the thirteenth and first half of the fourteenth century. The familiar expression—"the tomb of the Capulets," was invented by Burke, who first used it in a letter to Matthew Smith. Shakespeare makes the head of the Capulets a man of mingled mirth and wrath, jovial with his friends, irascible and vindictive to his enemies. Lady Capulet shares his pride and his hates, but has no laughter in her make-up.

> The Lady Capulet comes sweeping by with her train of velvet, her black hood, her fan and her rosary—the very beau-ideal of a proud Italian matron of the fifteenth century, whose offer to poison Romeo in revenge for the death of Tybalt stamps her with one very characteristic trait of the age and country. Yet she loves her daughter, and there is a touch of remorseful tenderness in her lamentation over her which adds to our impression of the timid softness of Juliet and the harsh subjection in which she has been kept.—MRS. JAMESON: *Heroines of Shakespeare's Plays.*

Careless, in Sheridan's comedy, *The School for Scandal* (1777), one of the boon companions of Charles Surface. Ned Careless, in Colley Cibber's *Double Dealer* (1700), makes love to Lady Plyant. Another Careless in Cibber's *Double Gallant* is described as "a fellow that's wise enough to be but half in love, and makes his whole life a studied idleness." The hero of Cibber's *Careless Husband* is Sir Charles Easy (*q.v.*).

Cargill, Rev. Josiah, in Scott's novel, *St. Ronans' Well*, the minister of St. Ronans, a mild, melancholy, absented man—pitied, blamed, loved or laughed at alternately by his parishioners. "All the neighborhood," we are told, "acknowledged Mr. Cargill's serious and devout discharge of his ministerial duties; and the poorer parishioners forgave his innocent peculiarities in consideration of his unbounded charity."

Carker, James, in Dickens's *Dombey and Son* (1846), a plausible villain, business manager to Mr. Dombey, who elopes with Dombey's wife and is killed in a railway accident. His chief physical peculiarity is a set of teeth whose glistening whiteness and regularity are "quite distressing." He showed his teeth whenever he spoke and smiled so wide a smile that "there was something in it like the snarl of a cat." Enjoying the confi-

ce of his employer he speculates his own account and amasses a une. A sharp contrast to this ted sepulchre with his hypocritical servience to his employer is nes's brother John, who having bed the firm in his thoughtless th and been forgiven makes restiion by years of faithful service. sister, Harriet Carker, is a gentle beautiful girl who marries Mr. rfin.

arlisle, Lady, in Browning's tragf, *Strafford*, a nonhistorical person- whom the poet introduces in er to add a love element. He him- acknowledges that " the character Lady Carlisle in the play is wholly ginary.

arne, Caryl, in Richard D. Blacke's semi-historical novel, *Springen* (1887). A native of the English age of Springhaven, he is only half glish by descent and all French in mpathy. Hence he is selected by oleon to prepare the way for his nded descent upon the English st in 1805.

arne owns a worthless estate and ruined le close by Springhaven, and through general misery and particular tragedy upon the little town. He is as coldded and ruthless a traitor as ever sold birthright, as picturesque a villain as served novelist a good turn.—*N. Y. ion*, May 19, 1887.

aroline, consort of George II, figs in Walter Scott's novel, *The irt of Midlothian*, as Queen Regent ing George's absence on the con- nt in 1736—the time of the Porus riots. She is painted as accomhed, proud but just, ready at airing any false step and loving ie real possession of power rather n the show of it." Though her tions with the Duke of Argyle e strained, she received his proée, Jeanie Deans, and granted her ition.

arpathian Wizard, so Milton styles teus in the song sung by Sabrina *Comus:*

And the Carpathian wizard's hook.

He was reputed to dwell in a cave the island of Carpathus, and he had a hook because he was the shepherd of the sea calves.

Carson, Kit, is the hero of Joaquin Miller's poem, *Kit Carson's Ride*. Kit is supposed to tell the story of how on his wedding day he and his bride, and Revels his friend, were compelled to flee before a prairie fire, how they got entangled in a herd of affrighted buffaloes, how Revels dropped dead, how the bride succumbed, and how he himself was borne senseless into safety.

Christopher Carson (1809–68), better known as Kit, was a famous trapper and mountain guide in the Rocky Mountains and the adjacent territories.

Carstone, Richard, in Dickens's *Bleak House* (1853), is, with his cousin Ada Clare (later his wife), a ward in Chancery. Though naturally of a carefree and sanguine disposition, he is driven to melancholy and death by the collapse of his expectations when the Jarndyce case is finally closed and the whole estate is found to have been swallowed up in costs.

Carter, George Fairfax, hero of F. Hopkinson Smith's novel, *Colonel Carter, of Cartersville* (1896), an unreconstructed Virginia gentleman.

We have all met many Virginia types in print, but this one has a distinct difference from the rest in that he is brought down to date and is beheld floating in rosy stream clouds of railroad schemes. The impossibility of adjusting the street-raiment of commerce to the untrammelled spirit of a Southern chevalier leads to a hundred comicalities, which are never far from the pathetic and which are excellently told.—*N. Y. Nation*, June 11, 1891.

Carton, Sidney, principal character in Dickens' historical romance of the French Revolution, *A Tale of Two Cities* (1859). A young lawyer, he has wasted his talents in bohemian dissipation. His one redeeming trait is his pure and unselfish love for Lucie Manette, who marries Charles Darnay. Taking advantage of his resemblance to Darnay he substitutes himself for the latter in prison. As he rides to his death none but the little sewing girl in the tumbril with

him knows his secret. Mounting the guillotine he has a vision of the Paris and France of the future. In his heart is the serenity of triumph: "It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known."

Carvel, Richard, hero and title of a novel (1899), by Winston Churchhill, whose scene is laid on both sides of the Atlantic before and during the Revolutionary period. Richard has been brought up by his grandfather, Lionel Carvel of Carvel Hall, Maryland, as the heir to the family estates. His fiery advocacy of the cause of the colonists makes it easy for an uncle, Grafton Carvel, to plot against him in the interests of Grafton's son Philip. Richard is kidnapped and smuggled aboard the pirate slaver *Black Moll;* the slaver is captured by John Paul, afterwards known as John Paul Jones. Paul and Richard become great friends and are thrown into the society of the most important personages in London. On the outbreak of the war Carvel enlists under Paul Jones and is in the great naval fight between the *Bonhomme Richard* and the *Serapis.* Peace restores him to his own and he marries Dorothy Manners with whom he has been in love from childhood.

Casabianca, titular hero of a short poem (1798) by Mrs. Felicia Hemans, founded upon a historical episode. He was a ten-year-old lad at the time he so stoutly met his death. His father, Louis Casabianca, was captain of the *Orient,* the flagship of the fleet that conveyed Napoleon and his troops to Egypt for his Nile campaign. At the battle of Aboukir, when the fleet was attacked by the English, Admiral Brueys was killed, and the command devolved upon Captain Casabianca. The *Orient* was struck and took fire, but he remained to the last, and went down with his ship. His ten-year-old son refused to leave the ship, and also perished.

Of course it was an act of sublime obedience in Casabianca to remain where his father had told him, to perish in the flames, and in a child such an action was not only magnificent, but perfectly intelligible. But had he possessed the mental flexibility which comes with maturer years, he would probably have perceived that the tremendous change in the state of things on board the *Orient,* since his father's order was given, virtually cancelled that order, and restored to him his freedom of action. When the order was given the vessel was intact and in good fighting condition, and it was presumably for some useful strategic purpose that he was stationed at his post. His father was alive to direct the movements which the occasion required. . . .

The last thing his father would have desired was that he should stay to perish in the final explosion. Instead of indulging in that series of appeals to the wind which our poetess has emphasized with so much pathos, he should have flung himself into the waves, and endeavoured to save a life so precious to his family and to France.—*Saturday Review,* August, 22, 1874.

Casamassima, Princess, in Henry James's novel of that name (1887), is the Miss Isabella Light of Roderick Hudson, come to London with her beauty and splendor to forget her hated husband in semi-sincere sympathy with cockney socialists and semi-personal love-making with two of the handsomest among them.

Casaubon, Edward, in George Eliot's novel of English provincial life, *Middlemarch* (1871–1872), the first husband of Dorothea Brooke (*q.v.*), a dull, dry, dreary pedant, lean of person, with blinking eyes, white moles and formal phrases. He has labored for years over a *Key to all Mythologies* and in his pursuit of gods and goddesses has lost all clue to his fellow-men; in his burrowings into the past has loosened all hold upon the pleasures of the present. Solid Sir James Chettam remarks that he is a man with no good red blood in his veins. "No," retorts Mrs. Cadwallader. "Somebody put a drop under a magnifying glass and it was all semicolons and parentheses." Determined to correct the error of overstudiousness by marrying a young and beautiful wife he finds her in Dorothea who takes him at his own valuation but is speedily disillusionized. The situation is not without precedent in real life—one remembers Madame de Stael, when a prodigy of fifteen, gravely proposing to her

nts that she should marry Gib-, as fat a specimen of distinguished dle life as Casaubon was a lean . Mark Pattison has been sug-ed as the possible original for this racter and it is a curious coin-nce that in 1875 he wrote a biog-hy of Isaac Casaubon.

Ir. F. W. H. Myers tells the story of how day George Eliot and her husband were ing good-humored fun over the mis-n effusiveness of a friend who insisted assuming that Mr. Casauban was a rait of Mr. Lewes and on condoling the sad experiences which had taught gifted authoress of *Middlemarch* to ct that gloomy man. "And there was, ed, something ludicrous," says Mr. rs, "in the contrast between the dreary nt of the novel and the good-natured content of the living savant who stood ng his vivid anecdotes before our ." "But from whom, then," said a d, turning to Mrs. Lewes, "did you v Casaubon?" With a humorous solem-which was quite in earnest, however, pointed to her own heart.—WALSH: *dy Book of Literary Curiosities*, p. 951.

Cass, Godfrey, in George Eliot's el, *Silas Marner* (1861), the er of the little girl whom Marner pts; whom Cass himself had dis-ed, and who disowns him later en he would fain reclaim her to fort his childless age.

Cassio, Michael, in Shakespeare's gedy, *Othello*, the hero's lieutenant, oung and handsome Florentine, oduced in i, 2. Iago, hating him that he has been promoted above self, implicates him in his plot inst Desdemona.

Cassius, Caius, one of the conspira-s against Cæsar (B.C. 44), mar-d to Brutus's sister Junia, is intro-ed in Shakespeare's drama, *Julius sar*, i, 2. His death occurs in iv, 3. He is keen, practical, prompt, rgetic, severe and inexorable; his red of tyranny is mingled with y of the man whose life he had e saved and for whose physical ers he feels contempt, and yet seems about to "bestride the row world like a Colossus." A n politician, he knows the special ns to employ in influencing each he confederates.

castara (from Latin *casta*, fem. of *us*, chaste, or perhaps *casta ara*, sacred altar), a poetical name under which William Habington (1605–1654) celebrated the praises of Lucy, daughter of Lord Powis, whom he married.

Castlewood, Francis Esmond, fourth Viscount Castlewood, in Thackeray's novel, *Henry Esmond*, the Lord Castlewood of the story, patron of Henry and first husband of Lady Rachel. A good-natured profligate who neglects his wife and children, and gambles away his substance, he is killed in a duel with Lord Mohun, whose uninvited attentions to his wife he resents.

Castlewood, Rachel, Viscountess, the wife and later widow of the fourth Viscount, a principal character in Thackeray's *Henry Esmond*, the Lady Castlewood of the story, who eventually marries the hero, though she is seven years his senior. As the aged, white-haired but still lovely Rachel Esmond she reappears in *The Virginians*.

She is drawn from Mrs. Jane Octavia Brookfield, wife of Rev. William Brookfield (who himself figures in a *Punch* sketch, *The Curate's Walk*, as Rev. Frank Whitestock), with whom Thackeray kept up a correspondence that has found its way into print. Mrs. Brookfield survived her husband by twenty years.

"Had she been inclined to change her state and move in a higher and more exclusive sphere," write her biographers, "she had several opportunities for re-marrying, but her love for her children made her consider them, and she concluded to devote the rest of her life to them. She did not as a widow remain in retirement," but continued to enliven the company of her old friends, and graciously welcomed the new, "always surprised and pleased that she was still sought out and noticed."

"The distance of time," says Hannay, "at which the action of *Esmond* goes on, seems to have acted on Thackeray's imagination like a stimulant, for there is not only more romance, but more sentiment in *Esmond* than in his other fictions. That the hero, after having been the lover of Beatrix, should become the husband of her mother, jars on the feelings of some of his admirers. But it would be well worth their while to study, phase by phase, the admirable delicacy with which Henry Esmond's attachment is made to grow, and the exquisite art by which the final result is hinted at."

Caterina, the heroine of Meyerbeer's opera, *L'Etoile du Nord* (The Star of the North), founded upon the historical love of Catherine for her imperial husband, the faithless Czar Peter. This part was a favorite with Adelina Patti, because no other offered her more variety.

Those who wish to see and hear Mdme. Patti in as many costumes and as many characters as possible cannot do better than witness the performance of *L'Etoile du Nord*, with Mdme. Patti assuming turn by turn in that work the part of a waiting-maid at an inn, a fortune-telling gypsy, a young recruit, a sentinel, a young lady clothed in melancholy and white muslin, and finally a princess, sound as to body and mind and decked in robes of regal splendour.—*Pall Mall Gazette.*

Catesby, Monsignor, in Disraeli's *Lothair* (1871), the handsome, subtle and clever Roman Catholic dignitary who almost succeeds in converting Lothair to the Roman communion. In real life Monsignor Capel, from whom the portrait is drawn, did bring the Marquis of Bute, the original of Lothair, into the fold.

Cardinal Grandison is mainly founded upon Cardinal Manning with just a soupçon of his predecessor in the See of Westminster, Cardinal Wiseman. Monsignor Catesby is drawn direct from Monsignor Capel. In neither case did Disraeli take any pains to conceal the fact of portraiture. The models are unmistakably revealed. Indeed by a slip of the pen or of the types "Capel," instead of "Catesby," was printed in the third volume of the first edition.

Mgr. Capel never took umbrage at the notoriety he had acquired through *Lothair*. On the contrary, he revelled in it. It was his great stock in trade for a while, and finally it proved his temporary ruin. Folks, and especially the women folks, were more interested in Catesby than in Capel, and their worship of the real man was largely compounded of admiration for the fictitious character.—*N. Y. Times.*

Cathay (a corruption of the Tartar word Khitai), an ancient name for China said to have been introduced into Europe by Marco Polo, the Venetian traveller.

Better fifty years of Europe than a cycle of Cathay.

TENNYSON: *Locksley Hall.*

Caudle, Mrs. Margaret, the monologist in *The Curtain Lectures*, by Douglas Jerrold. The full-blown flower of nagging womanhood, she has delivered for nearly thirty years a nightly lecture between the hours of 11 P.M. and 7 A.M. to her husband, Joe Caudle, usually in rebuke of some dereliction of duty on his part. Jerrold used with good effect a new trick of humor whereby the reader is left to infer what the hen-pecked, sleepy husband had to offer in his attempted defence, from the acerbity of the conjugal retort and a fresh access of grumbling. The term "curtain lecture" sometimes credited to Jerrold is at least as old as Dryden:

Besides what endless brawls by wives are bred
The curtain lecture makes a mournful bed.

Caxton, Austin, in Bulwer Lytton's novel, *The Caxtons* (1849), and its sequels, *My Novel* (1853) and *What Will He Do with It?* (1858), a bookworm of vast learning and dreamy moods, neglectful of his own affairs, who yet can be waked up to unexpected worldly wisdom in the management of other people's affairs. He is engaged on a great book, *The History of Human Error.*

Caxton, Pisistratus, son of the above, a bit of a prig but manly, goodhearted, sensible, who returns from Australia with funds to launch his father's magnum opus. His uncle, Captain Roland Caxton, is a narrow-minded man of robust honor and courage, full of sentimental affection for the ruined ancestral tower and its barren acres. Herbert Caxton, Roland's son, of gypsy blood on his mother's side, early turned against his father by maternal complaints, goes through life a pariah, but eventually works out his own salvation, repents and enters the army. Not seeking death, but knowing that death alone can redeem his errors, he meets it bravely when it comes during a great victory.

Cecilia, heroine of Madame D'Arblay's novel of that name (1782).

Cedric of Rotherwood, in Scott's historical romance *Ivanhoe*, a Saxon thane, proud, fierce, jealous and irritable, who cherishes the dream of

oring the independence of his with single-hearted enthusiasm. disinherits his only son Wilfrid seeking Rowena, whom he had ined for Athelstane.

eladon, a shepherd in love with *ee* (see ASTREA) in D'Urfy's e pastoral of that name; hence a k name for a lover in dramatic ature and pastoral poetry. Dry- confers the name upon the hero is comedy, *Secret Love, or the den Queen*, a witty, inconstant nt who marries the like-minded imel on the understanding that ner shall interfere with the r.

Thomson's *The Seasons*: *Sum-* (1627), Celadon is a shepherd othed to Amelia. A lightning strikes her dead in his arms.

esides its purely literary use the e is used in France as a com- noun, a synonym for a constant usually a platonic lover. Thus tier: "Sais tu que voilà tantot mois cinq éternités, que je suis eladon en pied de Mme. Ros- "

elestial City, in Bunyan's *Pil- 's Progress*, the object of Chris- s pilgrimage—the heavenly Jeru- n whose glories are described in Apocalypse. Hawthorne, in his *ses from an Old Manse*, has an isite satire entitled *The Celestial or a Modern Pilgrim's Progress* hich the luxurious "progress" he latter-day Christian is com- d with the trials and tribulations s predecessor.

elestial Empire, in Europe and rica, a popular and semi- orous name for China roughly slating the Chinese Tien Chan avenly Dynasty), meaning the dom ruled over by a heaven- inted dynasty.

elia, the name given by Thomas w, an English poet of the seven- th century, to his lady-love, se real name is unknown.

elia, in Shakespeare's *As You It*, a cousin of Rosalind and her panion in the forest under the e of Aliena.

As You Like It would be one of those works which prove, as Landor said, long since the falsehood of the stale axiom that no work of man's can be perfect were it not for that unlucky slip of the brush which has left so ugly a little smear in one corner of the canvas as the betrothal of Oliver to Celia; though with all reverence to a great name and a noble memory I can hardly think that matters were much mended in George Sand's adaptation of the play by the transference of her hand to Jaques.—SWINBURNE: *A Study of Shakespeare* (1880).

Celimene, in Molière's comedy, *Le Misanthrope* (1666), a heartless flirt with whom Alceste is in love, until he discovers her worthlessness and flings her away. There is another Celimene in Molière's *Les Precieuses Ridicules*, but she has little or nothing to do with either action or dialogue. The Celimene of the *Misanthrope*, on the other hand, both by word and deed adds the last drop to the bitterness that brims the cup of the disillusioned Alceste. As Agnes is drawn from the childwife whom Molière had taken to his heart at forty, so Celimene is drawn from the abandoned but beautiful deceiver into whom that wife had matured in his latter days.

It is said that this strange and passionate play, so wonderfully different in tone from all those productions which we think of most when we name Molière, was the expression of his own wounded and outraged feelings. When betrayed by his wife and separated from her, he yet had to undergo the extraordinary ordeal of meeting the beautiful creature whom he loved and loathed, as man can love and loathe an unfaithful woman—on the stage and acting with her in that sombre travesty of their own spoiled existence, he the melancholy, proud Alceste, and she the brilliant, false Celimene.—OLIPHANT AND TARVER: *Molière*.

Cenci, Beatrice (1577–1599), in real life was one of a dozen infamous children of an infamous Roman, Francesco Cenci (1549–1598), the illegitimate son of a priest and a miser of great wealth. Harsh and tyrannical to all his family, he treated Beatrice with especial cruelty on discovering her intrigue with one of his stewards. There is no evidence that he outraged her, as legend avers. Finally Beatrice, with her stepmother Lucrezia, a friend of the family

named Monsignor Guerra and two of her brothers, Giacomo and Bernardo, instigated the assassination of the father by hired bravos. Olimpio, one of these bravos, was probably Francesco's lover. Guerra escaped; the other conspirators were arrested and confessed the crime, though Beatrice denied everything until repeated tortures broke her spirit. Beatrice and Lucretia were beheaded, Giacomo was subjected to a cruel death, but Bernardo, on account of youth, was sentenced only to imprisonment.

Legend has amplified vulgar fact into lurid romance. Beatrice has been painted as the innocent victim of an unnatural father, joining with other members of her family in parricide only that she might escape from a life of incest. Francesco has been painted as a monster of crime and domestic tyranny. Such is the story presented by Shelley in his poetical tragedy, *The Cenci* (1819); by F. D. Guerrazzi in a prose romance, *Beatrice Cenci* (1872); and by numerous others. A famous portrait in the Barberini Palace at Rome, long attributed to Guido Reni, won for Beatrice the title of "The Beautiful Parricide." Later researches prove that she was not beautiful and that the portrait was not of her, nor was it painted by Guido Reni. See *Edinburgh Review*, January, 1879.

Cerdon, in Butler's satiric poem, *Hudibras*, i, 2, the boldest leader of the rabble which overwhelms Sir Hudibras at the bearbaiting. He is said to have been drawn from Colonel Hewson, a one-eyed soldier, cobbler and preacher, unwearied in his denunciations of bearbaiting and other worldly amusements.

Chadband, the Reverend Mr., in Dickens's novel, *Bleak House* (1853), a bland and hypocritical clergyman, attached to no particular denomination, who is fond of describing himself as a vessel, and affects contempt for carnal things, but is shamelessly devoted to the fleshpots and their possessors or distributers.

Chanticleer (Old Fr. Chantecler, from *chanter*, sing, and *cler*, clear), the name of the cock in the epic, *Reynard the Fox*. Chaucer took the same name for the barnyard hero of *The Nun Prieste's Tale* in his *Canterbury Tales*. More recently (1907) Edmond Rostand made Chanticleer the titular hero of a play which may be indebted for here and there a hint to Chaucer but is more evidently built around an epigram by Mrs. Poyser in George Eliot's *Adam Bede*. "He is velly like a cock that thinks the sun has risen a' purpose to hear him crow."

Cf. also the exquisite lines about the lark which John Lyly introduces into his comedy, *Alexander and Campaspe*.

How at heaven's gate she clapt her wings,
The morn not waking till she sings.

Character, A. Subject of a poem in Tennyson's *Juvenilia*. He has been identified by Hallam Tennyson with one Sunderland, "a very plausible, parliament-like and self-satisfied speaker at the Union Debating Society" in Cambridge University. Grant Duff, in *Notes from a Diary*, says that Sunderland was "a most extraordinary and brilliant person who lost his reason, and ended, I have been told, in believing himself the Almighty.

Charicles, hero and title of a classical romance (1830) by W. A. Becker, written to illustrate the manners and customs of Greece under Macedonian domination. Charicles is introduced as travelling (B.C. 329) from Argos to Corinth on his way to Athens. In the latter city he meets, wooes and marries Cleobule, a virgin widow of barely sixteen, to whom the aged Polycles, her husband only in name, leaves all his wealth.

Charles XII of Sweden. He is the hero of a historical drama (1828) by J. R. Planché, and of a historical sketch by Voltaire which, though admirably written, has some of the characteristics of romance. In *The Vanity of Human Wishes* (1749), a poetical satire, Dr. Johnson give a rapid sketch of his career, concluding with the famous couplet:

He left the name at which the world grew pale
To point a moral or adorn a tale.

Charlotte, heroine of George Lillo's domestic tragedy, *Fatal Curiosity* (1736), the betrothed of young Wil-

(*q.v.*). She remains faithful to memory after his supposed loss a and is the only one to recognize on his return.

harmian, in Shakespeare's *Antony Cleopatra*, an amiable nonentity ndant on Cleopatra, who acts as il to that fiery queen. After patra's death she applied one of asps to her own arm and fell when the Roman soldiers en- the room.

aryllis, in Spenser's pastoral n, *Colin Clout's Come Home n* (1594), is readily identified Anne, Lady Compton, fifth of ix daughters of Sir John Spenser Althorpe, whom Spenser had dy complimented by dedicating r his satirical fable, *Mother Hub- s Tale*. Spenser claims kinship her in these lines:

ss praiseworthy are the sisters three,
onor of the noble family
ich I meanest boast myself to be;
s, Charyllis and sweet Amaryllis;
s the fair is eldest of the three,
ext to her is bountiful Charyllis.

lastelard, hero of Swinburne's dy of that name, was a historical cter, a gentleman of Dauphiny, fell in love with Mary, Queen of , was discovered in her bedroom expiated his crime or his mis- ne on the scaffold.

astelard himself, though drawn with ete delicacy and finish, is in truth subordinate person in the play, and ost commonplace in comparison with stress. Mr. Swinburne presumed that ure of a passionate lover, full of gra- courtesy and gentle knightly virtues unbounded devotion, was so familiar as scarcely worthy the foremost place canvas. This is assigned to the ful, inhuman, bright Mary Stuart, character he has conceived with ustible subtlety and depth, and repre- with a rarely equalled perfection of nd colour and fire.—*Saturday Review.*

attan, Clan, in Scott's novel, *Fair Maid of Perth*, a Highland whose rivalry with Clan Quhele he country to pieces. At the stion of King Robert III, a ng was arranged on the North f Perth between thirty picked rs of each clan. After a terrific combat only twelve of the original combatants survived.

Chauvin, in Scribe's *Soldat Laboureux*, a veteran of the Napoleonic wars, with unbounded admiration for his former chief and blind idolatry of all that pertains to him.

Cheeryble, Brothers (**Charles** and **Edwin**), in Dickens's novel, *Nicholas Nickleby* (1838), twin brothers, partners in business, the benefactors and employers of Nicholas. In their large-hearted generosity and noble charity they are said to have been modelled on the Brothers Grant, cotton-mill owners of Manchester, England. In the original preface Dickens said that they were copied from life and that "their liberal charity, their singleness of heart, their nobleness of nature, and their unbounded benevolence are no creations of the author's brain." In a later edition he added:

If I were to attempt to sum up the hundreds of letters from all sorts of people, in all sorts of latitudes and climates, to which this unlucky paragraph has since given rise, I should get into an arithmetical difficulty from which I should not readily extricate myself. Suffice it to say that I believe the applications for loans, gifts, and offices of profit that I have been requested to forward to the originals of the Brothers Cheeryble (with whom I never exchanged any communication in my life) would have exhausted the combined patronage of all the Lord Chancellors since the accession of the House of Brunswick, and would have broken the rest of the Bank of England.

Cheese, Rev. Cream, in G. W. Curtis's Satire, *The Potiphar Papers* (1856), a high church Episcopalian clergyman, finnicky, effeminate, ultra refined and deeply versed in all the trivialities of religion, who gravely advises Mrs. Potiphar as to the color of the cover of her prayer book.

Cherubim, Don, the titular hero in Le Sage's novel, *The Bachelor of Salamanca*, who is interested in all varieties of life and character.

Chester, Emily, heroine and title of a novel by A. Moncure Seemuller (1864). It is Emily's misfortune to become in her early life an object of passionate devotion to a man for whom she feels intellectual sympathy,

but physical repulsion. At a time of weakness and prostration she marries him but, with renewed strength, this feeling of repulsion returns with added force and continues until her death.

Chester, Sir John, in Dickens's *Barnaby Rudge* (1841), an elegant gentleman, punctiliously polite but heartless and unprincipled, evidently modelled upon the Lord Chesterfield of history. He seeks unsuccessfully to break off a match between his son Edward and Emma Havedale and is killed in a duel with that lady's father, Geoffrey Havedale.

Chettam, Sir James, in George Eliot's novel, *Middlemarch*, an easy-going, amiable baronet, the lover and eventually the husband of Celia Brooke.

Cheyne, Harvey N., hero of *Captains Courageous, a Story of the Grand Banks*, by Rudyard Kipling (1897). A selfish young brute, the spoiled child of an American millionaire, Harvey is washed overboard from a big Atlantic liner and is rescued by a Gloucester fishing schooner. Disko Troop, the skipper, scoffs at the boy's tale of his father's wealth and importance and sets him to hard work on the schooner. The change from a petted hot-air life to the rough and tumble of his new environment proves the saving of Harvey. When the season's end restores him to his parents he has become docile, self-reliant, well disciplined and physically fit.

Chickweed, Conkey, sometimes known as "Nosey," in Dickens's *Oliver Twist*, a thief who for a long time evaded detection by helping the police to chase innocent men.

Childe Harold. See HAROLD, CHILDE.

Chillingly, Kenelm, hero of Bulwer-Lytton's novel, *Kenelm Chillingly, His Adventures and Opinions* (1873), is the long-prayed-for heir to a noble family, whom he early alarms by his precocity and singularity. After graduating from Cambridge he leaves home in search of adventures, but periodically returns there and is ever welcome to his family and society, which is attracted by his charm, piqued by his eccentricities, and worshipful of his wealth and rank. With the temperament of the idealist Kenelm possesses a face and figure of unusual beauty, perfect health, and considerable skill in athletic exercises.

Chillingworth, Roger, in Hawthorne's *The Scarlet Letter* (1850), a physician, husband to Hester Prynne. Of cold, intellectual temperament, he is proud, cunning and vindictive. Finding that his wife has wronged him, and suspecting the Rev. Arthur Dimmesdale as her accomplice, he attaches himself to the latter, ostensibly to watch over his health, but in reality to detect his secret and gloat over his tortures.

Chingachcook, an Indian chief, called, by the French, *Le Gros Serpent* (the Big Serpent), who is prominent as a friend of Natty Bumpo in four of Cooper's novels: *The Deerslayer*, *The Pathfinder*, *The Last of the Mohicans*, and *The Pioneer*.

Chingachcook, with Uncas to supplement him, is the ideal Indian—grave, silent, acute, self-contained, sufficiently lofty-minded to take in the greatness of the Indian's past and sufficiently far-sighted to see the hopelessness of his future—with nobility of soul enough to grasp the white man's virtues and with inherited wildness enough to keep him true to the instincts of his own race. Probably at his first appearance, in *The Pioneers*, this hero was a study from life. Afterward, when Cooper began to present him in youth and manhood, the character was idealized; but the ideal is a noble one, worthy to stand for the heights of the savage nature—a god-send to the later romancers who have never been able to escape from him. Chingachcook appears at his best, perhaps, but under another name, in *The Last of the Mohicans.—The Native Element in Fiction. American Century*, vol. 28.

Chowne, Parson Stoyle, in Blackmore's novel, *The Maid of Sker*, a man of family, a clergyman and a justice of the peace, but withal a boor and bully, the terror of his parish, who kidnaps the two grandchildren of Sir Philip Bampfylde. Chowne has been identified with John Froude, Vicar of Knowstone.

One of the worst specimens of his class was the Rev. John Froude, Vicar of Knowstone, the original of Parson Chowne . . .

came of gentle birth, was soured and ted in his younger days, and then his d was turned against every man, and he ll the countryside with the power of a ignant fiend. Froude had at his beck call a set of young farmers and grooms controlled by fear or for sake of reward, ever ready to do his bidding. The list tells of a race of naked savages who not far from the rectory, and were on errands of vengeance and to terrify neighbourhood. Chowne fed them with refuse of his hounds' food and entirely rolled them, treating them much in the way as he did his dogs. But this part e story is imaginary. It was said that had turned his talents to good account ight even have been a bishop if he had n. For this, says the author of *The of Sker*, he possessed some qualifica- "for his choicest pleasure was found rmenting his fellow-parsons."—P. H. HFIELD: *The Old-Time Parson*, p. 299.

richton, Admirable, the familiar e for James Crichton (1551–), a Scotch youth of extraordin- beauty, brilliancy and versatility. boy of distinguished birth, he the fellow pupil, under private rs, of James VI of Scotland, who me James I of England. Later was educated at Perth and at burgh. At seventeen his intel- was fully developed, and he was rted to be master of Latin, k, Hebrew, Chaldaic, Italian, ish, French, Flemish, German, tish and English. His memory such that he could repeat, with- an error, whatever he had once d. He was no less skilled in tic than in scholarly directions. fencer, none could rival him, and horsemanship was most accom- ed. Nor did any troublesome sty obscure his attainments. s said to have given proof of his city at Paris by issuing placards uncing that in six weeks he d present himself at the College avarre to answer orally in any of twelve languages whatever tion might be proposed to him ny science—liberal art, discipline culty, whether practical or theo- al." After acquitting himself rably before the crowded audi- that assembled in answer to this enge, he was victorious next day spectacular tilting match at the re. Crichton himself later wrote a satiric comedy and played the principal parts therein. He was a handsome youth, save for a deforming red mark on his right cheek, and as graceful as he was learned. Like all such prodigies, though, he died young, being only two and twenty when he passed away at Mantua in the height of his career.

He is the hero of a novel by Harrison Ainsworth which was dramatized in 1837; of a drama (1820) in which Kean made a hit by his imitations of actors and exploits in fencing, music, etc., and of a "fantasy" by J. M. Barrie (1902).

Christabel, heroine of a poetical fragment of that name (1816), a weird tale of mystic and haunting melody by S. T. Coleridge. Christabel, the gentle and pious daughter of Sir Leoline, is induced by a gentle but powerful spell to introduce into her father's castle a lady, "beautiful exceedingly," who calls herself Lady Geraldine, but is evidently of diabolical origin. The fragment breaks off before the secret of her identity is revealed.

The poem is a romance of Christianity, a legend of sainthood. The heroine is not only the lovely but the holy Christabel. For no fault of hers, but rather for her virtues, are the powers of evil raised against her; and one of the most subtle and wonderful touches of truth in the tale is the ignorance of her innocence—her want of any knowledge or experience which can explain to her what the evil is, or how to deal with it. The witch Geraldine has all the foul wisdom of her wickedness to help her—her sorceries, her supernatural knowledge, her spells and cunning. But Christabel has nothing but her purity, and stands defenceless as a lamb, not even knowing where the danger is to come from; exposed at every point in her simplicity, and paralysed, not instructed, by the first gleam of bewildering acquaintance with evil.—*Blackwood's Magazine.*

Christian, hero of Bunyan's allegory, *The Pilgrim's Progress from this world to that which is to come* (1678). Awakened to the consciousness of sin, Christian flees alone from the City of Destruction, after having vainly sought to make his wife and children accompany him.

This concludes Part I. In Part II

his wife and family travel the same path. See CHRISTIANA.

The Pilgrim, though in a Puritan dress, is a genuine man. His experience is so truly human experience that Christians of every persuasion can identify themselves with him; and even those who regard Christianity itself as but a natural outgrowth of the conscience and intellect, and yet desire to live nobly and make the best of themselves, can recognize familiar footprints in every step of Christian's journey.—J. A. FROUDE.

Christian II, King of Illyria, in Daudet's *Kings in Exile* (1880), is a portrait of Francis II, the last king of Naples, who lost his throne in 1860. He is painted as an easy-going, pleasure-loving youth, without self-respect or enthusiasm, who much prefers the easy joys he finds in Paris to the cares of ruling a remote kingdom. His queen is exactly the opposite. She earnestly desires that her husband or her son may be restored to the throne of his ancestors. She believes fully in the divine right of kings. She chafes under exile. Though indifferent to her husband, save as the possible occupant of a throne, her life is spent not so much in forgiving as in trying to hide and condone his villainies.

Christian, Edward, alias **Dick Ganlesse** and **Simon Canter,** in Scott's novel, *Peveril of the Peak* (1823), a conspirator false to everybody. Educated as a Puritan he retained the confidence of his people by a resourceful hypocrisy while acting as "a sagacious, artful and cool-headed instrument of Buckingham, the father of Fenella, whom he had trained as an instrument of his fiendish vengeance. Scott, in the introduction written in 1831, explains that he is a mere creature of the imagination, though he makes him the brother to a historic character, William Christian. Unfortunately he learned too late that William did have a brother of the name of Edward. "As I was not aware," says Scott, "that such a person had existed, I could hardly be said to have traduced his character."

Christian, Colonel William, in Scott's novel, *Peveril of the Peak,* brother of Edward. For many years he sacrifices his own Puritanical conscience in the interest of the Roman Catholic Countess of Derby, but finally revolts and yields up the Isle of Man to the Parliamentary army. When the Restoration replaces the Countess in the sovereignty of the island he is shot as a traitor.

Christiana, in the second part of Bunyan's *Pilgrim's Progress* (1684), who, under the guidance of Mr. Great Heart, sets out with her children to rejoin her husband when she hears of his safe arrival in the Celestial City.

Chrononhotonthologos, a pompous character in a burlesque tragedy of the same name by Henry Carey.

Chrysal, the feigned author of *Chrysal, or Adventures of a Guinea* (1760), a satirical novel by Charles Johnstone. Chrysal, *i.e., Golden,* is the spirit inhabiting a guinea and tells its own tale, which necessarily included the adventures of those into whose possession it comes for the time being.

Chucks, in Captain Marryat's novel of naval life afloat and ashore, *Peter Simple* (1833), the boatswain under Captain Savage.

We have not the least doubt that there were originals for most of his characters, serious and comic, including the ever-delightful Chucks, and his brother warrant officer, the carpenter, who held that everything taking place around him had taken place just 27,672 years before, and would take place just 27,672 years afterwards. A man-of-war, in days when men-of-war were sometimes a whole year without casting anchor, contained as many queer animals as Noah's Ark.—*Pall Mall Budget.*

Chuzzlewit, Jonas, Martin's cousin, who with Mr. Seth Pecksniff plots his undoing, is a sly, cunning, ignorant young man whose rule of life is, "Do other men for they would do you." He is detected in an unsuccessful attempt to poison his own father who dies of a broken heart, murders Montague Tigg, who had blackmailed him in connection with the poisoning, and when arrested poisons himself on the way to prison.

onas Chuzzlewit has his place of emi-ce forever among the most memorable es of living and breathing wickedness ever were stamped and branded with ortality by the indignant genius of a t and unrelenting master. Neither Van-nor Thénardier has more of evil and of hless life in him.—SWINBURNE: *Charles ens*, p. 30.

Chuzzlewit, Martin, hero of a novel that name (1843) by Charles kens. Being cast off by a grand-ner bearing the same name, be-se of his love for Mary Graham, emigrates to the United States invests his little all in a real estate l in Eden, a place described in advertisements as justifying its ne, but which turns out on reach-it to be simply a dozen log cabins ated in a malarious swamp. He rns to England completely dis-sioned with America and the ericans.

Cinq-Mars, Henri, Marquis de 20–1642), a French courtier who an life as a protégé of Cardinal helieu (*q.v.*), but turned against n because Richelieu discounte-nced his love for Maria de Gon-a; was detected in a conspiracy, , with his friend and fellow plotter, Thou, was beheaded at Lyons. is the hero of a historical novel by red de Vigny: *Cinq-Mars, ou une juration sous Louis XIII* (1826). of an opera by Gounod founded the novel (1877).

Circumlocution Office, a term in-ted by Dickens in *Little Dorrit* 55) to satirize the red tape and sequent waste of time and money British public offices. "It was ally impossible to do the plainest t and to undo the plainest wrong, hout the express authority of the cumlocution Office. If another npowder Plot had been discovered an hour before the lighting of the ch, nobody would have been ified in saving the Parliament il there had been a score of boards, a bushel of minutes, several sacks official memoranda, and a family lt full of ungrammatical corre-ndence on the part of the Circum-ution Office." In short, "what-ever was required to be done, the Circumlocution Office was beforehand with all the public departments in the art of perceiving—HOW NOT TO DO IT." (Chapter xxvii.)

Citizen of the World, the epithet which Goldsmith bestows upon the imaginary author of the letters published collectively in 1762 under that title. He is a philosophical Chinaman tarrying in London, who writes home to his friends in the Orient his observations on occidental morals, manners and customs. The epithet had already been applied by one of the characters in *Sir Charles Grandison* (1754) to the hero of that novel.

The phrase, "a Citizen of the World," is as old as Bacon's *Essays;* but it is interesting to find it in Richardson only a few years before Goldsmith made it the title of his collected *Chinese Letters.* Sir Charles Grandison, says Lucy Selby, "is, in the noblest sense, a Citizen of the World."—AUSTIN DOBSON: *Samuel Richardson*, p. 163.

Claes, Balthazar, in Balzac's novel of *La Recherche de l'Absolu* (1834), translated into English as *The Alkahest,* is a wealthy chemist at the opening of the nineteenth century, the head of the leading family in the Flemish town of Douai. His life dream is to solve the mystery of matter—the secret of the Absolute. Sacrificing everything in his devotion to chemical analysis he dies heart-broken and defeated, a tragic figure, touching in its pathos and dignified even in its fall.

Clarchen, heroine of Goethe's historical tragedy, *Egmont,* a bright, winsome and loyal girl, devoted to the titular hero, from whom Scott has borrowed some of the traits of his Amy Robsart.

Clare, Angel, in Thomas Hardy's novel, *Tess of the D'Urbevilles,* the younger son of Rev. James Clare, Vicar of Emminister. Intended for the church, he develops free-thinking tendencies, though retaining a bigoted belief in social conventions. He marries Tess but cannot forgive her past nor her unintentional concealment of the facts and leaves her on the wedding night, a wife only in name.

Clarence George, Duke, son of the Duke of York, introduced in Shakespeare's *III Henry VI* and also in *Richard III*, where his imprisonment in the Tower ends in secret murder (i, 4). His ghost appears to Richard (v, 3). His unstable character deserves the Shakespearean epithets "false, fleeting, perjured Clarence."

Clari, heroine of an opera by J. Howard Payne and Sir Henry Bishop entitled *Clari, or the Maid of Milan* (1823). The Duke of Milan, with evil intentions, induces Clari to leave her home under promise of marriage; she is warned by a play acted before her and escapes. The Duke repeats his offer with intentions now of the most unexceptionable; she believes him, returns, and they are married. This opera is only famous in dramatic history because the melody of *Home Sweet Home* occurs in it.

Claridge, David, the hero of Sir Gilbert Parker's novel of Anglo-Egyptian life, *The Weavers*.

David Claridge was, however, a creature of the imagination. It has been said that he was drawn from General Gordon. I am not conscious of having taken Gordon for David's prototype, though as I was saturated with all that had been written about Gordon there is no doubt that something of that great man may have found its way into the character of David Claridge. The true origin of David Claridge, however, may be found in a short story called "All the World's Mad," in "Donovan Pasha," which was originally published by Lady Randolph Churchill in an ambitious defunct magazine called the *Anglo-Saxon Review*. The truth is that David Claridge had his origin in a fairly close understanding of and interest in Quaker life. I had Quaker relatives through the marriage of a connection of my mother, and the original Ben Claridge, the uncle of David, is still alive, a very old man, but who appealed to me in my boyhood days, and who wore the broad brim and the straight preacher-like coat of the old-fashioned Quaker. The grandmother of my wife was also a Quaker, and used the "thee" and "thou" until the day of her death.—Sir G. Parker.

Clarinda, the name given by Robert Burns to his friend, Mrs. Agnes McLehose. He first met her (December, 1787) at a tea party in Edinburgh. A married woman of about his own age, she and her two children had been deserted by an unworthy husband. Handsome in person, lively and easy in manners, of a poetical turn of mind, with some wit and not too high a degree of refinement or delicacy, she was exactly the woman to fascinate Burns. The pair took an immediate fancy to each other. Mrs. McLehose asked him to her house, but an accident prevented his keeping the appointment. He sent a letter of excuse and so began the famous *Letters to Clarinda*. Burns first adopted the signature Sylvander in the third of his letters. Begun half in jest the correspondence soon grew warm on both sides. The sportive acquaintance ripened unaware into a genuine passion. But it does not seem to have cost Burns any heartbreak to sever the connection on his marriage with Jean Armor in 1791. With Clarinda it was otherwise. In her private journal, written 40 years afterwards, she alludes to December 6 as a day she can never forget, as it was on that date she parted with Robert Burns "never more to meet in this world. Oh! may we meet in heaven!"

Clarke, Micah, hero and title of a novel by Conan Doyle.

Claude, hero of Arthur Hugh Clough's rhymed novelette, *Amours de Voyage* (1849). Claude is in love with Mary Trevellyn, but, as the motto on the title page says, "*Il doutait de tout, même de l'amour*" ("He doubted everything, even love"). He allows his fancy to roam everywhere at will, and settle nowhere; he shrinks from action and declines into a gentle gloom.

Claudio, in Shakespeare's comedy, *Measure for Measure*, a young lord of Florence, brother to Isabella, who urges her to sacrifice her virtue to Angelo in order to save him from imprisonment and impending death.

A very ill-conditioned, self-righteous young fop who is saved from punishment by the virtues of others and the necessities of the plot. It is a comfort to have Antonio speak his mind on him and on his like.

What, man! I know them, yea,
And what they weigh even to the utmost scruple

>ling, out facing, fashion mongering
oys
lie and cog and flout, deprave and
lander
WALTER RALEIGH: *Shakespeare.*

udius, King of Denmark, in
espeare's tragedy, *Hamlet,*
e of Denmark, is the uncle and
ather of the prince and has
ved the throne by murdering
wn brother. In the original story
axo Grammaticus he is called
o.

avering, Sir Francis, in Thack-
s novel, *Pendennis,* a baronet
dissipates his money in gambling
profligacy, marries a wealthy
w, Mrs. Amory, facetiously
ed the Begum, who is no widow,
ıer first husband, a forger, re-
d dead, turns up to blackmail
rancis (see ALTAMONT, COLONEL
). Lady Clavering is the mother
lanche Amory (*q.v.*) and herself
od-natured, kindly, ill-educated
ırian.

avijo, hero and title of a drama
) by Goethe, founded on the
story of Don José Clavijo y Fox-
(1730–1806), a Spanish official
seduced a sister of Beaumarchais
was called to account by the
r. Failing to receive satisfaction
marchais, a friendless stranger,
ıt his way to the king's presence.
own eloquence did the rest.
jo was dismissed in disgrace.
these incidents Beaumarchais
elf founded his drama of *Eugenie.*
e Beaumarchais naturally
ed Clavijo as a villain, Goethe
nts him as an amiable, generous
eckless youth who is led by pas-
and circumstances into unpre-
tated wrong.

y, Robert, hero of Richard
ing Davis's novel, *Soldiers of*
ne (1897), a young engineer who
charge of a mine in "Olancho,"
ı America, and is involved in a
ution.

ishbotham, Jedediah, the feigned
r, as Peter Pattieson is the
ed author, of Scott's *Tales of*
Landlord. He figures in the In-
ction to *The Black Dwarf* as
a pompous pedant, fond of many-
syllabled words, the schoolmaster and
parish clerk of Gandercleugh. Pattie-
son is his assistant teacher. Jede-
diah's wife, Dorothea, figures briefly
as a Scotch Xantippe.

Clélie, heroine of a historical
romance by Madelein: de Scudery,
Clélie, Histoire Romaine (10 vols.,
1654–1660). She is the daughter of a
noble Roman who has taken refuge
from the tyrant Tarquin in Carthage.
There Clélie's hand is sought by three
lovers, but she favors Aronce, son of
Lars Porsena of Clusium. The rape
of Lucrece and the expulsion of Tar-
quin and all his brood are worked into
a plot that shifts from Carthage to
Capua, to Perusia, Lake Thrasimine,
Ardea and Rome. Lee's play, Lucius
Junius Brutus, was taken from Clélie.
See CLOELIA.

Clelie, in Molière's comedy,
L'Etourdi (1653), a young slave girl
who, in violation of all historic prob-
ability, is held on French soil by
Trufuldin. Lélie, the blunderer, loves
her; so does his friend Leandre. Un-
happily for Lélie he has not the money
to ransom her. Mascarille, his valet,
proposes to carry her off. He suggests
a dozen different plans; all are frus-
trated by the well-meaning density of
Lélie (*q.v.*).

Clemenceau, Pierre, hero of *L'Af-
faire Clemenceau* (1866), a novel
by Alexander Dumas Fils. In its
earlier chapters it is partly autobio-
graphical. Like the author, Paul is an
illegitimate child and suffers agonies
of shame and humiliation when old
enough to realize his position. He
becomes a famous sculptor and falls
into the nets of an adventuress—a
pseudo countess from Spain and her
daughter Inez. He marries the girl
to find out too late that, with all her
calculated naivetés, she is a harlot at
heart. After a vain struggle between
unconquerable love and righteous
wrath he ends by killing her.

Clementina, Lady (whose full name,
rarely used in the narrative, is the
Signorina Clementina della Porretta),
an Italian lady, in Richardson's novel,
Sir Charles Grandison (1754), beauti-

ful, accomplished, amiable, but mentally ill-balanced. Engaged to be married to the titular hero, she is distracted between her love for him and her attachment to the Catholic religion. Religious devotion prevails, she renounces him to enter a convent, but goes insane and flees to England pursued by her family and by a new lover, the Count of Belvedere. Finding Sir Charles has just been married to Harriet Byron, she regains her self-control and it is understood that she eventually became the Countess of Belvedere.

In a letter to a correspondent Richardson hints at certain prematrimonial love-affairs, among them one with " a violent Roman Catholic lady of a fine fortune, a zealous professor; whose terms were (all her fortune in her own power—a very apron-string tenure!) two years' probation, and her confessor's report in favour of his being a true proselyte at the end of them." Mrs. Barbauld surmises that this lady may have given the first hint of Clementina.

Cleofas, Don, hero of Le Sage's novel, *Le Diable Boiteux*, known in English as *The Devil on Two Sticks*, a high mettled, chivalric young Spaniard who takes the fiend Asmodeus (*q.v.*) as his mentor and guide.

Cleopatra, Queen of Egypt, sister and wife of Ptolomy Dionysius. She was driven from her throne but reestablished by Julius Cæsar in B.C. 47. After Cæsar's death she captivated Mark Antony so that he repudiated his own wife Octavia to live with her until he fell in battle at Actium. Thereupon Cleopatra poisoned herself with an asp. She is the heroine of numerous dramas in many languages, notably French tragedies named after her: *Cleopatra* by E. Jodelle (1550), Jean Mairet (1630), Isaac de Benserade (1670), J. F. Marmontel (1750), and Madame de Girardin (1847); an Italian tragedy by Vittorio Alfieri (1773); and in English a tragedy called *Cleopatra* (1599) by Samuel Daniel; Shakespeare's *Antony and Cleopatra* (1608), Dryden's *All for Love, or the World Well Lost* (1682), and G. B. Shaw's *Cæsar and Cleopatra* (1898).

According to Plutarch Cleopatra's beauty was not " unmatchable " of other women," but Shakespeare makes her peerless among them, transcending the artist's ideal as much as that transcends mortal womanhood. He agrees, however, in making beauty the least part of her spell. Though we never forget it we think most, when she is present, of her other charms whose infinite variety age cannot wither nor custom stale.

Upon Cleopatra the genius of Shakespeare has been lavished. She is the most wonderful of his creation of women, formed of the greatest number of elements—apparently conflicting elements, yet united by the mystery of life. To heap up together all that is most unsubstantial, frivolous, vain, contemptible and variable, till the worthlessness be lost in the magnitude, and a sense of the sublime spring from the very elements of littleness: to do this belonged only to Shakespeare, that worker of miracles.—E. Dowden: *Shakespeare's Primer.*

Cleveland, Captain Clement, the titular hero of Scott's novel, *The Pirate* (1822), " the daring leader of the bold band whose name was as terrible as a tornado." He differs from Byron's Corsair in a nearer kinship to average humanity.

Clèves, The Princess of. Heroine and title of a historical novel (Fr., *La Princesse de Clèves*), by the Countess Marie de La Fayette (1677). " One of the classics of French literature," says George W. Saintsbury, and adds: " Its scene is laid at the court of Henry II and there is a certain historical basis, but the principal personages are drawn from the author's own experience, herself being the heroine, her husband the Prince of Clèves, and Rochefoulcauld the Duc de Nemours, while other characters are identified with Louis XIV and his courtiers by industrious compilers of keys." Married to a husband whom she respects but does not love, beloved by a younger man whom she, too, loves in secret, the princess flies from temptation into the country. There the Duc de Nemours overhears her confession to her own husband

she loves another and is afraid
him. One night the duke is seen
bing the wall of the princess's
len in a mad desire to catch a
ant glimpse of her. The facts are
represented to the prince, who
of a broken heart. Even now
princess refuses to marry her
al lover—partly because she holds
responsible, in a measure, for her
band's death, and partly because
ove is so essential to her happiness
she dare not risk its loss in the
ness that might succeed to
riage.

lifford, Paul, titular hero of a
el (1830) by Bulwer-Lytton, a
d of unknown parents, who after
isspent but not a guilty youth is
wn into prison on the false charge
tealing a watch from Brandon, a
ver. He becomes corrupted there,
pes with the rascal who corrupted
, and turns highwayman. His
oits finally land him again in jail.
ndon, now a judge, sentences him
leath though he has irrefutable
ence that the culprit is his own
and himself falls dead of heart
ase. Clifford escapes to America.

linker, Humphrey, a character
gives his name to Smollett's
el, *The Expedition of Humphrey*
ker (1771), but is really of small
ortance to the plot and does not
e his appearance until a full
rter of the story has been told,
n he takes the place of a postilion
harged from the service of Mr.
thew Bramble. He is described
" a shabby country fellow " who
emed to be about twenty years of
of a middle size, with bandy legs,
ping shoulders, high forehead,
ly locks, pinkish eyes, flat nose
long chin; but his complexion was
sickly yellow, his looks denoted
ne, and the rags that he wore
d hardly conceal what decency
ires to be covered." He improves
dly under the patronage of his
master and it eventually turns
that he is that gentleman's
itimate son.

lio, in classic mythology the Muse
istory (see MUSES), usually represented with a half-open parchment roll in her hand. Addison used one or other of the four letters in her name in signing his contributions to the *Spectator*. Hence he is supposed to have had this muse in his mind, and he himself was sometimes called Clio by his contemporaries. A contrary theory has, however, been hazarded, that the initial affixes refer to the places where the essays were composed *i.e.*, Chelsea, London, Islington and the Office.

When panting virtue her last efforts made
You brought your Clio to the Virgin's aid.
SOMERVILLE: *Epistle to Addison.*

Clonbrony, Lady, in Maria Edgeworth's novel, *The Absentee*, is the wife of Lord Clonbrony, one of the Irish landed gentry. They forsake their homes and their duties in order to cut a splash in London society. Unfitted to her new career, Lady Clonbrony submits to humiliations, rebuffs and sacrifices in the vain hope of final triumph. She pretends she is not Irish and even affects a contempt for her native land, but being unable to conquer her brogue she is sometimes forced to hold her tongue and thus appear more foolish than she really is, and at others to caricature the English pronunciation, and thus betray the fact that she is not English. In vain also she struggles to school her free, good-natured Irish manner into the cold, sober, stiff deportment she deems to be English.

Clonbrony, Lord, the titular *Absentee* in Maria Edgeworth's Anglo-Irish novel of that name (1812). Yielding to the importunities of his wife, he takes her away from Ireland to London in order to cut a figure in fashionable society. Oblivious of the state of the unfortunate tenants who suffer by his absenteeism, yet feeling lost in his new surroundings and unable to adjust himself to new conditions he sinks into the vices of gaming and betting.

Clorinda, in Tasso's epic poem, *Jerusalem Delivered* (1675), the heroine of the pagan army, an Amazonian maid of great martial courage and of

many noble traits. She was the daughter of a Christian, Senapus of Ethiopia, but because she was born white her mother changed her for a black child, and Clorinda was taken by the eunuch Arsetes to Egypt. There she was brought up a pagan. She appeared in full armor before King Aladine to sue for the lovers, and the king, granting her plea, welcomed her among the defenders of Jerusalem. Though herself impervious to sexual passion she inspires love in many men, including Tancred, the leader of the Christian forces. Finding himself engaged in battle with her and deeming her a man, he breaks her helmet, discovers her to be the maiden of his love, and refuses to continue the fight. Later she sets fire to one of Godfrey's engines of war, is pursued to the walls of Jerusalem by Tancred, and, again unrecognized, is this time slain—to his own eternal sorrow. But she dies not before he can give her the sacred rites of baptism and a dream consoles him with the assurance that she is among the blessed in Paradise.

Cloten, in Shakespeare's comedy *Cymbeline* (1605), the rejected lover of Imogen, subsequently slain by Guiderius.

The character of Cloten, the conceited, booby lord and rejected lover of Imogen, though not very agreeable in itself, and at present obsolete, is drawn with much humour and quaint extravagance. The description which Imogen gives of his unwelcome addresses to her—"Whose love-suit hath been to me as fearful as a siege"—is enough to cure the most ridiculous lover of his folly. It is remarkable that though Cloten makes so poor a figure in love, he is described as assuming an air of consequence as the Queen's son in a council of state, and with all the absurdity of his person and manners, is not without shrewdness in his observations. So true is it that folly is as often owing to a want of proper sentiments as to a want of understanding!—HAZLITT: *Characters of Shakespeare's Plays.*

Miss Seward, in one of her letters, assures us that, singular as the character of Cloten may appear, it is the exact prototype of a person whom she once knew. "The unmeaning frown of the countenance, the shuffling gait, the burst of voice, the bustling insignificance, the fever-and-ague fits of valor, the forward tetchiness, the unprincipled malice, and—what is most curious—those occasional gleams of good sense, amidst the floating clouds of folly which generally darkened and confused the man's brain, and which, in the character of Cloten, we are apt to impute to a violation of unity in character; but, in the sometime Captain C——n, I saw the portrait of Cloten was not out of nature."

Clout, Colin, or **Colyn Cloute.** Title and pretended author of a poetical satire by John Skelton (1460–1529), which is a vigorous pre-Reformation attack upon the Catholic clergy, their alleged self-indulgence and disregard for their flock, their lack of piety and learning. It ends with these lines:

> And if ye stand in doubte,
> Who brought this rhyme aboute
> My name is Colyn Cloute.

The surname is clearly suited to the ostensibly dull-witted clown of the satire, while the Colin is modified from Colas (Claus), short for Nicholas, which was a typical proper name because of the popularity of the saint who bore it.

From John Skelton the pseudonym was adopted by several Elizabethan poets, notably Edmund Spenser, who called himself Colin Clout not only in *Colin Clout's Come Home Again* (1595), but in all his pastoral poems.

Colin Clout is also a character in Gay's pastoral, *The Shepherd's Week.*

Clumsy, Miss Hoyden, daughter of Sir Tunbelly Clumsy (see below), a lively, high-spirited, innocent but ill-educated girl who falls in love with Tom Fashion (*q.v.*) when he personates her betrothed lover, Lord Foppington.

Clumsy, Sir Tunbelly, father of Miss Hoyden in Vanbrugh's *The Relapse* (1697) and in Sheridan's rifacimento of that comedy, *A Trip to Scarborough* (1777). A justice of the peace, a cringing toady to the aristocracy, but harsh, brutal and meanspirited to his equals and inferiors, a lineal ancestor of Squire Western.

The ancestor in a direct line of Squire Western. That he bears a close resemblance to nature need not be admitted. That he is an excellent piece of fooling cannot be

ied. He holds siege in his country house, s at the approach of a stranger if the nderbuss is primed, and, when he and servants at last appear on the scene, they ie armed with "guns, clubs, pitchforks scythes." PROF. FELIX E. SCHELLING: *nbridge History of English Literature*, , 183.

Clutterbuck, Cuthbert, the feigned tor of Scott's novels, *The Monas-y* and *the Abbot* and also of *The rtunes of Nigel*. The "Prefatory tter" to *Peveril of the Peak* is dressed to him in a serio-comic n. He is represented as a retired btain living in Kennaquhair and rding himself against ennui by a votion to the lighter and trivial nches of antiquarian study.

Codlingsby, hero and title of a rlesque "novel" by W. M. Thack-y. See CONINGSBY.

Coelebs (*Lat.*, a bachelor), the ro of Hannah More's novel, *Coelebs Search of a Wife* (1808). A young ntleman of fortune and family in e north of England, he sets out to d a bride. His departed mother d warned him that "the education the present race of females is not y favorable to domestic happi-ss." His father had left a dying unction that he should take the vice of an old friend named Stanley. ter brief and unsatisfactory experi-ces with the fashionable world in ndon, Coelebs makes his way to nley Grove, and there finds the reefold ideals of his father, mother d himself realized in Lucilla, one of e three daughters of the house.

Mrs. Clifford tells me that Mrs. Hannah ore was lately at Dawlish and excited re curiosity there, and engrossed more ention, than any of the distinguished rsonages who were there, not excepting e Prince of Orange. The gentleman from om she drew Coelebs was there, but st of those who saw him did him the tice to declare that he was a much more reeable man than Coelebs. If you have y curiosity to know his name I can tell u that—young Mr. Harford of Blaise stle.—MARIA EDGEWORTH to MRS. XTON, January, 1810.

Coffin, Long Tom, in Cooper's vel, *The Pilot*, one of the most nous of all sailors in fiction. Born while the boat was crossing Nan-cket shoals," he loves the sea as "his native soil." He has been a whaler before he has been a man-of-war's man and his favorite weapon continues to be a harpoon.

Long Tom Coffin may be described as Leatherstocking suffered a sea-change—with a harpoon instead of a rifle, and a pea-jacket instead of a hunting-shirt. In both the same primitive elements may be discerned: the same limited intellectual range combined with professional or technical skill; the same generous affections and unerring moral instincts; the same religious feeling, taking the form at times of fatalism or superstition. Long Tom's love of the sea is like Leatherstocking's love of the woods; the former's dislike of the land is like the latter's dislike of the clearings. Cooper himself, as we are told by his daughter, was less satisfied, in his last years, with Long Tom Coffin than most of his readers—and, of the two characters, considered that of Boltrope the better piece of workmanship.—*Atlantic Monthly*, January, 1862.

Colambre, Lord, in Maria Edgeworth's novel, *The Absentee*, the son of Lord Clonbrony. While his parents are away in London he visits in disguise the family estates, which have been left in charge of a rapacious agent, who feels secure in his master's absence and in that master's indifference to all but the money result of his estate. The scene in which Lord Colambre discovers himself to his tenantry and to their oppressor Macaulay pronounces the best thing written of its kind since the opening of the twenty-second book of the *Odyssey*. No mean authority and no mean praise!

Coldstream, Sir Charles, in Charles Matthews' farce *Used Up*, the blasé hero who sees nothing in the world to admire or esteem.

Collins, Mr., in Miss Austen's novel, *Pride and Prejudice*, a clergyman, solemn, conceited, priggish, self-satisfied, a toady to the great, abundantly humorous in his total lack of humor. He courts Elizabeth Bennett, and when rejected marries Charlotte Lucas.

Mr. Collins has been justly described as the representative under a somewhat altered form of the servile domestic chaplain of the seventeenth century. He was a possible character in Jane Austen's day. Perhaps a vestige of him might be found even now.—GOLDWIN SMITH, *Life of Jane Austen*, p. 84.

Colville, Theodore, the middle-aged hero of W. D. Howells' informational novel, *Indian Summer* (1886), whose engagement to the twenty-year-old Imogene Graham convinces him of the emptiness of his claim to youth. His honesty of purpose, which accomplishes its aims less straightforwardly than its owner intends, his goodness of heart, his tireless amiability of spirit, and his habit of taking life with all earnestness, yet with a drollery which gives to all living a pleasant savor, help him out of what had once threatened to be a serious dilemma. Like Henry Esmond he ends by marrying his intended mother-in-law.

Conachar, the foster child of the White Doe, the name under which Eachin Maclan is apprenticed to Simon Glover in Scott's *Fair Maid of Perth.*

To me one of the most remarkable figures he ever drew was that of Conachar. Nothing could be more difficult than to provoke at once pity, contempt and sympathy for a coward. Yet he has successfully achieved this feat; and as far as I can recollect it is the sole instance in English literature where such an attempt was ever made. More than this, he has drawn two cowards in this remarkable novel—each quite different from the other and contrasted with remarkable skill—the comic, swaggering, good-natured, fussy little coward, Oliver Proudfute, who provokes a perpetual smile; and the sullen, irritable, proud and revengeful coward Conachar, whom we cannot but pity while we despise him.—W. W. Story: *Conversations in a Studio* (1890).

Coningsby, Harry, hero of Disraeli's political novel, *Coningsby or the New Generation* (1844). The name may have been borrowed from that of a well known statesman of Queen Anne's day (Thomas Earl Coningsby 1656–1729) the portrait is drawn to same extent from Disraeli's contemporary and friend (George Sidney Smythe 1818–1857 afterwards Viscount Strangford and Baron Penshurst) and in larger degree from himself. Thackeray satirized both the novel and the hero (whom he obviously identified with Disraeli) in *Codlingsby,* one of his *Novels by Eminent Hands* republished in America as *Punch's Prize Novelists.*

Coningsby is the impersonation of Young England, and in him the author intends that we should see the beginning, growth, and manhood of that school of perfect statesmen.—*North British Review.*

He paints his own portrait in this book in the most splendid fashion. It is the queerest of the whole queer gallery of likenesses: he appears as the greatest philosopher, the greatest poet, the greatest horseman, the greatest statesman, the greatest roué in the world; with all the qualities of Pitt and Byron and Burke, and the great Mr. Widdicomb of Batty's amphitheatre. Perhaps one is reminded of the last named famous individual more than of any other.—W. M. Thackeray in *The Pictorial Times,* May 25, 1844, quoted in T. P. O'Connor's *Lord Beaconsfield,* p. 240.

Connell, Father, the chief character in a novel of that name by Michael and John Banim. An old Catholic priest whose simple virtues kin him to the Dr. Primrose of Goldsmith, he befriends a poor vagrant boy, Neddy Fennell, whose adventures form the staple of the narrative.

Conrad, hero of Byron's poem, *The Corsair* (1814), a pirate chief living on the Pirate's Isle with Medora, his wife. Hearing that the Sultan Seyd meditated an attack on his stronghold, he set sail secretly for the Sultan's dominions, and while his fleet was employed in setting fire to the Moslem ships he entered the palace in disguise as a dervish, but was detected and cast into a dungeon. Gulnare, the queen of the harem and the most beautiful of Seyd's slaves, released him, confessed her love for him, assassinated Seyd, and fled in page's costume with Conrad. But when the latter found that Medora had died during his absence he forsook the island with Gulnare and disappeared. We are allowed to infer that he reappears as Lara in the poem of that name (*q.v.*). Gulnare still attends him as a disguised page under the name of Kaled.

Conroy, Gabriel, in Bret Harte's novel of that name (1876), is the brother of the heroine, Grace Conroy, and himself an important factor in the plot, though the hero is more properly Arthur Poinsett, travelling under the name of Philip Ashley who woos and wins the heroine.

Constance of Brittany, in Shakespeare's historical play *King John*, the mother of Arthur, Duke of Bretagne, and widow of Geoffrey Plantagenet. In real life she was twice married after Geoffrey's death and died in 1201—before John gained possession of Arthur.

Constantin, The Abbé, in Ludovic Halevy's novel of that name (1882), is a generous, genial, self-sacrificing priest, curé for thirty years of the little village of Longueral.

Consuelo, heroine of a romance of that name (1844) and of its sequel, *The Countess of Rudolstadt* (1846), by George Sand. She is introduced as a child in the streets of Venice, a child musician, barefooted and meagrely clad, earning her bread with voice and guitar in the cafés. She has all the freedom of the lowest social class and all the knowledge acquired unaware by children bred in the open; she lives in her garret unguarded and unguided save by her own instincts right. Even the youthful depravity of her betrothed, Anzoleto, is kept in check by her fierce innocence. Her musical gifts attract the attention of Porpora, an old maestro, who educates her and supplies the funds for her triumphal debût as an opera singer. He takes her on a tour through the capitals of Europe and finds her up to his friends, the Rudolstadts, for a vacation. They are an old Catholic family of eccentric ways. The eldest son, Albert, Count de Rudolstadt, falls in love with her and marries her on his deathbed. Wife and widow all in one day, but still a virgin, she renounces her title and return to the theatre. In the end it turns out that Albert was buried in a deathlike trance. He reappears under the incognito of Liverani.

Copper, Captain, in Beaumont and Fletcher's *Rule a Wife and Have a Wife* (1640), the nickname given to Michael Perez, a loud-mouthed Spanish soldier of great but unfounded pretensions to wealth and fashion. He marries Estifania, an intriguing servant girl, under the idea that she is an heiress, and when both are disappointed and his jewels turn out to be counterfeit, she hurls at him the taunt from which his nickname is derived:

> Your clothes are parallel to these, all counterfeits.
> Put these and them on, you're a man of copper,
> A copper, copper captain.

Copperfield, David, hero of a novel of that name (1849–1850) by Charles Dickens, which is to some extent autobiographical, especially in the earlier scenes. David is a timid and imaginative lad whose widowed mother marries Mr. Murdstone. The latter proves cruel both as husband and stepfather. David's mother dies, David himself is put to the lowest kind of work at the warehouse of Murdstone and Grinby, wine merchants, and in a shoe-blacking establishment. He runs away to his father's aunt, Miss Betsy Trotwood, is kindly received by that eccentric spinster, in due course becomes a newspaper reporter and then an author, marries Dora Spenlow, "the childwife," who dies just as her pretty childishness is beginning to pall upon David's matured taste, and he is left free to marry his real love, Agnes Wickfield. Among Copperfield's friends and acquaintances are the humble Peggottys, the humorsome Micawbers, the irridescent James Steerforth, and the good and reliable Tommy Traddles (see these entries).

Coquette, in William Black's novel, *A Daughter of Heth* (1871), is a nickname given to Catherine Cassilés, daughter of a Scotch father and a French mother, who, after the latter's death, is entrusted to her uncle, minister of Airlie. Her unselfish eagerness to harmonize herself with her dour surroundings succeeds at last, but only at the cost of her own life. The account of her refining influence upon the disorderly household and rough children of the Scotch clergyman is full of pathos and humor.

Cordelia, in Shakespeare's tragedy, *King Lear*, the youngest daughter of that monarch, who, though she refuses to join in their hypocritical

professions, is the only one that truly loves him. Disinherited and banished she returns in Act iii with an army to restore her father, but is defeated, captured and put to death in prison. Lear, in a last outburst, kills the slave who hanged her and dies upon her body.

Spenser (*Faërie Queene*, II, x, 27) first used the form Cordelia, which Shakespeare followed.

If Lear be the grandest of Shakespeare's tragedies, Cordelia, in herself as a human being, governed by the purest and holiest impulses and motives, approaches near to perfection and, in her adaptation as a dramatic personage to a determinate plan of action, may be pronounced altogether perfect.—Mrs. Jameson: *Characteristics of Women.*

In Holinshed's Chronicle, Cordelia survives her misfortunes, regains her kingdom, and comforts the declining years of her father, but Shakespeare, before reaching the close of his play, had wound up the tragedy to such a pitch that a happy ending would have come as an anticlimax. "A deeper peace than the peace of old age by the fireside was needed to compose that heartrending tragedy."—Walter Raleigh: *Shakespeare*, 1907.

Corey, Bromfield, in W. D. Howells's novel, *The Rise of Silas Lapham*, an amiable Boston aristocrat; a connoisseur in art and a dilettante artist; full of pleasant whims and mild unconventionalities, while essentially conservative at heart; well bred, well groomed, looking on life with a cynical wit that includes himself and all he stands for in its gentle iconoclasm.

Corey, Giles. Hero and title of one of Longfellow's *New England Tragedies*, and of a historical drama by Mary Wilkins Freeman.

In real life Giles was one of the unfortunates put to death in Salem, Massachusetts, during the witchcraft trials. An old man of eighty, he confronted his persecutors unflinchingly and let himself be crushed to death under huge weights without a sign of weakening, his fortitude winning for him the title of The Man of Iron. His ghost, it is rumored, occasionally reappeared on the site of his martyrdom, these visits boding little good to the city of Salem. See an anonymous contemporary ballad preserved in Drake's *New England Legends*, p. 186.

Corinne, heroine of a novel of that name by Madame de Staël, a young woman whose lover proves faithless and who pines away and dies under pathetic circumstances.

Coriolanus, in Roman legend the surname of Cnaeus or Caius Marcius. He appears to have flourished in the fifth century B.C. and is represented as the champion of the patricians, the conqueror of the Volscian city of Corioli, whence his surname, and finally as the leader of the Volscians against Rome. Shakespeare makes him the hero of a tragedy, *Coriolanus* (1608), founded on North's Plutarch, with a slight shifting of names in the female characters. Plutarch gives the name of Volumnia to the wife of Coriolanus; Shakespeare transfers it to his mother, called Veturia by Plutarch.

Coriolanus is by nature of a kindly and generous disposition, but he inherits the aristocratic tradition, and his kindness strictly limits itself to the circle which includes those of his own rank and class. For his mother he has a veneration approaching to worship; he is content to be a subordinate under Cominius; for the old Menenius he has an almost filial regard, but the people are "slaves," "curs," "minions." His haughtiness becomes towering, because his personal pride which in itself is great, is built up over a solid and high-reared pride of class. When he is banished his bitterness arises, not only from his sense of the contemptible nature of the adversaries to whom he is forced to yield, but from the additional sense that he has been deserted by his own class, "the dastard nobles."—E. Dowden, *Shakespeare Primer.*

Corny, King, in Maria Edgeworth's novel of Irish life, *Osmond*, the nickname popularly given to Cornelius O'Shane, cousin to Osmond and self-styled "King of the Black Islands," from his estate. Hasty and violent at intervals, he is essentially kind, warm-hearted and affectionate. His frank and unsuspecting nature makes him adored by all his tenantry, none of whom would harm their king.

Besides being one of the most delightful creations in romantic literature, he is an instructive study toward the comprehension of the Irish character. Macaulay pointed

in speaking of the aboriginal aristocracy reland, that Miss Edgeworth's King ay belongs to a later and much more ized generation, but added that "who- has studied that admirable portrait form some notion of what King Corny's t-grandfather must have been like."— EN ZIMMERN.

Corombona, Vittoria, heroine of bster's tragedy, *The White Devil* (12). She fascinates the Duke of cchiano and spurs him on to the rder of his duchess and her own band. Accused of these crimes, conducts her own defence so as to fle the judges, retires to a convent, m which Bracchiano releases her order to marry her, and after cchiano's death by poison is her- stabbed by her brother Flaminio ause she had not procured his vancement by Bracchiano. Web- r has departed from the facts of tory as related by French and lian authors, who are in substantial ord with one another. See CORANBONI, VITTORIA.

Correze, hero of Ouida's *Moths*, an eratic tenor who captures the world the charms of his voice which are alled only by the chivalry of his nduct. He is in love with Vere and with him, but he respects her and ys Mentor to her, warns her against cked mamma, advises her to keep rself unspotted from the world, hts her husband because he neglects and makes love to her only after has been unrighteously divorced.

Correze is not an ordinary tenor, he tains with perfect ease what would gen- lly be regarded as the enormous strain conducting himself when off the stage h the same lofty ideality that character- s his behavior in tights and before the tlights. After he meets Vere, grand- hesses throw themselves at his feet in n; he oozes exalted didacticism in the ervals of singing the highest order of sic, and if it were not for his almost holy otion we feel, instinctively, Vere would in great peril among the gins and pitfalls the world. As it is, she comes out un- thed, though divorced, and safe in his is though bereft of public respect.— *Y. Nation*, March 25, 1880.

Corsican Brothers. See FRANCHI.

Costard, in Shakespeare's *Love's bor's Lost* (1594), a clown who apes stilted language of the Elizabethan courtiers and misapplies it in a fashion that reveals him as one of the earlier literary ancestors of Mrs. Malaprop. Such a word as *honorificabilitudinitatibus* has special charms for him.

Costigan, Captain J. Chesterfield, familiarly known as Cos. in Thackeray's *Pendennis*, an ex-army officer; Irish, jovial; humorous in himself and exciting the humor of others; drunken and disreputable, but careful of the good repute of his daughter Emily. He encourages her to accept the respectful advances of Arthur Pendennis until he is convinced by Major Pendennis that the boy has no prospects, then he cheerfully breaks the engagement. Several prototypes for this character have been suggested, the most likely being the father of Miss Eliza O'Neill, the actress, concerning whom some stories are told in Moore's *Diary* that must at least have proved suggestive to Thackeray. But he insisted that he never met Costigan in the flesh until long after the publication of *Pendennis*.

In the novel of *Pendennis*, written ten years ago, there is an account of a certain Costigan, whom I had invented (as I suppose authors invent their personages out of scraps, heel-taps, odds and ends of characters). I was smoking in a tavern parlor one night, and this Costigan came into the room alive—the very man:—the most remarkable resemblance of the printed sketches of the man, of the rude drawings in which I had depicted him. He had the same little coat, the same battered hat, cocked on one eye, the same twinkle in that eye. "Sir," said I, knowing him to be an old friend whom I had met in unknown regions, "sir," I said, "may I offer you a glass of brandy-and-water?" "*Bedad, ye may*," says he, "*and I'll sing ye a song tu.*" Of course he spoke with an Irish brogue. Of course he had been in the army. In ten minutes he pulled out an Army Agent's account, whereon his name was written. A few months after we read of him in a police court. How had I come to know him, to divine him? Nothing shall convince me that I have not seen that man in the world of spirits. In the world of spirits and water I know I did; but that is a mere quibble of words. I was not surprised when he spoke in an Irish brogue. I had had cognizance of him before, somehow.—THACKERAY: *Roundabout Papers, De Finibus.*

Costigan, Emily, in Thackeray's *Pendennis*. See FOTHERINGAY, MISS.

Courtenay, Miles, in *King Noanett*, F. J. Stimson's romance of colonial America (1896), a dashing and chivalrous young Irishman of the royalist party, who, with Blampfylde Moore Carew, is captured by Cromwell's soldiers and shipped off to the colonies. Each, unknown to the other, is in love with Mistress St. Aubyn. The character of Courtenay is said to have been modelled upon that of John Boyle O'Reilly, with whom the author had often talked over the plan of the work.

Courtly, Sir Hartley, in Dion Boucicault's comedy, *London Assurance*, an elderly fop devoted to fashion and engaged to a young heiress, Grace Harkaway. She ends by rejecting him for his son Charles, a typical specimen of metropolitan coolness, cheek, and "assurance" whom Sir Harcourt blindly imagines to be a shy, studious and retiring boy.

Coverley, Sir Roger de, in the *Spectator*, by Steele and Addison, a member of the imaginary club under whose directions it was feigned that the paper was issued. He is a country gentleman of kindly heart, whimsical ways, and exquisite courtesy, who is adored by his family, worshipped by his servants, and beloved by all his acquaintances. The first sketch of this character, as of all the other members of the pretended club, was by Sir Richard Steele, but the details were filled out by Addison and it was Addison who finally killed him off in No. 517, because he thought that Steele had slurred the good knight's dignity by making him converse too familiarly with a street walker.

What would Sir Roger de Coverley be without his follies and his charming little brain-cracks? If the good knight did not call out to the people sleeping in church, and say "Amen" with such a delightful pomposity; if he did not make a speech in the assize court *apropos des bottes*, and merely to show his dignity to Mr. Spectator; if he did not mistake Madam Doll Tearsheet for a lady of quality in Temple Garden; if he were wiser than he is; if he had not his humour to salt his life, and were but a mere English gentleman and game-preserver,—of what worth were he to us? We love him for his vanities as much as his virtues. What is ridiculous is delightful in him; we are so fond of him because we laugh at him so."—THACKERAY: *The English Humorists*.

Who is there that can forget, or be insensible to, the inimitable, nameless graces, and various traits of nature and of old English character in it,—to his unpretending virtues and amiable weaknesses,—to his modesty, generosity, hospitality, and eccentric whims,—to the respect of his neighbors and the affection of his domestics,—to his wayward, hopeless, secret passion for his fair enemy, the widow, in which there is more of real romance and true delicacy than in a thousand tales of knight-errantry (we perceive the hectic flush of his cheek, the faltering of his tongue in speaking of her bewitching airs and the "whiteness of her hand")—to the havoc he makes among the game in his neighborhood,—to his speech from the bench, to show the *Spectator* what is thought of him in the country,—to his unwillingness to be put up as a sign-post, and his having his own likeness turned into the Saracen's head,—to his gentle reproof of the baggage of a gypsy that tells him "he has a widow in his line of life,"—to his doubts as to the existence of witchcraft, and protection of reputed witches,—to his account of the family pictures, and his choice of a chaplain,—to his falling asleep at church, and his reproof of John Williams, as soon as he recovered from his nap, for talking in sermon-time?—HAZLITT.

Crabshaw, Timothy, in Smollett's *Adventures of Sir Launcelot Greaves*, the servant of Sir Launcelot's squire.

Crane, Ichabod, in Washington Irving's short story, *The Legend of Sleepy Hollow*, in *The Sketchbook*, an awkward and credulous country schoolmaster, rival of a Dutch farmer, a "burly, roaring, roystering blade" named Brom Van Brunt, for the hand of Katherina Van Tassel, but put out of the running by a practical joke.

The cognomen of *Crane* was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large, green, glassy eyes, and a long, snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a corn-field.—W. IRVING.

There is a story in the Legends of Rubezahl by Musaeus, wherein a headless horseman is introduced similar to the one de-

bed by Washington Irving, who very ly borrowed the most amusing feature his *Legend of Sleepy Hollow* from that hor.—*American Notes and Queries*, vol. 180.

Cratchit, Bob, in Dickens's ex-vaganza, *A Christmas Carol*, the paid clerk of Scrooge, unselfish, dly, living cheerfully in a four-m house with a large family on een bob a week—" he pocketed on urdays but fifteen copies of his ristian name." His youngest ld, known as Tiny Tim, is a cripple ose favorite phrase is, " God bless all of us! "

Crawley, Rev. Josiah, Vicar of gglestock in Anthony Trollope's e *Last Chronicle of Barset* (1867), oor country clergyman, scholarly, ight and fiercely pious, but un-asantly strict and stern and driven nost insane from wounded pride l the pressure of biting ills which ne from household want. He is used of having stolen a check; the ts tell against him; even his best nds fear that, maddened by debts l duns, he may have committed crime; and his wife, heroically ient and loving, half thinks he st be mad when he cannot tell n her how he got it.

Crawley, Sir Pitt, " of Great Gaunt eet and Queen's Crawley, Hants," vulgar, miserly, ill-bred and ill-icated gentleman and an M.P. in ackeray's novel, *Vanity Fair*. ough an aristocrat by birth, all tastes are for low life. He is roduced in Chapter vii as " a n in drab breeches and gaiters, h a dirty old coat, a foul old neck-th lashed round his bristly neck, a ning bald head, a leering red face, air of twinkling grey eyes, and a uth perpetually on the grin." We further told (Chap. ix) that the ole baronetage, peerage, common-of England did not contain a re cunning, mean, selfish, foolish, l disreputable old man—a man o could not spell and did not care read—who had the habits and the ning of a boar; whose aim in life s pettifogging; who never had a taste, or emotion, or enjoyment, but what was sordid and foul; and yet, he had rank, and honors and power somehow; and was a dignitary of the land and a pillar of the state."

Charles Kingsley used to tell a good story of a lady who confided to Thackeray that she liked *Vanity Fair* exceedingly. "The characters are so natural," she said, "all but the baronet, Sir Pitt Crawley, and surely he is overdrawn; it is impossible to find such coarseness in his rank of life." "That character," the author smilingly replied, "is almost the only exact portrait in the book." The identity of the prototype was not revealed for many years, but it has recently been asserted that the character was sketched from a former Lord Rolle. "Sir Pitt's letters to Becky were very badly spelt and written," remarks the gentleman who puts forward this theory, "and I may say that I have in my possession a letter written by Sir Robert Brownrigg to His Royal Highness the Duke of York when Commander-in-Chief of the British army, complaining that a report received from Lord Rolle, as Lord-Lieutenant of his county, was so badly written that he could not decipher it."—LEWIS MELVILLE.

Crawley, Pitt, in Thackeray's *Vanity Fair*, eldest son of Sir Pitt (see above) and brother to Rawdon, but widely differentiated from either. He is neat, prim, precise and proper; and of pronounced evangelical views until it no longer pays him to profess them. At Eton he was called "Miss Crawley." He inherited money, married money, and was careful in hoarding it.

Crawley, Captain Rawdon, in Thackeray's *Vanity Fair*, is the son of Sir Pitt Crawley and the husband of Rebecca Sharp, a dragoon of good height and good looks with a great voice and meagre brains, a haw-haw manner, a hectoring yet not unamiable disposition, prodigal in giving but too improvident to be honest with his tradespeople. Becky for a period showed him how to live on nothing a year, but he detected her in an intrigue with Lord Steyne, thrashed that nobleman, and left his wife.

Crayon, Geoffrey, Esq. The pseudonym under which Washington Irving published *The Sketchbook*, and which he occasionally returned to in his miscellaneous sketches.

Cressid, Creseide, or **Cressida,** in mediæval and modern literature the fickle flame of Troilus whose infidelity has kinned her to Faustina and Messalina and made her name a byword. She is unknown to Grecian myth, but may plausibly be identified with Briseis of the *Iliad*, the more so that like Briseis she was said to be the daughter of a Trojan priest Calchas. Under the cognate name of Briseida she made her first appearance in mediæval poetry as the heroine of a tale by Benoist de St. Maure, a trouvère of the twelfth century, and her second in Guido delle Colonne's *Historia Trojana*. From Guido, the story passed to Boccaccio, who substituted the modern name, and thence was adopted into English literature in the *Troilus and Creseide* of Chaucer (1380) and the *Troilus and Cressida* of Shakespeare (1609). See TROILUS.

Shakespeare's treatment of Chaucer's heroine Cressida is a shock to any lover of the early poet's work. To have the beautiful Cressida,—hesitating, palpitating like the nightingale before her sin, driven by force of hard circumstances which she could not control into unfaithfulness to her love,—to have this Cressida whom Chaucer spared for very ruth, set before us as a mere shameless wanton, making eyes at all the men she sees and showing her looseness in the movement of every limb, is a terrible blow.—F. J. FURNIVALL: *The Leopold Shakespeare* (1877).

Crochet, Squire, in Peacock's satirical novel, *Crotchet Castle*, a retired man of business who withdraws into the country and gathers around him a company of eccentrics—all caricatures of famous men of the day.

Crocodile, Lady Kitty, in Samuel Foote's comedy *A Trip to Calais* (1777), a caricature of Elizabeth Chudleigh, so-called Duchess of Kingston, who after the Duke's death was tried for bigamy. The House of Lords found her guilty of having inveigled the Duke into a marriage while she was lawfully the wife of the Earl of Bristol, but she succeeded in escaping punishment by pleading the benefit of the peerage. Her entirely logical argument was that if she were not the wife of the Duke she was the wife of the earl and entitled to the privileges of her rank. Abandoning England for the continent she continued her brilliant but scandalous career at many royal courts, finally opening a *salon* in Paris which was frequented by persons of rank and talent. Thackeray is thought to have had her career in mind when he drew his Beatrix Esmond, especially in her final avatar as Baroness Bernstein.

Croftangry, Chrystal, the feigned editor of Scott's *Chronicles of the Canongate*. According to Lockhart he was drawn from Sir Walter's father, "the fretful patient at the deathbed" being a living picture.

Crowe, Captain, in Smollett's novel, *Adventures of Sir Launcelot Greaves* (1760), the attendant squire upon the Quixotic hero when he starts out to reform the world. The former commander of a merchant ship in the Mediterranean trade, innocently ignorant of life ashore, he was admirably fitted to play the part of a modern Sancho Panza. Smollett thus describes him:

He was an excellent seaman—brave, active, friendly in his way, and scrupulously honest, but as little acquainted with the world as a sucking child; whimsical, impatient, and so impetuous that he could not help breaking in upon the conversation whatever it might be, with repeated interruptions that seemed to burst upon him by involuntary impulse. When he himself attempted to speak, he never finished his period, but made such a number of abrupt transitions that his discourse seemed to be an unconnected series of unfinished sentences.

Croye, Isabelle, Countess de, in Scott's historical romance, *Quentin Durward* (1823), a ward of Charles the Bold, Duke of Burgundy, who fled to the court of Louis XI in France to escape from a distasteful marriage. See DURWARD, QUENTIN.

Crummles, Mr. Vincent, in Dickens's novel, *Nicholas Nickleby*, actor-manager of a company of strolling players which is joined by Nicholas and Smike. He is an eccentric but not unkindly gentleman, humorously discoursing the jargon of his trade. His family consists of a wife,

dy queen full of benevolence, a Percy and two daughters, the ger of whom, Ninetta, is known ie playbills as the Infant Phe- non (*q.v.*).

. Crummles and the whole of his ical business is an admirable case of first and most splendid quality in ns—I mean the art of making some- which we call pompous and dull, ing in literature pompous and delight- G. K. CHESTERTON: *Appreciations of is.*

uncher, Jerry, in Dickens's *Tale wo Cities*, an odd-job man at n's bank in London and also a rection man. His wife, a pious an, is distressed at the nature of nocturnal occupation, and, re- trance being useless, falls to ers and supplications to heaven ended knee. Cruncher, though eliever, has a vague alarm at her oping against him" and resorts irses and even violence in self- ice.

usoe, Robinson, hero of a novel Daniel Defoe, *The Life and ige, Surprising Adventures of nson Crusoe of York, Mariner*), and of its sequel, *The Further ntures of Robinson Crusoe* (1719). nson runs away to sea in his ood; is captured by the corsairs; for a period in Brazil; sets sail San Salvador for the coast of a, is shipwrecked and washed re (the only survivor) on an nabited island in the Caribbean near the mouth of the Orinoco r. There he lives for twenty- years in a solitude that was en only toward the last by the nce of a fugitive savage whom named Friday (*q.v.*). Finally, he and Friday were rescued by ges. In theme rather than in ent the story bears some resem- e to that of Alexander Selkirk , whose narrative of an enforced upon Juan Fernandez had ap- ed in 1712 and whom Defoe had and conversed with. Selkirk, ver, was only one of many nces of mariners being wrecked irposely abandoned in an unin- ed island, and the situation was ready for any master genius who could profit by it. Defoe himself, in his *Serious Reflections during the Life of Robinson Crusoe* (1720), assures us that the book had an allegorical meaning—" a kind of type of what the dangers and vicissitudes and surprising escapes of his own life had been."

[Defoe] was essentially a bluff, masculine, matter-of-fact man, and he tells his story in a matter-of-fact way. Prosaic accuracy of detail serves him perhaps better than heroics. The man he paints is a sturdy, plain-minded seaman, who sets himself to solve the problem of how to live under conditions which would have overwhelmed a more sensitive mind. It is the indomitable courage of Crusoe which charms us. He is typically Anglo-Saxon in his stolid endurance of fate, his practical grasp of circumstances, his ingenuity, his fertility of resource, his determination to make the best of his unfortunate situation. He behaves after the manner of his race. Having by chance become the monarch of a desert island, he sets himself to govern it to the best of his ability, and to arrange his life with decent orderliness.—W. J. DAWSON: *Makers of English Fiction.*

Crusoe's Island. Until recently it has been imagined that because Daniel Defoe owed the idea of his *Robinson Crusoe* to conversations held with Alexander Selkirk, who had been shipwrecked on the island of Juan Fernandez, therefore that was the island on which his own hero repeated the experiences of Selkirk. But Juan Fernandez is located in the Pacific Ocean off the coast of Chili. All Crusoe's statements show that he was wrecked in the Atlantic Ocean on an island near the mouth of the Orinoco River. This island is now positively identified as Tobago, which is situated off the coast of Venezuela, a few miles from Trinidad.

Cunegonde, heroine of Voltaire's satirical tale, *Candide*. See also KUNIGUNDE.

Cunizza, heroine of Robert Browning's poem, *Sordello*, who is called Palma until her true name is revealed at the close of the poem. She was a historical character, sister of Ezzelino III. Dante places her in *Paradise*, ix, 32. Sordello had an intrigue with her while she was married to her first husband (DANTE: *Purgatory*, vi).

D

Dale, Laetitia, in George Meredith's novel, *The Egoist*, a romantic girl whose father, a half pay officer, rents a cottage on Sir Willoughby Patterne's estate. She adores Sir Willoughby and he basks in her adoration until longer acquaintance opens her eyes to his true character. See PATTERNE and MIDDLETON, CLARA.

Dale, Lily, heroine of Anthony Trollope's novel, *The Small House at Allington* (1864).

One of the characters which readers of my novels have liked the best. In the love with which she has been greeted I have hardly joined with much enthusiasm, feeling that she is something of a French prig. She became first engaged to a snob who jilted her; and then, though in truth she loved another man who was hardly good enough, she could not extricate herself sufficiently from the collapse of her first great misfortune to be able to make up her mind to be wife of one whom, though she loved him, she did not altogether reverence. Prig as she was, she made her way into the hearts of many readers, both young and old; so that from that time to this, I have been continually honored with letters; the purport of which has always been to beg me to marry Lily Dale to Johnny Eames.

Dalgarno, Lord Malcolm of, in Scott's historical romance, *The Fortunes of Nigel* (1822), a profligate young nobleman, son of the Scotch Earl of Huntinglen. Pretending friendship for the inexperienced Nigel, he lures him into evil resorts and gives him ruinous advice. When his true character is exposed by Lady Hermione, whom he had seduced, he bears his disgrace with calm effrontery, going through the forms of marriage with the lady only to secure the means of burning her house to ashes.

Dalgetty, Rittmaster Dugald, in Scott's historical novel, *A Legend of Montrose* (1819), the Laird of Drumthwacket, a soldier of fortune who lets out his sword to the highest bidder, and after sundry exploits is retained in the service of the Earl of Menteith. Brave and always ready of resource he is a vainglorious braggart and an amusing pedant. The original of Dalgetty was probably Munro, member of a band of Scotch and English auxiliaries in the island of Swinemunde in 1630, who wrote the story of the campaign.

The general idea of the character is familiar to our comic dramatists after the Restoration, and may be said in some measure to be compounded of Captain Fluellen and Bobadil; but the ludicrous combination of the *soldado* with the divinity student of Mareschal College is entirely original.—JEFFREY.

Dugald is a garrulous pedant and may be styled one of Scott's bores, but he never bores us, whether he sets forth his simple reasons for serving with the king's army and not with the Covenanters; or criticises the various services of Europe; or lectures on the propriety of fortifying the sconce of Drumsnab; or faces Argyll in Inverary or masters him in the dungeon; or wheedles the Presbyterian chaplain; or mocks the bows and arrows of his allies, the Children of the Mist; or does deeds of derring-do at Inverlochy, or swaggers about in the fresh glories of his title of Knight Banneret.—ANDREW LANG: *Sir Walter Scott.*

There is good warrant for the character of Dalgetty. The name itself was borrowed from that old acquaintance of Scott's boyhood, Captain Dalgetty of Prestonpans, "who had fought in all the German wars, but found very few to listen to his tales of military feats." "He formed," says Scott, "a sort of alliance with me, and I used invariably to attend him for the pleasure of hearing these communications." The real antecedents, however, out of which grew the Dalgetty as we knew him, are to be found in the memoirs of the Scottish mercenaries of the period. Two in particular were used by Scott, both of them written, he remarks, very much in the humour of the doughty captain, the Memoirs of Lieutenant Colonel Robert Munro and of Sir James Turner.—W. S. CROCKETT: *The Scott Originals*, p. 273.

D'Amville, in *The Atheist's Tragedy* (1611), by Cyril Tourneur, a man of good abilities and originally good disposition who becomes a human fiend through unbelief in revealed religion, is hurried on from crime to crime and finally kills himself by accident. D'Amville himself (the name may have been meant to suggest Damn Villain) attributes his atheism to the impression made upon him by the worthlessness of his brother's Puritan chaplain. When his accomplice in a midnight murder is terrified by a storm of thunder and lightning he calmly philosophises on the origin of such phenomena. He justifies even incest by the general liberty

n nature allows to her creatures. reason is finally overthrown by eath of his younger son, and the ose of all his schemes.

ntes, Edmond, hero of Alexander as' romance, *The Count of Monte sto.*

young sailor in Marseilles in 1815 before the "Hundred Days," ond has won the captainship of merchantman *Pharaon* and the ised hand of Catalan Mercedes. has two disappointed rivals; one ts the ship, the other the girl. trump up a charge that he is a partist emissary carrying letters een Ella and the mainland. He is nced to life imprisonment in the eau d'If, which faces the Medi- nean. There he digs a secret pas- to the room of a fellow prisoner, Abbé, a Catholic priest and a osed madman, who confides to the secret of a buried treasure he barren island of Monte Christo. h his knowledge Dantes escapes. unearths the treasure and bursts n astonished Paris as the mysteri- millionaire Count of Monte sto. He devotes the remainder is life to dazzling the world at , rewarding his friends and pun- g one by one the enemies who been responsible for his captivity.

apper, a clerk in *The Alchemist,* omedy by Ben Jonson. Face Subtle swindle him by feigning the Queen of the Fairies is his .

is reminds us of the extreme doting hment which the queen of the fairies resented to have taken for Dapper.—*N.* Scott.

apple, the name of Sancho's ass, Cervantes's romance of *Don cote.*

arby and **Joan,** hero and heroine ballad, *The Happy Old Couple,* h has been attributed to Mat- Prior but probably antedates Another claimant has been put ard in the person of Henry Wood- the printer. According to Tim- ey, Woodfall was an apprentice hn Darby, a printer of Bartholo- Close, who died in 1730, and whose devotion to his wife Joan was notorious in the locality. This "happy couple," in their simple contentment and dislike for change, present some analogies to the Philemon and Baucis of classic myth.

Darcy, Fitz William, hero of Jane Austen's novel, *Pride and Prejudice,* a young country gentleman of wealth and family, dignified and courtly, quite conscious of his superior station in life but still dowered with many excellent qualities, including that of loyal devotion to the heroine, Elizabeth Bennet. She in her part is at first strongly prejudiced against the pride which she eventually succeeds in humbling and bringing to her feet.

Philip Darcy is Pride; Elizabeth Bennet is Prejudice; and the plot is the struggle of their mutual attraction against their mutual repulsion, ending in love and marriage. Elizabeth has been playfully pronounced a charming being by her creatress, who perhaps made her partly in her own image. She is not supremely beautiful, but has force and charm of character, excellent sense and a lively wit.—Goldwin Smith.

Darling, Dolly, heroine of Richard Blackmore's novel, *Springhaven* (1887), with whom Blythe Scudamore is in love.

A very charming maiden, and just as romantic and silly as a charming, idle maiden may be without harm or shame. No real man could escape being Dolly's slave; if Mr. Blackmore had had her alive, in his study, he would never have dared to treat her so harshly as he does. He takes a mean advantage of the fact that Dolly is either dead or old enough to be past mischief. He sneers at her little vanities, makes much ado about her little deceits, and finally throws on her shapely shoulders the whole burden of her father's death.—*N. Y. Nation,* May 19, 1887.

Darnay, Charles, Marquis St. Evremonde in Dickens's *Tale of Two Cities,* the lover and afterwards the husband of Lucie Manette. He is the physical double of Sydney Carton (*q.v.*). The latter takes advantage of this resemblance to sacrifice himself in his stead.

Darnel, Aurelia, in Smollett's novel, *Sir Launcelot Greaves,* is described by Sir Walter Scott (*British Novelists*) as "by far the most feminine, and, at the same time, lady-like person to whom the author has introduced us."

Darrel, the titular hero of Irving A. Bacheller's novel, *Darrel of the Blessed Isles* (1903), an old clock-tinker and a philosopher familiar with Shakespeare Milton and the Bible, from whose perusal he has drawn wisdom, charity and contentment. The Blessed Isles of the title refer to the land of poetry and imagination in which Darrel's mind continually dwells.

Darrell, William, the Lord of Littlecote, hero of a ballad introduced by Sir Walter Scott into the fifth canto of *Rokeby*. It is founded on a legend current in Queen Elizabeth's time and attached to Littlecote Hall in Wiltshire. A nurse taken blind-folded to the hall, assists at the birth of a child, and witnesses the unnatural father throw it to its death in a blazing fire. Despite all efforts to muffle her both going and coming, she secured a clue and denounced the murderer. Scott tones down the horror of the story. A gray friar is sent for to shrive a dying woman; he is conducted to the mansion with his eyes bandaged, performs his sacred function to one in apparent health, and next day the countryside mourns the sudden death of the mistress of Littlecote Hall. Hubert Hall, in *Society in the Elizabethan Age*, has rescued Wild Darrell from much of the slander which pollutes his name. See *American Notes and Queries*, March 25, 1889.

Dartle, Rosa, in Dickens's *David Copperfield*, companion to Mrs. Steerforth and hopelessly in love with her son James. " She had black hair and eager eyes," writes Copperfield, " and was thin and had a scar upon her lip. I concluded in my own mind that she was thirty and wished to be married. She was a little dilapidated like a house with having been so long to let: her thinness seemed to be the effect of some wasting fire within her which found a vent in her gaunt eyes." The scar was the work of Steerforth when a child. It is the index to Miss Dartle's susceptibilities and owns some allegiance to the hand that caused it.

Dashwood, Elinor, the heroine of Jane Austen's *Sense and Sensibility*, who represents the " sense " in the title as Marianne represents the " sensibility." This clever and amiable pair are the stepsisters of John Dashwood, a meanly avaricious man, ever fearful lest his income should be encroached upon by them. He is married to a selfish, scheming wife. A painful disillusion shows Marianne Dashwood that if a girl is gifted with sensitive or romantic feelings she had better keep them under control and disguise them from the public gaze; and finally, after her brief period of romance is over, she puts up very quietly with a husband of forty.

Dass, Durga, in the story of *Gemini*, in Rudyard Kipling's volume, *In Black and White*, is one of twins, Ram Dass being the other. Through a remarkable resemblance between the two, Durga is the victim of a comedy of errors which enables his brother to fleece him out of all his possessions.

David, King of Israel, whose story is told in I and II Samuel and in I Chronicles, is a favorite character in the literature and drama of mediæval and later Christendom. Following the Old Testament writers he is represented as in youth standing high in the favor of the Almighty: " the Lord hath sought him a man after his own heart " (I Samuel xiii 14), though in maturity he falls away by grievous sin, is chastened by retributory affliction and restored to favor by sincere repentance.

David and Goliath (1630) a narrative poem by Michael Drayton, shows the young shepherd in his mighty youth.

David and Bethsabe (1598), a drama by George Peele, represents the entire episode of Uriah's wife, from David's first meeting with her to his bitter repentance. Abraham Cowley wrote an epic in 4 books, *Davideis, A Sacred Poem of the Troubles of David.* A more ambitious but less successful effort is *Davideis, or the Life of David, King of Israel* (1712), by Thomas Elwood. *A Song to David* (1763), written by Christopher Smart while confined as a lunatic, is a wild but splendid rhapsody.

vidson, Joshua, hero of a novel Irs. E. Lynn Linton, *The True ory of Joshua Davidson, Christian nunist* (1872), a young English ingman who is really an avatar hrist reincarnated in modern and painfully adjusting him- o a nineteenth century environ-

w, Marjorie, heroine of T. B. ch's short story of that name *ntic Monthly*, April, 1873), which up by a climax to an unforeseen usion that makes a fool of the r to his own delight.

wkins, John (nicknamed the l Dodger), in Charles Dickens's , *Oliver Twist*, a young pick- t in the service of Fagin, the He meets Oliver fleeing to on, gives him something to eat ntroduces him to Fagin's den. ugh an adept in thieving and navery, the Dodger is finally t in attempting to pick a pocket is sentenced to transportation e.

adeye Dick, in Gilbert and an's comic operetta, *H. M. S. ore*, an excellent burlesque of raditionary villain of the fore-

adwood Dick, nickname of rt Dickey (1840–1912) whose l adventures formed the basis nany of the "dime novels" fed the imaginations of a youth in 1860–1880. He was a under Gen. George Crook in the when the red man of the plains making his last stand against vading white. He served under Alfred H. Terry during a part of commander's campaigns in the lls of the Rocky Mountains. ecame successively an Indian , a United States marshal, a er and a fur merchant and, g made a fortune, lost it and oor.

ought Indians for a good many years, s hair-breadth escapes and his well- courage made him dear to the , who loved to describe the hero z madly across the prairie through a of arrows and a hail of bullets and his pursuers. He was one of that dying and dead galaxy of heroes of the old west that included Kit Carson, Buffalo Bill, Bat Masterson and others of the noted Indian and gun fighters who passed with the red man, the cow camps and the buffalo. In picturesqueness he was not equaled even by the skin-shirted, wide-hatted Cody. If the dime-novel writer could have created an ideal character in the flesh Deadwood Dick would have been that character.—*Obituary in Utica Globe.*

Deans, Davie, in Scott's novel, *The Heart of Midlothian*, a poor cowfeeder at Edinburgh, affectionately known as Douce Davie, full of whims and follies, but rigid and unbending in his adherence to what seemed to him the only righteous course, and a staunch Presbyterian. He is the father of Jeanie and Effie.

The very pearl of belated Covenanters. He is "lifted" straight from that honest, brave, absurd Peter or Patrick Walker who suffered torture as a mere boy during the Restoration and lived well into the eighteenth century, compiling his biographies of covenanting characters, such as Cameron and Peden. Walker was to them what Izaak Walton was to the great divines of the Church of England in his long and well-contented day. How true Davie Deans is to his model the reader may discover in Mr. Harry Fleming's *Saints of the Covenant*, a reprint of Walker's biographies with notes. —ANDREW LANG: *Sir Walter Scott.*

Deans, Effie (Euphemia), daughter of Davie by his second wife, a pretty, vain, foolish girl who is betrayed by George Staunton and imprisoned for child murder. After her half-sister Jeanie has procured her pardon, she marries Staunton and, having blazed for some years in the fashionable world as Lady Staunton, retired in her widowhood to severe seclusion in a convent.

Deans, Jeanie, daughter of Davie by his first wife, who saves her half-sister Effie by walking from Edinburgh to London to plead her cause with Queen Caroline.

The prototype in real life of Jeanie Deans was Helen Walker (1712–1791) the daughter of a small farmer in the parish of Irongray, Dumfriesshire. The very day of her sister's condemnation she got a petition drawn up and afterwards walked the whole distance to London barefoot. There with the help of John, Duke of Argyle,

she secured a pardon. One of the last acts of Scott's life was to raise a tombstone to her memory in Irongray churchyard.

Jeanie Deans, to our thinking, is the cream and perfection of Scott's work. A creature absolutely pure, absolutely truthful, yet of a tenderness, a forbearance, and long-suffering beyond the power of man, willing to die rather than lie, but resolute that the truth her nature has forced her to speak shall not be used for harm if her very life can prevent it. There is not one scene in which this high valour of the heart, this absolute goodness, fails her; nor is there one in which she departs ever so little from the lowliness of her beginning. She is as little daunted by the Duke and the Queen as she is by the other difficulties which she has met and surmounted with that tremulous timidity of courage which belongs to nerves highly strung; nay, she has even a certain modest pleasure in the society of these potentates, her simple soul meeting them with awe, yet with absolute frankness; making no commonplace attempt at equality.—*Blackwood's Magazine*, August, 1871, p. 250.

Debree, Walter, hero of a tale, *The New Priest of Conception Bay* (1858), by Robert Lowell. A Protestant clergyman, he is converted to Catholicism and takes orders as a priest, but repenting, determines to return to his fold and his wife; is overtaken by a snowstorm and perishes. His lifeless body is taken to his wife. The story, which is poetical and pathetic, is ruined by the fact that a married man cannot take orders in the Catholic church unless his wife does the same.

Dedlock, Sir Leicester, Bar't, in Dickens's novel, *Bleak House* (1853), a generous and high-minded aristocrat intensely conscious of his rank and jealous of his family honor, married to Lady Honoria, a beautiful and stately woman of inferior rank. Under a cold exterior she hides an ever-present consciousness of a wretched episode in her past when, engaged but not married to a gay rake named Captain Hawdon, she became the mother of the girl now known as Esther Summerson. Finding that her secret is on the eve of discovery she flees from her home and dies at the gate of a squalid graveyard where the father of her child is buried.

Dedlow, George, hero of a story, *The Case of George Dedlow* (1900), by Dr. S. Weir Mitchell. He is represented as a soldier who had all his limbs amputated and nearly lost his sense of identity. The case was widely accepted as genuine, and author and publishers were embarrassed by receiving subscriptions from sympathetic readers.

Deerslayer, in Cooper's novel of that name, a nickname for Natty Bumppo. See BUMPPO.

Deever, Danny, subject of a poem of that name in Rudyard Kipling's *Barrack-Room Ballads*. Danny Deever is hanged in the presence of his regiment for having shot a sleeping comrade.

Defarge, Madame Therèse, in *A Tale of Two Cities* (1859), by Charles Dickens, a terrible old woman who sits quietly knitting all day long, but is an eager and watchful accomplice of her husband, the wineseller Ernest Defarge, ringleader of the Revolutionists in the suburb of St. Antoine in Paris.

Delectable Mountains, in Bunyan's *Pilgrim's Progress* (1678), a range of hills whose summits commanded a view of the Celestial City, the object of the Pilgrim's quest. The suggestion came from the Old Testament: "When the morning was up, they had him to the top of the house, and bid him look south. So he did and behold at a great distance he saw a most pleasant mountainous country, beautified with woods, vineyards, fruits of all sorts, flowers also with springs and fountains very delectable to behold" (Isaiah xxxiii, 16, 17). Christian, with his companion Hopeful, climbs to the top of the mountains. Finding shepherds there feeding their flocks, they ask "whose delectable mountains are these and whose be the sheep that feed upon them?" The shepherds answer, "These mountains are Emanuel's lambs and they are within sight of his city and the sheep are his, and he laid down his life for them."

Delia, a name sometimes given to Diana, from her birthplace Delos, just as her fellow-citizen Apollo is

l Delius. Virgil has called a erdess in the Eclogues by this and it is frequently used in ory and pastoral poetry as the ic name for a sweetheart. g the cases of real women who been thus designated by adoring the following are the best n:

The ladylove of the Roman critus whose real name is con- red to have been Plania (from s), for which the Greek δηλια equivalent, both words signi- plain, clear, manifest.

The Miss Dashwood celebrated mes Hammond's Elegies. She ed his suit and died unmarried 79.

William Shenstone addressed ve poetry, including his *Pastoral d*, to a lady whose real name has effectively hidden under this title.

William Cowper wrote a num- f verses to Delia, whom it is easy entify as his cousin Theodora. was in love with him, but her r, Ashley Cowper, forbade the , nominally on the ground of nguinity, really, as Southey s, because he saw that the poet nfit for business and not likely able to support a wife. Theo- remained unmarried and never t her lover. She preserved his s till her death at an extreme old Her sister, Lady Hesketh, was quently one of Cowper's most ate friends.

Samuel Daniels addressed his ts to a lady whom he calls Delia, who is understood to have refused or a wealthier lover.

lobelle, Desirée, in Daudet's , *Fromont Jeune et Risler Aîné*, formed girl, daughter of a pre- us imbecile actor. She is poor, ed, laborious, toiling at a small try; she is in love, is rejected, ries to drown herself, she dies. e sequence of ideas," says ew Lang, " is in Dickens's vein; read the tale and I think you ee how little the thing is over- how simple and unforced it is, ared with analogous persons and scenes in the work of the English master."—*Essays in Little*, p. 124.

DeLonge. See LONGE, DE.

Delorme, Marion, heroine and title of a tragedy by Victor Hugo. Written in June, 1829, its production was not permitted until August 31, 1831.

Marion was a historical character, a courtesan who flourished under Louis XIII. She is introduced as repentant—purified and ennobled by deep love for Didier, an obscure youth, naturally generous but soured by contact with the world. He knows nothing of her past but adores her as the one true and lovely being in the world. She is doubly tortured by her inability to explain why she cannot marry him. Didier resents the freedom with which the Marquis de Saverny treats the lady, his former mistress. A duel is interrupted by Richelieu's guards. Saverny escapes by feigning death. Didier is arrested, but with Marion's assistance scales the walls of his jail. Disguised as Spaniards the couple join a troupe of players. One day they are recognized by Saverny in the audience. He reveals Marion's true character to Didier who, horror-stricken, makes no resistance when a moment later he is arrested for murder. But Saverny comes forward, throws off his disguise and proves that Didier never murdered him. Both, however, are arrested for duelling. Marion pleads for her lover's life first with the king, then with Laffermas, who had made the arrest. He agrees to spare Didier if she will gratify his lust. She yields but the sacrifice is in vain. Didier refused the pardon so dearly purchased. He and Saverny perish together on the scaffold.

Delville, Mr., in Fanny Burney's novel *Cecilia* (1782), one of the guardians of the heroine, a purse proud and haughty gentleman, magnificent and ostentatious in his manner of living, and cultivating an air of affable condescension toward his inferiors.

Demetrius, in Shakespeare's *Midsummer Night's Dream*, in love with Hermia.

Democritus, in Greek history, the "Laughing Philosopher" of Abdera, so-called from his avowed determination to laugh at the follies rather than weep at the miseries of mankind. Robert Burton took the pseudonym of Democritus Junior for his *Anatomy of Melancholy*, and the name is inscribed on his monument in Christ Church Cathedral.

Dempster, Janet, heroine of George Eliot's *Janet's Repentance*. Married to a brutal drunkard she takes refuge in drink against his ill-usage, and is rescued through the kind offices of the Rev. Edgar Tryan.

Dence, Jael, in Charles Reade's novel, *Put Yourself in his Place*, a daughter of the people, strong bodied and strong minded, the maid and companion of Grace Carden, herself loving Henry Little, to whom Miss Carden is engaged, yet risking her own life in a terrible emergency to save him for her mistress.

Denham, Ruth, titular heroine of the *Queen of Sheba* by T. B. Aldrich, receives that sobriquet because in the earlier chapters, when suffering from temporary aberration of mind, she fancies herself the Biblical character. A contributor to *The Atlantic Monthly* October, 1895, calls attention to a similar delusion cherished a century previous by a lunatic in Hallowell, Maine. According to the annals of that town she used to wander about the country "in a happy mood" with "an air of command." One day in 1764 this Queen of Sheba made her way in court to the judge's bench—no one daring to oppose her—and calmly took her seat near the presiding judge. Her removal by a sheriff was not easily effected, but with no sacrifice of dignity on her part.

Denise, titular heroine of a problem play (1886) by Alexander Dumas, fils. She is the daughter of excellent parents, the Brissots, who are befriended by the Comte André de Bardannes, and she herself is companion to André's sister Marthe. André loves her—a fact which he confides to Mme. de Thauzette, a woman of the world, formerly his mistress—and he would propose for Denise but that he has reason to suspect that she is not what she seems. In truth, she has been the mistress of Mme. de Thauzette's unworthy son Fernand; a child, since dead, was born of the *liaison*, and the problem is whether André should or should not marry a woman with a past of this sort.

Dennis, Father, in *The Mutiny of the Mavericks* and other short stories by Rudyard Kipling, the popular Roman Catholic chaplain of the Mavericks, an Irish regiment stationed in India. He could blare like a bull on occasion, but had been known to tuck up his cassock and take part in a rush—usually finding that some saint had furnished him with a revolver for the emergency.

Deronda, Daniel, titular hero of a novel by George Eliot, evidently her ideal of youthful manhood. "You could not have seen his face thoroughly meeting yours," she says, "without believing that human creatures have done nobly in times past and might do more nobly in time to come." He has satisfied a few male critics (George William Curtis and Edward Dowden, for example, hailed him with enthusiasm), but repelled most men and practically all women. Sir Leslie Stephen calls him "not merely a feminine but, one is inclined to say, a school-girl's hero. He is so sensitive and scrupulously delicate that he will not soil his hands by joining in the rough play of ordinary political and social reformers." Young ladies in real life (probably because they resent this essential femininity) have never cared for him, but in the novel they fall at his feet. To Gwendolen this seraphic person becomes an "outer conscience." She begins "a new existence," but it seems "inseparable from Deronda," and she longs that his presence may be permanent. Happily she does not dare to love him, and hopes only to be bound to him by a "spiritual tie." That is just as well, because he is in

vith Myra, a young Jewess, he has rescued from suicide in ames. Through her family he the discovery that he himself w by birth, and so solves many ies.

ge Eliot, in later years, came to veral representatives in the younger ion of the class to which Deronda d. She speaks, for example, with varmth of Henry Sidgwick. His she remarks, by their own account, "expected him to act according to r standard" than they would attri- any one else or adopt for themselves. t Deronda to Cambridge soon after written this, and took great care to accurate account of the incidents of ge life. I have always fancied— without any evidence—that some in Deronda were drawn from one riends, Edmund Gurney, a man of able charm of character, and as oking as Deronda. In the Cam- atmosphere of Deronda's days there think, a certain element of rough n-sense which might have knocked f her hero's nonsense out of him. any case, one is sensible that George f she is thinking of real life at all, ne to see through a romantic haze deprives the portrait of reality.— LIE STEPHEN: *George Eliot*, p. 191.

borough, Colonel, in Scott's *Woodstock*. One of the Com- ners sent by Parliament to dis- f Woodstock Palace and Park onal property.

borough, Lucy, in George ith's novel, *The Ordeal of d Feverel*, a maiden wooed and y married by Richard. Sir , the father, learning of the ge, keeps the couple apart in ance with his famous "sys- with the usual disastrous

chapelles, Pauline, heroine of *Lady of Lyons*, a drama by r-Lytton. See MELNOTTE, E.

demona, heroine of Shake- s tragedy *Othello* (1611). She daughter of Brabantio, a Vene- nator, whom she alienates by arriage with the Moorish gen- f the Venetian forces, Othello The story is derived from nni Giraldi Cinthio's *Heca- hi*, III, vii. Desdemona is the ame mentioned in Cinthio's story. He writes of the Moor, the Lieutenant, the Ancient or Ensign, and his wife, "a handsome and discreet woman," without assigning them any names whatever.

It is so difficult for even the very greatest poets to give any vivid force of living interest to a figure of passive endurance that perhaps the only instance of perfect triumph over this difficulty is to be found in the character of Desdemona. Shakespeare alone could have made her as interesting as Imogen or Cordelia; though these have so much to do and dare, and she after her first appearance has simply to suffer.—SWINBURNE: *The Age of Shakespeare*.

Desgenais, in Alfred de Musset's *Confessions of a Child of the Age*, a gentlemanly roué who preaches a cynical morality, an enlightened selfishness, a sort of Franklin-like respect for honesty as the best policy. His name and some of his characteristics were borrowed by Theodore Burrière in *Les Filles de Marbre* (1853), known in this country as *The Marble Heart* and in *The Parisians of the Decadence*. He reappears under other names in other plays by Barrière and has been copied and imitated by other dramatists and novelists. See CAMORS, M. DE.

Barrière has broadened and coarsened the outlines of the original so that his Desgenais has come to be accepted as a type of the class whereof Musset's Desgenais is merely an individual. A modern Diogenes who has realized by practice what is so hard to learn by precept, the hollowness and vanity of vice, his cynicism is sheer contempt for the folly of a world which will continue to be wicked against its own interests. He knows that his own experiences cannot be utilized for the benefit of others, that wisdom can be learned only at the cost of singed and mutilated wings, and the sarcasms which he pours into heedless ears acquire increased bitterness from his knowledge of their uselessness.

Despair, Giant, in Bunyan's *Pilgrim's Progress* (1678), a redoubtable monster who lived with his wife Diffidence in Doubting Castle—obviously an allegory of the doubt, distrust and despair that waylay the

pilgrim on his heavenward path. The giant, finding Christian and Hopeful asleep on his grounds, takes them captive and locks them up in a dungeon. Here they languish from Wednesday to Saturday "without one bit of bread or drop of drink or ray of light." Further, acting on the advice of Diffidence, the giant beats them soundly with a crab-tree cudgel. On Saturday night Christian remembers that he has in his bosom a key called "Promise," wherewith he opens the door of the prison house and escapes with his companion.

Deuceace, Hon. Algernon Percy, a black-leg of good family, fifth and youngest son of the Earl of Crabs, whose story is told by Thackeray in *The Amours of Mr. Deuceace*, and who flits through the pages of other novels and stories, *i.e.*, *The Shabby Genteel Story*, *Vanity Fair*, *Pendennis* and *The Ravenswing*. In the *Amours* Mr. Deuceace conspires with Mr. Blewett to fleece rich young Mr. Dawkins, and after relieving the latter of £4,700 refuses to divide the swag either with his accomplice or with his own father. Hence the Earl allows him to fall into a misconception which leads Algernon to propose to the heiress Matilda Griffin, who forfeits her wealth when she marries without her step-mother's consent. The character has its grim original in Thackeray's own experience. Sir Theodore Martin tells how at Spa, the novelist once pointed out to him a seedy-looking gambler. "That was the original of my Deuceace," he explained, and then went on to tell how this man and a companion, knowing that Thackeray would have money when he came of age, had once fleeced him out of £1,500 at écarté. "I have not seen him," he added, "since the day he drove me down in his cabriolet to my broker's in the City, where I sold out my patrimony and handed it over to him."

Deukalion, Prince, hero of a lyrical drama of that name by Bayard Taylor (1878). Deukalion is the Greek Noah who is here made the typical man, as Pyrrha is the typical woman. They wander over earth from the primitive ages, sharing the advance from barbarism to classical paganism; experiencing successively the Catholic and Protestant forms of Christianity; always awaiting the consummation of their nuptials, and that final perfection which shall come only with the freest and purest religion, the highest culture,—the serene faith and absolute knowledge to which Science directs them, revealing a power which governs all, and whispering a pledge of spiritual immortality.

Diaforus, Thomas (father and son of the same name), two characters in Molière's comedy, *Le Malade Imaginaire* (1673), introduced to burlesque the medical science of the period. They are fanatically wedded to Æsculapian antiquity, dealing in empty words and in Greek and Latin formulas.

In all Molière's comedies there are no two figures of a more amusing veracity and of a more irresistible humor than the Diaforus pair; the father inflated with sonorous solemnity and the son stuffed with barren learning.—BRANDER MATTHEWS: *Molière.*

Diarmid, John, in Mrs. Oliphant's novel, *The Minister's Wife* (1869), a Scotch enthusiast who, having lived "a wicked, sensual, evil life," is converted at the revival in the parish of Loch Diarmid and rushes into religion "as he had rushed into dissipation, from the same passionate thirst for excitement." See MACFARLANE, AILIE.

Diavolo, Fra (It. *Brother Devil*), a nickname given to Michele Pezza (1760–1806), a native of Calabria, a robber and a Bourbon partisan leader who was hanged at Naples, but whose fame is kept green by popular songs and traditions and especially by the fact that he is the hero of Scribe and Auber's opera, *Fra Diavolo*, which was produced at Paris in 1830 but had little historical connection with the original.

Dick, Mr., in Dickens's *David Copperfield*, the name by which Richard Babley elects to be called—a slightly crazed but harmless old

eman, florid and greyheaded, resides with Miss Betsy Trot-. His daily task is the writing s own "Memorial," but he is sed by the idea of King Charles's , which is continually obtruding into the narrative, "and then it thrown aside and another one n."

ddler, Jeremy, in Kenney's , *Raising the Wind*, an ingenious iller, ever needy, ever seedy, and contriving by some shift or other, est or song or stratagem, to ow money or obtain credit that ide him over until to-morrow.

ggory, in Goldsmith's comedy *Stoops to Conquer*, an extempor- butler to the Hardcastles, "taken the barn to make a show at the table." He is awkward and ulous, but effusively anxious to e.

we not owe an eternal debt of grati- o honest Diggory for telling us about rouse in the gun room—that immortal t which thousands and thousands of e have roared witty laughter, though never any one of them could tell what tory was about?—WILLIAM BLACK: *nith.*

mmesdale, Arthur, in Haw- ne's romance, *The Scarlet Letter*, uilty partner of Hester Prynne in dultery that literally lays the A upon her breast and figura- y sears it into the heart of Dim- ale. Finally, unable to bear any r the tortures of concealment he cly proclaims his crime and dies. PRYNNE, HESTER, and CHILLING- CH.

e Puritan clergyman, reverenced as a by all his flock, conscious of a sin , once revealed, will crush him to the watched with a malignant purpose ne husband whom he has injured, e to sum up the moral courage to tear e veil and make the only atonement power, is undoubtedly a striking figure, fully conceived and most delicately bed.—LESLIE STEPHEN.

nah, Aunt, in Sterne's novel, *ram Shandy*, aunt to Mr. Walter dy; also a character in *Uncle 's Cabin.*

nmont, Dandie (*i.e.*, Andrew), in 's novel, *Guy Mannering*, a vd, humorous, eccentric and kindly store-farmer at Charlie's Hope, "cunning like the patriarchs of old in that which belongeth to flocks and herds."

Dandie Dinmont is beyond all question, we think, the best rustic portrait that has ever yet been exhibited to the public—the most honorable to rustics, and the most creditable to the heart as well as the genius of the artist—the truest to nature, the most interesting and the most complete in all its lineaments.—FRANCIS JEFFREY: *Essays.*

In his lifetime it does not appear to have been suggested that Elliot was Dandie's original. It was otherwise with James Davidson of Hyndlee, who carried the name of Dandie with him to the grave. Yet Scott and Davidson never met until more than a year after the novel had established the man's celebrity all over the border. "I have been at the Spring Circuit" wrote Scott to Terry," and there I was introduced to a man whom I never saw in my life before—the genuine Dandie Dinmont. Dandie is himself modest, and says 'he believes it's only the dougs that is in the buik and no himsel'. In truth I knew nothing of the man except his odd humor of having only two names for twenty dogs." Shortreed—one of Davidson's intimates—would no doubt tell Scott about the Hyndlee terriers. —W. S. CROCKETT: *The Scott Originals*, p. 60.

Diomedes, in Shakespeare's *Troilus and Cressida*, a Greek general for whose love Cressida deserts Troilus. The rivals fight in v, 6.

Diver, Colonel, in Dickens's *Martin Chuzzlewit* (Chap. xv), the editor of the *New York Rowdy Journal.*

Dixie or **Dixie's land,** a name now popularly applied to an imaginary Utopia or negro lubberland vaguely located somewhere in the southern portion of the United States. Thus the famous song, *Dixie*, has the line:

Oh 'way down south in Dixie.

The song was written (1859) by D. D. Emmett for Bryant's Negro Minstrels in Mechanic's Hall, New York, was insensibly appropriated by the South, and became one of the favorite Confederate battle songs during the war. Yet, strangely enough, the term Dixie, which antedated the song by at least half a century, is said to have been originally applied to Manhattan Island. Here in ancient days one Dixie or Dixy owned a large number of slaves. The growth of the emancipation

sentiment constrained him to transfer his slaves to safer quarters in the south, but they and their descendants looked back upon their original home with ever-increasing regret as the illusions of memory settled down upon it, until Dixie's land or Dixie became synonymous with an ideal locality combining ease and comfort with every material basis of happiness.

Djabel, in Robert Browning's tragedy, *The Return of the Druses*, a man of many virtues and great force of character. Out of patriotic love for his people, the Druses, a semi-Mahommedan sect from Syria who have taken refuge under the knights of Rhodes but found their trust abused, he deliberately pretends to be the incarnate God Hakeem, and seeks to lead them out of bondage. When the imposture is revealed he stabs himself.

Dobbin, William, in Thackeray's *Vanity Fair*, the awkward and adoring fag of George Osborne at Dr. Swishtail's famous school; his doggedly patient, lifetime friend, and, after his death the equally patient friend and suitor of George's widow Amelia, who discovers his worth after a dozen years of selfless devotion on his part.

Doboobie, Dr. Demetrius, in Scott's historical romance, *Kenilworth*, the bold, adventurous practitioner in physic from whom Wayland Smith obtained his knowledge of the healing art.

Dodd, David, in Charles Reade's novel, *Love Me Little, Love Me Long* (1859), the mate, later the captain, of an East Indiaman, a model of all manly qualities of body and mind but whose clumsiness and awkwardness on shore make him frequently ridiculous. He wins the vacillating Lucy Fountain by rescuing her from imminent peril when out sailing with a rival, thus convincing her of the strength, skill and courage he is capable of when in his proper element and away from the drawing rooms.

Dodd reappears in *Hard Cash* (1864), as the father of the heroine Julia. He is bringing home to her and to her mother the hard cash of the title, £14,000 in bills and notes, which survives awful sea risks to be deposited triumphantly in a Barkington Bank. He has hardly got out on the street again when he hears that the bank is on the brink of failure. He rushes back, has a struggle with a fraudulent banker who refuses to return the deposit and loses his reason by apoplexy. Immured in a private madhouse he escapes when it burns down, gets on board a frigate as "Silly Billy Thompson" (for he has forgotten his own name and history), jumps overboard to rescue a youngster; narrowly misses being buried alive in a resultant fit of catalepsy; recovers his reason as a result of the shock; regains his £14,000 and is restored to wife and daughter.

Dodd, Julia, daughter of David and heroine of *Hard Cash*, by Charles Reade, a mixture of vehemence and sweetness, a young creature brimmed with the blissfulness of being.

Dodds, The, an Anglo-Irish family in Charles J. Lever's novel, *The Dodd Family Abroad*, written to satirize the ignorance, prejudice and self-assertiveness of British travellers on the Continent. Mr. Dodd is a fairly sensible man temporarily thrown off his balance by the complete change of surroundings. Mrs. Dodd is a silly woman who dearly loves a lord which weakness she shares with her son James, a dissipated dandy, and her daughter Mary Anne. It is a relief to turn to the other daughter, Catherine, agreeable, sensible, refined, tender—Lever's favorite female character, said to have been drawn from his wife.

Dodge, Esq., Steadfast, in Cooper's novels, *Homeward Bound* and *Home as Found*, an American journalist—a thoroughpaced demagogue at home and a servile tuft hunter abroad—who is an abstract of all the vanity, vulgarity and mean-spiritedness which Cooper despised in the American parvenu. The correspondence that Dodge has sent to the home newspapers during his European tour and which he reads to his fellow

ngers on the homeward voyage, vident fling at N. P. Willis and *ncillings by the Way*.

lo, nickname of the heroine of d F. Benson's novel, *Dodo, a of To-day* (1893), which was nporaneously recognized as a veiled sketch of Miss Emma Tennant (familiarly known as ot), who in 1895 married Eng- future Prime Minister, Mr. th. A character in the story f her: "She makes me feel as ere sitting under a flaming gas- r which was beating on what e designed to be my brain- " And Dodo says: "The first . man sees me he usually thinks harming and sympathetic and But it turns out I've got a mper, that I smoke and swear nly amuse myself."

ruel and cynical commentary this brilliant woman's life was d by William Watson in a poem, *ampire*, beginning,

is not old, she is not young,
woman with the serpent tongue.

ls, Meg, in Scott's novel, *St. 's Well*, the landlady and des- ruler of the Cleikum Inn at St. n's Old Town. Her excellent e and her well-chosen wines ted customers whom she either nized or sent about their busi- f they would not accept her ation. She said of herself that ark was worse than her bite; what teeth," asks her creator, d have matched a tongue, , when in full career, is vouched ve been heard from the Kirk to astle of St. Ronan's." With the sed prosperity of the rival inn umor became more capricious, o her old and valued friends she still make her inn "the neatest nost comfortable, old-fashioned in Scotland."

dson and Fogg, in *The Pickwick s* (1836), by Charles Dickens, of legal sharks who engage in lation to prosecute Mrs. Bar- breach of promise suit against Pickwick.

Doe, John, a sham plaintiff in actions of ejectment tolerated by a fiction of the law and usually associated with a sham defendant in Richard Roe.

Doeg, in the Old Testament (I Samuel xxi, 7), was the chief of Saul's herdsmen "having charge of the mules." Under this name, Dryden, in the second part of *Absalom and Achitophel*, satirized Elkanah Settle, a poetaster who for a period was held to be no contemptible rival by Dryden's political enemies.

Dogberry, in Shakespeare's comedy, *Much Ado about Nothing* (Act iv, Sc. 2), a city official full of loquacious vanity and fond of large words whose sound he appreciates without fully grasping their meaning, a masculine anticipation, in short, of Sheridan's Mrs. Malaprop. "Write me down an ass!" he cries in rueful reprisal at an uncomplimentary epithet from Conrade.

Even at stupidity and pretension this Shakespeare does not laugh other than genially. Dogberry and Verges tickle our very hearts; and we dismiss them covered with explosions of laughter; but we like the poor fellows only the better for our laughing; and hope they will get on well there and continue Presidents of the City Watch. Such laughter, like sunshine on the deep sea, is very beautiful to me.—CARLYLE: *The Hero as Poet*, in *Heroes and Hero-worship*.

The character of Dogberry, says Aubrey, was studied from a live original. "The humor of the constable in *A Midsummer Night's Dream*" (Aubrey was no sure guide among the plays) "he happened to take at Grendon in Bucks, which is the road from London to Stratford, and there was living that constable about 1642, when I first came to Oxon." However this may be, that constable was living in many another place and was adorned, not created, by Shakespeare's imagination. — WALTER RALEIGH: *Shakespeare* in *English Men of Letters* series, p. 48.

Doister, Ralph Roister, hero and title of the first regular comedy in English (circa 1550), partly founded on the *Eunuchus* of Terence. The only copy known of, and that lacking a title page, was discovered in 1818. The discovery of the author's name, Nicholas Udall, was made by John Payne Collier in 1825. Its leading

motive is the courtship of Dame Custance by the hero, who falls a victim to the wiles of Matthew Merigreek and, after being sadly discomfited, at last joins in with the humour of the others, and consents to the union of the dame with Gawin Goodlucke, a merchant, to whom she is already betrothed. Rafe Roister is a character in Fulwel's *Like Will to Like*, and a " roister-doister " was used proverbially for a hare-brained fellow. The word " roister " is evidently from the French " rustre," a ruffian, and recalls the " rustarii," or French freebooters, of the eleventh century.

Dolls, Mr., in Dickens's novel, *Our Mutual Friend*. See WREN, JENNIE.

Doltaire, the moving spirit in Sir Gilbert Parker's romance, *The Seats of the Mighty*. The scene is laid in and around Quebec during the war between the English and the French which resulted in the capture of that city (1789) by James Wolfe, and the eventual transfer of all Canada to the British. Doltaire, a dashing, handsome, masterful Frenchman, a favorite of Madame de Pompadour, is sent over to Quebec by that left-handed Queen of France to possess himself of certain papers in the hands of Captain Robert Moray, held as a hostage by the French in Quebec. He finds in Moray a rival for Alixe Duvarney, with whom he himself falls in love and receives a new incentive in fierce jealousy that maddens his imperious mind. Doltaire and Alixe are mere fictions. Robert Moray (*q.v.*) is drawn from a historical character.

Dombey, Edith, second wife of Mr. Paul Dombey (*q.v.*), daughter of Mrs. Skewton and widow of Colonel Granger. Handsome, haughty, self-willed, marrying only for money, she rebels against the cold arrogance of her husband and goes through the form of an elopement with John Carker, content to wear the appearance of an adulteress if by so doing she can avenge herself upon her husband and simultaneously upon Carker, who for some time has made her an object of vulgar and nauseating pursuit.

Dombey, Florence, daughter of Paul Dombey, a loving and lovable girl whom her father cannot forgive because she was not born a boy, whom he drives out of his house after her stepmother's elopement, holding her to be a fellow conspirator against him, and who pours coals of fire upon his head in his broken age.

Dombey, Paul, in Dickens's *Dombey and Son*, Mr. Dombey's son and heir, a delicate and pretty child, thoughtful beyond his years, whose early death powerfully affected contemporary readers, as may be seen from the extract.

> Oh my dear, dear Dickens! What a No. 5 you have now given us! I have so cried and sobbed over it last night, and again this morning, and felt my heart purified by those tears, and blessed and loved you for making me shed them; and I never can bless and love you enough. Since the divine Nelly was found dead on her humble couch, beneath the snow and the ivy, there has been nothing like the actual dying of that sweet Paul, in the summer sunshine of that lofty room. . . . Every trait so true and so touching—and yet lightened by the fearless innocence which goes playfully to the brink of the grave, and that pure affection which bears the unstained spirit, on its soft and lambent flash, at once to its source in eternity.—FRANCIS, LORD JEFFREY, *Letter to Charles Dickens*, January 31.

> Paul Dombey was inspired by the pathetic personality of a favorite nephew. Henry Burnett, a cripple who died in his tenth year. Notwithstanding his affliction he was one of the happiest and brightest of children with an ever-active mind and a passion for Bible reading.—F. G. KITTON, *The Novels of Charles Dickens*.

Dombey, Mr. Paul, in Dickens's novel, *Dombey and Son*, a wealthy London merchant, starched, pompous, self-satisfied. Wrapped up in his mercantile ambitions, he cares only for little Paul, who enables him to retain the words " and Son " in the firm name. The loss of the mother affected him little; he married again and was as coldly cruel to his second wife as he had been to his first. She elopes and he keenly feels the disgrace but is otherwise unmoved. His son's death breaks his heart; he loses interest in his business, and the great house which he had inherited goes

in bankruptcy. In his later he repents and is reconciled to aughter Florence.

minic, Father or **Friar,** titular of Dryden's comedy, *The ish Friar* (1681). Macaulay him the best comic character ot en, and assigns his origin to the critical confessor in Machiavelli's dy, the *Mandragola*. He is thus ibed in Act ii, Sc. 3: "He is a fat, religious gentleman . . . ough to be a pope. His gills are sy as a turkey-cock's. His big walks in state before him, like a nger, and his gouty legs come ng after it. Never was such a f devotion seen."

natello, Count, in Hawthorne's nce, *The Marble Faun* (called *sformation* in England), is the n lover of the American Miriam. ears a singular resemblance to aun of Praxiteles, and the author lizingly plays with a doubt ner, if the breeze should lift his ring locks a little higher, his ould stand revealed as human or al. His character corresponds is appearance. Morally irre- ible but humanly conscious, he Adam before the fall, the trusted l and playmate of nature until ht into personal contact with id suffering. See MIRIAM.

s a triumph of art that a being whose trembles on the very verge of the que should walk through Hawthorne's with such undeviating grace. Let ow but the extremest tip of one of his ears—or were they not furry?—and uld be irretrievably lost. Mr. Darwin rnum would claim him as their own would pass from the world of poetry he dissecting room or the showman's In the Roman dreamland he is in little r of such prying curiosity, though even he can only be kept out of harm's way admirable skill of his creator.—LESLIE STEPHEN: *Hours in a Library.*

nnithorne, Arthur, in George 's *Adam Bede*, the seducer of y Sorrel, a vain, affectionate, -hearted, susceptible and self- gent young gentleman who owed ie a grudge and would have been nted to see everybody happy id him, especially if they recog- that a large part of their happi- ness came from the handsome young landlord.

Doola, Namgay, hero and title of a short story in Rudyard Kipling's *Life's Handicaps*, a red-headed, half-breed son of a Hindoo woman and her orientalised husband, Thimla Dhula (Tim Doolan), who refuses to pay taxes and otherwise betrays the secret of his Irish parentage. Thereupon the teller of the story advises the native king to raise Namgay Doola to a position of honor in the army, since he came of a race that never could be coerced into paying rent or taxes, but which would do heroic work if flattered and humored.

Dooley, Mr., a fictitious humorist through whom Finley Peter Dunne, his creator, voices in burlesque form his protests against the shams and conventions of the hour. Dooley, an Irishman by birth, an American by adoption, presides over a saloon in Archey Road, Chicago, where he amuses himself by shooting folly as it flies with shafts dipped in vinegar and honey. His favorite interlocutor is Mr. Hennessy, and he also lends a ready ear to the questions of Mr. McKenna, his neighbor.

Doone, Lorna, titular heroine of a novel (1871), by R. D. Blackmore, the only girl in a fierce family of aristocratic outlaws who, smarting under wrongs suffered from the government, have retired to a valley in Exmoor, whence they periodically emerge to plunder the countryside. As a mere child she rescues the fourteen-year-old John Ridd from capture by the band. Seven years later, now developed into the tallest and stoutest youth on Exmoor, he seeks Lorna again. He hates the Doones, who killed his father, but he loves Lorna, whom he remembers as the fairest, daintiest child he had ever seen, becomes her protector against her own people, and eventually wins her hand.

Dora, in Dickens's *David Copperfield*. See SPENLOW, DORA.

Dora, heroine and title of a poetical idyll by Alfred Tennyson, founded upon a story in Miss Milford's *Our Village*.

Dorante, hero of Pierre Corneille's comedy, *The Liar* (Fr. *Le Menteur*, 1643), a young gentleman who has been studying law at Poitiers and comes to Paris to see the sights. His guide and adviser is the valet Cliton, who in vain seeks to stem or interrupt the stream of lies which Dorante pours out in his anxiety to impress women and impose upon friends and relatives.

Dorante, in Molière's farce, *Les Facheux*, a noisy, blustering, swearing huntsman. The play is a gallery of caricatures of typical titled bores in the court of Louis XIV, and this portrait is said to have been added by royal suggestion as a hit at the *grand veneur*, the master of the hounds.

In the comedy of *Les Facheux* which is one of the finest of M. Molière's, the huntsman who is introduced is M. de Soyecourt. It was the king who gave him this subject, upon leaving, after the first representation of this piece at M. Fouquet's. His Majesty, seeing M. de Soyecourt pass, said to Molière: "There is a great original that you have not copied," and all the hunting terms are said to have been dictated by the king himself.—MÈNAGE: *Menagiana.*

Dorax, in Dryden's tragedy, *Don Sebastian* (1690), the name assumed by Don Alonzo of Alcazar, when he deserted Sebastian, King of Portugal, and went over to the Emperor of Barbary.

Dorax is indeed the *chef d'œuvre* of Dryden's tragic characters and perhaps the only one in which he has applied his great knowledge of human kind to actual delineation. It is highly dramatic because formed of those complex feelings which may readily lead either to virtue or vice, and which the poet can manage so as to surprise the spectator without transgressing consistency. The Zanga of Young, a part of great theatrical effect, has been compounded of this character and of that of Iago.—HALLAM, *Review of Scott's Dryden, Edinburgh Review*, vol. 13, p. 125.

Doricourt, the betrothed lover of Letitia Hardy in Mrs. Cowley's comedy, *The Belle's Stratagem*. Though a fashionable man about town and something of a rake, he keeps his plighted word even when he fancies that he loves another, and is rewarded by finding that it is the same. For explanation of this paradox see HARDY, LETITIA.

Dorimant, in Sir George Etherege's comedy, *The Man of Mode or Sir Fopling Flutter* (1676). A man of rank and fashion and an unscrupulous rake, his wit, shrewdness and strategy make him a brilliant foil to the rather foolish hero. Evidently intended to be a model fine gentleman, he is as evidently drawn from John Wilmot, Earl of Rochester, the tinselled darling of contemporary London society. In later English literature the name was used to signify any loose and unprincipled, but witty, modish, and agreeable young man.

Dorothea, heroine of Goethe's pastoral in hexameter verse, *Hermann and Dorothea* (1797) whose scene is laid in Germany at the period of the French Revolution. Hermann, son of the leading burgher of a peaceful village in Southern Germany, is sent to minister to a band of refugees from the Upper Rhine districts. Struck with the beauty and goodness of Dorothea, one of the exiles, he wrings from his father a reluctant permission to woo her. All ignorant of her destiny, Dorothea comes into the household as a servant. Misunderstandings arise, Dorothea takes alarm, and begs leave to return to her own people. Tearfully she paints her forlorn condition and naively confesses that from the first her heart had gone out to Hermann, and she had hoped that some day she might be deemed worthy of becoming his bride. Everything is cleared up, reconciliation follows, and Dorothea is betrothed to Hermann.

Dorrit, Amy, heroine of Dickens's novel, *Little Dorrit* (1856). Born and brought up in the Marshalsea prison, Bermondsey, where her family were immured for years owing to the imprisonment of her father for debt, she has hardly reached the age of fourteen before she has begun to do needlework for scanty wages. The prisoners worshipped her, the men in Bermondsey took off their hats when she appeared in the streets. When the family are restored to freedom and to comparative wealth she is the only one who does not become arro-

ind selfish under the new condi-
She and Arthur Clennan fall
e and, when the troubles inci-
o family opposition are all over,
ects to be married in the Mar-
a.

le Dorrit might be less untruly than
ly described as Little Nell grown big
Milton's phrase, "writ large." But
t very account she is a more credible
erefore a more really and rationally
c figure.—A. C. SWINBURNE, *Charles*
s Qua. Rev., 196, 29.

rrit, William, in Dickens's *Little*
, a weak, shy man, father of
whose term as a debtor is so
hat he comes to be known as the
r of the Marshalsea. On be-
g heir to a large estate he is
ed.

Father of the Marshalsea is so piti-
orthy of pity as well as of scorn that
d have seemed impossible to heighten
leepen the contempt or the compas-
the reader, but when he falls from
ity to prosperity he succeeds in soar-
wn and sinking up to a more tragi-
ignominy of more aspiring degrada-
And his end is magnificent.—SWIN-
: *Charles Dickens*, p. 47.

ry, John, title and hero of an old
l, frequently alluded to by the
atists of the sixteenth and
teenth centuries. John O'Keefe
ed the name for one of the
cters in his comedy, *Wild Oats, or*
Strolling Gentleman.

t, the pet name of Mrs. Mary
bingle, the carrier's wife in *The*
et on the Hearth, a Christmas
by Dickens. The story has
dramatized by Boucicault.

theboys Hall (*i.e.*, Hall where
oys are done), the name of a
hire school in Dickens's *Nicho-*
Nickleby (1838), kept by Mr.
ford Squeers (*q.v.*), under whom
las for a time was assistant.
caricature of the abuses in the
ry boarding-school system was
ious in causing a complete
n. See also SMIKE.

original of Dotheboys Hall is still in
ce at Bowes, some five miles from
d Castle. The King's Head Inn at
d Castle is spoken of in Nicholas
by by Newmann Noggs.—*Notes and*
, April 2, 1875.

Doubting Castle, in Bunyan's *Pil-*
grim's Progress, the abode of Giant Despair (*q.v.*).

Douglas, a family famous not only in Scotch history but in Scotch poetry and romance. After Bruce, Baliol and the Soulis had passed away, the Douglases, descendants of Sholto Dhu Glass, "the dark grey man," rose to unrivalled power. As Scott says in his *Tales of a Grandfather*, they often cast their coronet into the scale against the Crown, and as Andrew Lang shows in his *History of Scotland*, too often their ambition was fatal to their country. But, as King Robert said at council in the Dominican Convent at Perth, the broad breast of Douglas had been Scotland's best bulwark. In Scott's eyes their patriotism and martial renown covered a multitude of sins. As the hero of *Castle Dangerous* (1831), he takes "the good Sir James," brother-in-law of Bruce, who "loved better to hear the lark sing than the mouse squeak."

Sir James was the first of the Black Douglases. It is he whose very name was such a terror to his southron foes that English mothers would frighten or pacify unruly children by threatening to deliver them over to the Black Douglas.

> Hush ye, hush ye, little pet ye;
> Hush ye, hush ye, do not fret ye;
> The Black Douglas shall not get thee.
> *Nursery Song* quoted by SCOTT in *Tales of a Grandfather*, i, 6.

Next in chronological order comes Archibald the Grim, in *The Fair Maid of Perth* (1828), an incarnation of all the pride and terror of the race, whose will was iron and whose word was law.

The Red Douglases rose on the fall of the Black, their representative in the Waverley series is the Regent Morton (James Douglas, Earl of Morton); loose in his loves, unscrupulous in his methods, greedy of the gold he scattered, and boundless in the ambition which brought him to the block. He is the most significant figure in the two romances that deal with Mary, Queen of Scots—*The Monastery* (1820) and *The Abbot* (1820)—where he is drawn as the

embodiment of wise and beneficial statescraft in times made difficult by the strife of factions and the unruly spirits of the barons with whom he had to deal—as the man who, had he been born without the bar sinister, would have been the most illustrious monarch of the unhappy Stewart line.

Douglas, in John Home's tragedy of that name. See NORVAL, YOUNG.

Douglas, Archibald, Earl of Douglas, appears in Shakespeare's *I Henry IV.* The ally of the Percys when they rebelled against Henry IV, he kills Lord Strafford and Sir Walter Blunt, mistaking them for the king, at the battle of Shrewsbury (July 23, 1403). When finally he meets the king, Prince Hal comes to his father's rescue and Douglas is put to flight.

Douglas, Ellen, heroine of Scott's narrative poem, *The Lady of the Lake.*

It is no profound study of an ideal woman, but it is a true Highland girl, frankest, most courageous and most stainless of human creatures. In her simplicity there is at once a gleam of frolic and a possibility of all the stateliness which becomes a lady of the far-famed Douglas blood—*Blackwood Magazine*, July, 1871.

Dowlas, Dick, in George Colman the Younger's comedy, *The Heir at Law*, son of Daniel Dowlas, an old Gospert shopkeeper, who, on account of the supposed loss of the son of Lord Duberly, succeeds to a peerage and an estate of £15,000 a year. See PANGLOSS, DR.

Dowling, Captain. "A great drunkard," who figures in Crabbe's *Borough.*

Drake, Francis, the famous English voyager and privateer, is the hero of *Drake, an English Epic*, by Alfred Noyes.

Francis Drake—the *deus ex machina*, as it were, of the Armada tragedy, clothed with terrors not of this world by the panic of his enemies—is a theme pre-eminently suited for epic treatment; while tales of mutiny and torture, of fabulous treasure, and forlorn hopes crowned with almost supernatural success, provide a wealth of stirring episode that contrasts effectively with the beautiful love-idyll of the hero and Bess of Sydenham. Nevertheless, through all, clearly discernible at intervals more or less frequent, is a sense of effort, culminating in a Twelfth—and final—Book which verges on the perfunctory.—*London Athenæum.*

Drapier, M. B. (a supposititious Irish trader), the pseudonym under which Swift wrote his *Drapier Letters* (1724), a series of epistles directed against the introduction of "Wood's half-pence" into Ireland. Copper coin having become scarce there, William Wood of Wolverhampton had received from the English government a patent to supply the demand to the amount of £80,000 by coining half-pence and farthings for fourteen years. Swift denounced the patent because it had been obtained surreptitiously through the Duchess of Kendal, the mistress of George I, to whom Wood had pledged a share in the profits; because it had passed without consultation with either the Lord Lieutenant or the privy council of Ireland, and also and especially because it surrendered to an obscure individual the right of exercising one of the highest privileges of the Crown. Swift succeeded in raising a storm of indignation in Ireland that made King George quail; Wood was compelled to withdraw his patent, and his copper coinage was totally suppressed.

Dravot, Daniel, hero of a short story, *The Man Who Would Be King*, in Rudyard Kipling's *Phantom Rickshaw.* A shrewd adventurer, he aspires to be ruler of Kafristan. With Peachey Carnehan as his servant, he gains unlimited power over the native tribes. They deem him a god, give him and Carnehan each a gold crown and divide the empire between them. Finally Dravot demands a wife; the girl puts his godship to a test by biting him; seeing the blood betrays him as a mere human being, he is put to death and Carnehan is tortured and banished. J. M. Barrie pronounces this the author's masterpiece: "Positively, it is the most audacious thing in fiction, and yet it reads as true as Robinson Crusoe."

Drawcansir, in *The Rehearsal*, the Duke of Buckingham's burlesque, is a noisy braggart meant especially as a caricature of the Almanzor of Dryden's *Conquest of Granada.* As described by Mr. Bayes, his author, he

great fierce hero, that frights
istress, snubs up kings, baffles
is and does what he will without
il to good manners, justice or
ers" (*The Rehearsal*, Act iv,
. So popular was the play that
cansir passed into a synonym for
ggadocio.

e Drawcansir you aspire to draw,
t him raving, and above all law:
BYRON: *Hints from Horace*, l. 173.

nry Fielding assumed the name
Sir Alexander Drawcansir" in
ditorship of the *Covent Garden*
al.

ed, hero of Mrs. Harriet Beecher
e's novel of that name (1856), a
way negro living in the Dismal
ip.

eeme, Cecil, in Theodore Win-
's novel of that title (1872), the
assumed by Clara Denman
she dons male apparel and
s herself off as a man.

omio of Ephesus and **Dromio of**
use, in Shakespeare's *Comedy of*
s, twin brothers, servants re-
ively of the twin Antipholuses,
affix names being taken from the
in which the two pairs of master
ervant respectively settled after
amily's dispersal by shipwreck.
irst Dromio is a simpleton, but
f Syracuse is a merry rogue
ibed by his master as:

ty villain, sir, that very oft
I am dull with care and melancholy
ns my humor with his merry jests.

ood, Edwin, hero of Dickens's
, *The Mystery of Edwin Drood*
), which mystery was left un-
d by the death of the author
the story was still running in
hly parts. *Once a Week*, Febru-
8, 1871, first chronicled the fact
the name, though nothing else,
suggested by that of Dickens's
bor, Edwin Trood, the keeper of
lic house near Gad's Hill.

igger, Abel, in Ben Jonson's
ly, *The Alchemist* (1610), a
e-minded tobacco dealer who
es to Subtle, the alchemist, for
e on the minutest points—how
his shelves so as to secure good
luck, on what days he might trust his customers, what days were unpropitious, etc. This was one of Garrick's favorite parts. Noticing his performance, Hannah More writes (1776): "I should have thought it as possible for Milton to have written *Hudibras* and Butler *Paradise Lost* as for one man to have played Hamlet and Drugger with so much excellence. There is a story that a young lady who had fallen in love with Garrick as Hamlet was cured by seeing him in Abel Drugger. On this hint Robertson constructed his play *David Garrick*.

Dryasdust, The Rev. Dr., a pretended assistant in the preparation of the *Waverley* novels, first introduced in Scott's *Antiquary* as a correspondent of Johnathan Oldbuck. Ivanhoe is dedicated to this "grave antiquary;" the introductory epistle to *Nigel* is addressed to him; he is feigned to be the editor of *Peveril of the Peak* and the writer of the conclusion to *Redgauntlet*. The name, which is admirably self-descriptive, has passed into literary and colloquial use as a synonym for a musty and dreary pedant.

Truth is the Prussian Dryasdust, otherwise an honest fellow, excels all other Dryasdusts yet known. I have often sorrowfully felt as if there were not in Nature, for darkness, dreariness, immethodic platitude anything comparable to him.—CARLYLE.

Dryfoos, in William D. Howells's novel, *A Hazard of New Fortunes*, a Pennsylvania German who has made a fortune and comes to New York to spend it. With the aid of Fulkerson, a pushing westerner, as manager, he establishes a journal entitled *Every Other Week*, of which Basil March becomes editor. He is vulgar, ignorant and coarse. His daughters, despite some superficial culture, inherit his nature, their one devouring desire being to enter "society." Not so the son of the family, Conrad, whose sympathies are all with the laboring classes, the unfortunate and the downtrodden of the metropolis. Conrad is killed by a chance shot during a strike of street-car

drivers and conductors while he is trying to shield their open sympathizer, Lindau.

Duchess, The, in Browning's poem, *The Flight of the Duchess*, is married to a pompous and narrow-minded duke whose chief ambition is to reproduce Middle Age customs in elaborate detail. One day he brings home a sunny-haired and sunny-hearted bride from a convent. He and his austere mother, by indifference and repression, do their best to crush her spirit. She dejectedly declines to take part in a carefully arranged mediæval hunting party. To rebuke her by a sense of contrast the duke sends in to her an aged gypsy crone, squalid and wretched looking. The crone is really a gypsy queen. She assumes her royal aspect before the duchess, holds out to her a vista of the free life that awaits her if she will join the gypsies, or of a greater joy in giving her "wondrous self" to "a stronger nature's sway." The duchess flees with the crone and is never seen again.

Dudu, in Byron's *Don Juan* (1824), one of three beauties in the harem of a Turkish Sultan, into which Juan, disguised as a woman, has been hurriedly smuggled by order of the Sultana. The others are Lolah and Katinka. All three are drawn from the daughters of Theodora Macri, an Athenian lady with whom Byron lodged in 1809–1810. He thus alludes to them in a letter to his former tutor Professor Fry: "I came near forgetting to tell you that I am dying of love for three sisters who inhabit the same house with me; three Greeks, sisters, Theresa, Mariana and Katinga. These are the names of these divinities; the eldest isn't fifteen." To Moore and to Murray, his publisher, he likewise thinks it important enough to make known his amorous inclinations toward these three astonishing Greek maidens.

It was Theresa, the eldest (Dudu), whom Childe Harold addressed as the "Maid of Athens" (see ATHENS, MAID OF) in a passionate song of farewell.

Lolah was dusk as India and as warm;
Katinka was a Georgian, white and red,
With great blue eyes, a lovely hand and arm
And feet so small they scarce seemed made to tread,
But rather skim the earth; while Dudu's form
Looked more adapted to be put to bed,
Being somewhat large, and languishing, and lazy,
Yet of a beauty that would drive you crazy.

A kind of sleepy Venus seemed Dudu
Yet very fit to "murder sleep" in those
Who gazed upon her cheek's transcendent hue,
Her Attic forehead, and her Phidian nose
Few angles were there in her form, 't is true
Thinner she might have been, and yet scarce lose;
Yet, after all, 't would puzzle to say where
It would not spoil some separate charm to *pare.*

Don Juan, Canto vi.

Duessa (Lat. *duo*, two, and *essa*, a feminine termination), in Spenser's *Faërie Queene*, Book i, the double-minded counterpart to the single souled Una. She represents the papacy in a general way but, more specifically, the threatening figure of Mary, Queen of Scots, whose succession to Elizabeth would have meant the restoration of the Roman Catholic faith in England. She lures the Red Cross Knight to the palace of Lucifera where Orgoglio (Pride) casts him into a dungeon, after which he marries Duessa. For the bridal ceremony Orgoglio arrays her in gorgeous apparel with a triple crown (or tiara) upon her head and sets her on a monster beast with seven heads (see *Revelation*,). Arthur comes to the rescue of the Red Cross Knight, slays Orgoglio, wounds the beast, releases the knight and strips Duessa of her finery, whereupon she flees into the wilderness to hide her shame. This part of Spenser's poem is taken in almost literal translation from Ariosto's *Orlando Furioso*, where the loathly lady is called Alcina.

Duke, "living in exile," in Shakespeare's comedy *As You Like It*, a philosophical potentate who finds "good in everything" even when suffering wrong at the hands of an evil brother.

And the comfortable old Duke, symbolical of the British villa dweller, who likes to find "sermons in stones and good in every-

and then to have a good dinner! nvenerable impostor, expanding on ed diet of pious twaddle and venison, my worst passions. Even when peare, in his efforts to be a social pher, does rise for an instant to the f a sixth-rate Kingsley, his solemn nplacency infuriates me. And yet, derful is his art, that it is not easy ntangle what is unbearable from what sistible.—G. B. SHAW: *Dramatic ns and Essays.*

lcinea del Toboso, in Cervantes' *Quixote* (1605), the lady whom on, in true knight-errant fash- elects as the object of his love. name," we are told, "was za Lorenzo, and her he pitched to be the lady of his thoughts; casting about for a name which l have some affinity with her and yet incline toward that of a lady and princess, he resolved l her Dulcinea del Toboso (for as born at that place), a name thinking, harmonious, uncom- and significant." She was y a fresh-colored country wench, the Don describes her thus: flowing hair is of gold, her fore- the Elysian Fields, her eye- two celestial arches, her eyes r of glorious suns, her cheeks eds of roses, her lips two coral ls that guard her teeth of orien- earl, her neck is alabaster, her s are polished ivory and her n whiter than the new fallen ." Sancho, in Part I, iii, 11, her very differently.

lness, "daughter of Chaos and al Night," is a personification rated in Pope's satirical poem, *Dunciad* (1728–1742), as a god- and queen. She selects a favorite ign over her kingdom. In the issues the choice fell upon Theo- (1688–1744), who had severely ized Pope's edition of Shake- e—to the marked improvement sequent editions. In 1743 Pope ituted Colley Cibber for Theo- a still greater mistake, for er was one of the most brilliant of his day. Having selected her ite, Dulness transports him to lysian shades and unfolds before a vision of her triumphs—past, present and future. The last book represents her coming in triumph to establish her universal dominion.

Dumain, in Shakespeare's *Love's Labor's Lost,* a French lord in attendance on the King of Navarre thus described:

> For he hath wit to make an ill shape good
> And shape to win grace though he had no wit.
>
> *Act i, Sc. 1.*

Dumbie, Jock, laird of Dumbiedykes after the death of his greedy, grasping father, is a bashful young Scotchman in Sir Walter Scott's *Heart of Midlothian,* "a tall, gawky, silly-looking boy," who falls in love with Jeanie Deans. For many years his admiration contents itself with "pertinaciously gazing on her with great stupid greenish eyes."

> The railway mishap which occurred on Friday last at Irongray, near Dumfries, reminds us," writes a correspondent, "that Jeanie Deans lies buried in the parish churchyard. Jeanie Deans in real life was Helen Walker, but the scenes in which she is associated in *The Heart of Midlothian* are laid in and around Edinburgh, and tradition still points out her cottage near Duddingston, where the young laird of Dumbiedykes, after his father's death, in the old man's tarnished laced hat and coat, used to sit silent with an empty tobacco pipe in his mouth, glaring at Jeanie for an hour at a time, deluding himself that he was making love to her."—*London Globe,* 1911.

Duncan, King of Scotland, who succeeded to the throne about 1034 and was assassinated through the treachery of Macbeth, Mormaer of Moray, in 1040, appears in Shakespeare's tragedy, *Macbeth,* as a just and gentle ruler whose virtues emphasize "the deep damnation of his taking off." This character is given to him in Hollinshed's *Chronicles,* from whom Shakespeare derived his story, but earlier historians describe him as unjust and weak. The circumstances of the murder are not as Hollinshed gives them; they are taken from the historian's account of the assassination of King Duff (967) by Donwald and his wife in their castle at Fores.

Dunces, King of the, in Alexander Pope's mock-heroic epic, *The Dunciad*

(1728), was originally Lewis Theobald, the Shakespearean editor and critic. Colley Cibber, however, incurred the enmity of Pope by burlesquing the farce, *Three Hours after Marriage*, and he eventually displaced Theobald as the hero of the satire. The choice of Theobald was sufficiently unjust—he was a man of more than average parts; but the substitution of Cibber was absurd, as he was one of the liveliest wits of the day, an excellent actor, a successful dramatist, and a failure only as a poet.

Dundreary, Lord, in Tom Taylor's comedy, *Our American Cousin*, a typical English " swell " of the titled classes, courteous and well bred though carrying himself with aristocratic nonchalance, foppish, indolent, absurd, with a befogged brain that is ever employed in ingenious misinterpretations of the obvious. Originally the part was an insignificant one, containing only forty-seven lines, but when it was entrusted to E. A. Sothern he continuously added new jokes and new business until in his version Dundreary eventually overshadowed Asa Trenchard, the " American Cousin," and became the chief feature in the play.

Dunn, Davenport, hero of a novel of that name (1859) by C. J. Lever, a clever commercial swindler whose operations involve the fortunes of princes and who is eventually " done" by his rival, Grog Davis.

Dupin, C. Auguste, an amateur detective introduced into three of Poe's tales—*The Murders in the Rue Morgue, The Mystery of Marie Roget*, and *The Purloined Letter*—in all of which he is represented as rendering important services to the Parisian police by unravelling apparently insoluble mysteries. According to a letter published (1879) in the *New York World* and signed F. D. C., the character was drawn after a real person, one C. Auguste Dupont, a man of acute analytical powers, who was frequently called in to aid the police in the manner Poe describes. The *Murders in the Rue Morgue*, indeed, is very largely founded upon facts, which F. D. C. claims to have supplied to Poe, having learned them from Dupont himself, with whom he was very closely associated during a sojourn of seven years in Paris. " Dupont," he adds, " merely laughed when he saw his name disguised in Charles Baudelaire's translation, nor did he ever take offence at the liberty I had taken in sending to Poe the true facts of the solution of the mystery—facts which in their results were, of course, well known to the police authorities, although not in their details. Dupont had done more work for the police than ever came to Poe's knowledge: if Poe had not used the name under so thin a disguise he might have learned more, and perhaps would have written better and more astounding and analytical tales."

Duplessis, Marie, the name in real life of the Parisian courtesan who became the Marguerite Gauthier (*q.v.*) of Dumas's *LaDame aux Camelias* and the Violetta Valery of *La Traviata*.

D'Urberville, Alec, in Hardy's *Tess of the D' Urbervilles* (1891), the seducer of the heroine. " Despite the touches of barbarism in his contours there was a singular force in the gentleman's face, and his bold, rolling eye." When Tess flees from the household in which he is the son and heir and she a mere servant, Alec experiences a brief fit of reform. He takes to field preaching, and during his consequent wanderings he again meets Tess. She has been abandoned by her husband, Angel Clare. By misrepresenting Angel's feelings and intentions Alec persuades her to accompany him to Sandbourne, and she ends by slaying her double betrayer.

Durbeyfield, Tess, heroine of Hardy's novel, *Tess of the D'Urbervilles*. Her father fancies himself a member of the leading county family, the D'Urbervilles. On the basis of this supposed relationship she applies for a position; is engaged through the influence of the elder son Alec, a debauched youth, who plans to

ce her and succeeds. A child is and dies. Eight years later she ies Angel Clare, who abandons on the wedding night when she ls to him her past. From being tim of the natural vices of man hus becomes a victim also of his entional virtues. Both Alec and l eventually seek to regain her Alec acts treacherously in regard ngel and she kills him.

urgin, Jeff, in Howells's novel, *Landlord of the Lion Inn* (1897), e titular landlord, described from urly boyhood to his college days arvard; and then to manhood and iage with a woman of superior on and culture.

was superior to most men in beauty, will, temper; about scholarship he ndifferent; the only equality he cared as social equality, and, before he had a year at college, he saw and knew he never get that. His vanity was hurt, e was not disheartened or in any way dited to himself. He made no struggle e recognized unattainable, but he felt there was a memorable day coming, or late, when he should get even with one of the persons who represented nattainable.—*N. Y. Nation.*

urrie, James, in R. L. Stevenson's nce, *The Master of Ballantrae*), is the titular "Master." He or the Pretender; Henry, his ner, is for King George. Alison me loves James, but when he is ted dead she makes a loveless iage with Henry. James returns ake trouble between Alison and y, who endures the double per- ion with patience and fortitude. brothers at last meet in a duel. e Master feigns death and is d by his Hindoo attendant, ndra Dass, who has merely put n a state of suspended animation. gging him up again Secundra is rupted by the arrival of Henry. s lives just long enough to open eyes,—at which vital sign his brother falls dead. Both are buried in one grave in the western wilderness.

The Master of Ballantrae is stamped with a magnificent unity of conception, but the story illuminates that conception by a series of scattered episodes. That lurid embodiment of fascinating evil, part vampire, part Mephistopheles, whose grand manner and heroic abilities might have made him a great and good man, but for "the malady of not wanting," is the light and meaning of the whole book. Innocent and benevolent lives are thrown in his way that he may mock or distort or shatter them. Stevenson never came nearer than in this character to the sublime of power.—WALTER RALEIGH: *Robert Louis Stevenson*, 1895.

Durward, Quentin, hero and title of a historical romance (1823) by Sir Walter Scott. A nephew of Ludovic Lesly (Le Balafré), he enrolls himself in the Scottish Guard of Louis XI of France, saves the King's life in a boarhunt, wins the love of the Countess of Croye, and finally marries her. As Monseigneur de la Croye he reappears in the same author's *Anne of Geirstein*, where he serves under Charles the Bold, Duke of Burgundy.

Duval, Madame, in Fanny Burney's novel *Evelina* (1778), the terrible grandmother through whom the heroine is related to the vulgar Brangtons (*q.v.*). An English servant girl, she had eloped with Evelina's grandfather and led him many years of hapless marriage in France. After his death and that of her second husband Duval, she returns to London just as Evelina is entering the fashionable world there, and becomes the low comedy and low tragedy of the novel.

She is not only very awful herself, with a French bourgeois vulgarity thickly overlaying her English servile vulgarity, but she is surrounded by Evelina's city cousins, who have a cockney vulgarity of their own, and for whom she claims the girl's affection, together with her duty to herself.—W. D. HOWELLS: *Heroines of Fiction.*

E

st Lynne, in the novel of that by Mrs Henry Wood, the tral home of the Vane family. ANE, LADY ISABEL.

Easy, Sir Charles, in Colley Cibber's comedy, *The Careless Husband* (1704), a profligate fine gentleman yet so lazy, even in his amours, that "he

would rather lose the woman of his pursuit than go through any trouble in securing or keeping her." He leaves his love letters scattered about; he even forgets to lock his door against imminent detection; and, as a consequence, his wife knows all though she forgives all, until finally her patience and constancy win him back to her.

Easy, Jack, hero of a romance of the sea, *Mr. Midshipman Easy*, by Captain Frederick Marryat (1836), is the spoiled son of a so-called philosopher. He cruises about the world, has misfortunes, and at last good luck and a happy life.

Ebony, a familiar name for *Blackwood's Magazine* and for its proprietor, William Blackwood (1777–1834). It was first used in the *Chaldee MS*, an article that appeared in the number for October, 1817, in which Blackwood is introduced in these terms:—"And I looked, and behold a man clothed in plain apparel stood in the door of his house; and I saw his name, and the number of his name; and his name was as it had been the colour of ebony."

Eccles, Robert, in George Meredith's novel, *Rhoda Fleming*.

There is a great deal that is lovable about Robert Eccles despite his weakness for drink and his general reckless conduct. Something in him reminds one of Mr. Jefferson's able delineation of Rip Van Winkle; and if the novel had appeared later, Mr. Meredith might possibly have been told that he had taken the clever American actor as a model. Jonathan Eccles plays a subordinate part, but he never comes upon the stage without impressing the reader with his life-like reality.—*London Morning Post*, October 18, 1865.

Edgar, in Shakespeare's *King Lear*, the legitimate son and heir of Gloucester. Plotted against by his elder but illegitimate brother, he flies (ii, 1), feigns madness (ii, 3; iii, 4-6; iv, 1), and is restored to his place in the last act. His unsuspicious honesty and simplicity make him at first an easy prey to his brother's schemes, but his patience and fortitude win out at last.

Chiefly interesting to that part of an audience which likes to be called upon to sympathize with virtue in distress and to have its curiosity excited by seeing a nobleman in the guise of a beggar . . . He is a very good young man; but like many other good young men he is not interesting in himself—he is only the occasion of our interest in others. The drama neither rests upon him nor moves by his means; and yet without him it would halt.—Richard Grant White, *Atlantic Monthly*, July, 1880.

Edmund, in Shakespeare's tragedy, *King Lear* (1605), the natural son of the Duke of Gloucester, who succeeds in disinheriting his younger brother Edgar, the legitimate issue. Both Goneril and Regan are in love with him, and the latter on her husband's death designs to marry him, but is poisoned by the jealous Goneril.

Edmund suggests Iago; but with other minor differences—differences of person and of manner—there is this great unlikeness between them: Edmund is not spontaneously malicious; he is only supremely selfish and utterly unscrupulous. For he, too, has a comprehensible reason for his base and cruel actions. It was not his fault that he was illegitimate. He was no less his father's son than Edgar was; and yet he found himself with a branded stigma upon his name. This is not even a palliation of his villainy; but it is a motive for it that may be understood. Iago's villainy is the outcome of pure malignity of nature.—Richard Grant White.

Edward IV, King of England (1442–1483), appears in Shakespeare's historical dramas *Henry VI* (Parts II and III) and in *Richard III*. In *II Henry IV* he appears only in v, 1, as Edward, son of the Duke of York. In *III Henry IV* he is introduced in Scene I as Earl of March. On the death of his father at Wakefield (i, 4) he becomes Duke of York and claimant to the throne. Defeating the Lancastrians he was proclaimed King in London and secured his throne by his victory, May 4, 1471, at Tewksbury (v, 4). The profligate character attributed to him by Shakespeare is historical.

Edwin, hero of a ballad by Oliver Goldsmith introduced into the *Vicar of Wakefield* (1766) and there called *The Hermit*, but more generally known as *Edwin and Angelina*.

In reply to the accusation that he had borrowed from Percy, Goldsmith wrote: "I do not think there is any resemblance between the two pieces in question. If there be any, it

al is taken from mine. I read it
Mr. Percy some years ago, and
old me, with his usual good
or, the next time I saw him, that
ad taken my plan to form the
ents of Shakespeare into a
d of his own."

win, hero of Henry Taylor's
n the Fair, an Historical Drama
) which follows pretty closely
acts in the brief reign of the
n Edwin, his luckless marriage
s cousin Elgiva, the annulment
at marriage through the influence
Dunstan, the imprisonment of
n and his release by his parti-
the death of Elgiva at the hands
me of Dunstan's adherents, the
t and death of Edwin, and the
ble onslaught of the Danes which
whelms Dunstan's party in the
of victory while they are cele-
ng their victory over Edwin.
best drawn character is Dunstan,
whether he be the Dunstan of
ry or not, is at least natural and
stent.

lamour, in Shakespeare's com-
The Two Gentlemen of Verona
4), a character who aids in Silvia's
pe from her father's court.

gmont, Lamoral, Count of (1522–
), a Flemish general and popular
er, who fought under Charles
d subsequently, though himself
tholic, opposed the proselytizing
mes of Philip II and was treach-
sly seized and executed in com-
with the Count of Hoorn. He
he hero of Goethe's tragedy
ont (1788).

r the exceptional popularity of *Egmont*
gle sentence from Mr. G. H. Lewes's
of Goethe sufficiently accounts: "As
gedy, criticism makes sad work with
t when all is said, the reader thinks
gmont and Clärchen, and flings criti-
to the dogs." That Clärchen has
ed for her lover his position with the
al multitude there is no doubt, though,
ge to say, the connexion between this
est of plebeian sinners and her aristo-
adorer has drawn upon Goethe more
re than anything else in the piece.
er, who criticized *Egmont* shortly after
ublication, and before his intimacy
its author began, could not sufficiently
t the departure from history which
of the Flemish patriot the protector
amsel of low degree, instead of being,
as he actually was, a respectable pater-
familias, with a devoted wife of lofty birth
and eleven children. Moral propriety and
historical truth were both hit with one
recklessly flung stone.—*Saturday Review.*

Elaine. In the Arthurian cycle of romances there are several ladies of this name, chief among whom stands "the lily maid of Astolat" who fell in love with Lancelot and, learning who he was and that he was bound to celibacy, pined away and died. In a juvenile poem Tennyson celebrated her as *The Lady of Shalott;* later he included her story in his *Idylls of the King.* Following the version of Sir Thomas Malory, in the prose *Morte d'Arthur,* iii, 123 (1470), Tennyson makes it her dying request that her body shall be placed in a barge and thus conveyed by a dumb servitor down the Thames to King Arthur's palace. A letter addressed to the king tells the story of her love and he orders it to be blazoned on her tomb.

Eleanor, heroine of Mrs. Ward's novel of that name. See MANISTY, EDWARD.

Elena, heroine of *On the Eve,* a novel by Ivan Tourgenief, a pure and emotional girl, whose eyes are opened through love to the full comprehension of life. Her passion for Insgrov develops womanhood in her virgin soul and sweeps all before it to a tragic consummation.

Elizabeth, heroine of a romance, *Elizabeth ou les Exilés en Siberie* (1806), by Mme. Sophie R. Cottin, founded on the true story of Prascovie Lepourloff.

Elizabeth, the 18-year-old daughter of Polish parents exiled to Siberia, determined to seek the Czar in person and implore his pardon. She sets out, accompanied by an old priest who is on his way westward, but he dies before the journey is half done. She continues bravely on alone, crossing forests and rivers, triumphing over all dangers, until at last she reaches Moscow. Her story comes to the ears of the Emperor Alexander on his coronation day in 1801, he admits her to his presence, and grants her request. The same story has been

told by Xavier de Maistre under the title *La Jeune Siberienne.*

Elizabeth, in *Elizabeth and Her German Garden* (published anonymously in 1898 but now known to be by Marie Annette, Countess von Arnim, *née* Beauchamp), is, like her creator, an English woman married to a German aristocrat. The latter is humorously styled "The Man of Wrath." Elizabeth, wearied of the empty splendors of city life, persuades her husband to retire to an old family estate in the country and redeem it from decay. In the course of the narrative Elizabeth reveals herself as a vivacious and brilliant woman full of life and energy, of enthusiasm for nature; of delighted and delightful insight into human foibles. Further glimpses of the same character are afforded in sequels: *The Adventures of Elizabeth in Rugen* (1904).

Elizabeth, daughter of the king of Hungary, and heroine of Charles Kingsley's dramatic poem, *The Saint's Tragedy.* She is intended, says the author, as "a type of two great mental struggles of the Middle age; first, of that between Scriptural or unconscious, and Popish, or conscious, purity; in a word, between innocence and prudery; next, of the struggle between healthy human affection and the Manichæan contempt with which a celibate clergy would have all men regard the name of husband, wife, and parent. To exhibit this latter falsehood in its miserable consequences is the main object of my poem."

Elizabeth, heroine of Miss Thackeray's *Story of Elizabeth.* See GILMOUR, ELIZABETH.

Elizabeth, Queen (1533–1603), appears in many romances and dramas, but in none more effectively than in Sir Walter Scott's *Kenilworth.* According to this authority she had a character "strangely compounded of the strongest masculine sense, with those foibles which are chiefly supposed proper to the female sex. Her subjects had the full benefit of her virtues, which far predominated over her weaknesses; but her courtiers, and those about her person, had often to sustain sudden and embarrassing turns of caprice, and the sallies of a temper which was both jealous and despotic." To the Earl of Leicester she showed "all those light and changeable gales of caprice and humour, which thwart or favour the progress of a lover in the favour of his mistress, and she, too, a mistress who was ever and anon becoming fearful lest she should forget the dignity or compromise the authority of the Queen, while she indulged the affections of a woman." Yet, when by his own confession Leicester was "doubly false," and "doubly forsworn," she forgave him, and saw in him, after the Countess's tragic death, "the object rather of compassion than resentment."

Ellida, heroine of Ibsen's drama, *The Lady from the Sea* (*Fruen fra Havet*). Ellida the lady from the sea, before her marriage with Dr. Wangel has been engaged to a stranger, a seafaring person, who exercised a kind of hypnotic influence over her. Although he has long ago disappeared from her part of the country, the mere thought of him continues to have a power over her. With horror she discovers that even after her marriage she remains under his influence. When he returns to claim her she is on the point of leaving her home and her husband to follow him. But the kindness and love of Dr. Wangel, and the respect he shows for her own independence and liberty as an individual, even with regard to her sickly infatuation, liberate her at last from the stranger's influence. In the decisive moment she elects to remain with her husband.

Ellinor, in Miss Edgeworth's novel, *Ennui* (1809), an old Irish nurse, "the most delectable personage," thinks Francis Jeffrey (*Essays,* p. 516), "in the whole tale . . . The devoted affection, infantine simplicity, and strange, pathetic eloquence of this half-savage, kind-hearted creature afford Miss Edgeworth occasion for many most original and characteristic representations."

liot, Anne, heroine of Jane
en's novel, *Persuasion* (1818).
ler, suffering and sensitive, she
he most interesting of Jane
en's women next to the blooming
joyous Emma Woodhouse.

Anne Elliot [Miss Austen] wrote to a
l: "You may *perhaps* like her, as she
ost too good for me." She is too good
ost of us but not the less charming, and
the brilliancy of Elizabeth Bennett
a little before the refined womanliness
is delightful English lady . . .
can be no sort of question as to the
ite bliss of Anne Elliot and Captain
worth, who is another of those pleas-
nanly naval officers whom Miss Austen,
ng no doubt from material in her own
y circles, depicts so delightfully.—
IN DOBSON.

ar Anne Elliot!—sweet, impulsive,
nly, tender-hearted—one can almost
her voice, pleading the cause of all true
n. . . . Her words seem to ring
r ears after they have been spoken.
Elliot must have been Jane Austen
lf, speaking for the last time. There
nething so true, so womanly, about her,
it is impossible not to love her. She is
right-eyed heroine of the earlier novels,
red, chastened, cultivated, to whom
ty has brought only greater depth and
tness instead of bitterness and pain.—
ANNE THACKERAY RITCHIE: *Jane
en, Cornhill Magazine.*

lliot, Sir Walter, of Kellynch Hall,
ersuasion, father of Anne and one
ane Austen's most amusing bores,
and pompous and ever mastered
appearances. Having to let
ynch he is properly condescending
the business, but is kind enough
dmit that his tenant, Admiral
t, is the best looking sailor he
saw, and even goes so far as to
that if his own man had the
nging of the Admiral's hair he
ld not be at all ashamed to be
with him.

llison, Kitty, heroine of *A
nce Acquaintance*, by W. D.
ells (1873). A western girl, she
had none of the advantages of
ionable finishing schools, but has
reared among sensible people,
attended to the homely duties
fe and had only time to spare for
tfelt interest in Abolitionism.
n the glimpse we get of her past
easy to see how well it encouraged
independence and individuality
of her character and the humor which
rarely fails her. See ARBURTON,
MILES.

With Kitty Mr. Howells has been remarkably successful; he has drawn a really charming girl and how difficult and rare a thing that is to do every novel reader can testify. All her part in the love-making, her innocence, her readiness to be pleased, her kindness toward Arburton's foibles, her sensitive dignity, her charming humor, belong to a real human being, not to the familiar lay figure.—*N. Y. Nation.*

Eloisa, the heroine and the feigned writer of Pope's *Epistle from Eloisa to Abelard*, in which the lady, immured in her convent, pours out her passion for her lost love. Hallam holds that Pope has done injustice to Heloisa's character, in putting into her mouth sentiments proper only to an improper woman. Her refusal to marry Abelard arose, not from an abstract predilection for the name of mistress above that of wife, but from her disinterested affection, which would not deprive him of the prospect of ecclesiastical dignities, to which his genius and renown might lead him. As to Abelard (*q.v.*) he would willingly have repaired by marriage the injury that he had done her.

Elsie, the heroine of Longfellow's dramatic poem of *The Golden Legend*, in love with Prince Henry von Aue. See AUE, in volume II.

Elsmere, Robert, hero of a novel so entitled (1888) by Mrs. Humphrey Ward. A young, sensitive clergyman, fresh from the old world environment of Oxford, he marries Catherine Leyburn, a woman of sternly orthodox mind, who loves him but can neither understand nor sympathize with him when he finds that he must renounce the conventional conception of Christianity for a more liberal faith, better fitted, as he thinks, to the needs of the age. Heartbroken by his apostacy, Catherine nevertheless accompanies him to London, where he works among the poor on the east side, and founds a new brotherhood of Christians. In the introduction to *The Case of Richard Meynell* (*McClure's Magazine*, 1913) Mrs. Ward says that " Elsmere is a figure of pure imagination, inspired and colored as all such

figures are, by the actual human experience amid which he was conceived. In the picture of the Squire those who knew Mark Pattison at Lincoln College may have recognized a few of his more obvious traits."

Squire Wendover is the friend whose opinions on the question of evidence as applied to the story of Christ have great weight with Elsmere. See CASAUBON, GREY, HENRY, and LANGHAM.

Elton, Mrs., in Jane Austen's novel, *Emma*, the finished type of a feminine bore.

Whether she is irritating poor Emma as she dines at Hartfield in lace and pearls, patronizing sweet, patient Jane Fairfax, exploring at Box Hill, or officiating at Mr. Knightley's strawberry party with a little basket and a pick riband, she is always intolerable. Mrs. Elton goads even Jane into a bitterness and an eloquence very rare in Miss Austen's heroines; she is worse still with her underbred chaff upon Jane's engagement.

Elvira, in Dryden's drama, *The Spanish Friar* (1680), the wife of Gomez, a rich old banker. She is assisted by Friar Dominick in an intrigue with Colonel Lorenzo, who turns out to be her own brother.

Emanuel, Paul, in Charlotte Brontë's *Villette*, the principal of the Brussels school in which Lucy Snowe obtains employment as a teacher. He is drawn after M. Héger, proprietor of the school where the author herself was a teacher.

Charlotte Brontë's genius was ardently impatient of the actual; it cared only for its own. At the least hint from experience it was off. A glance, a gesture of M. Héger's was enough to fire it to the conception of Paul Emanuel. He had only to say a kind word to her, to leave a book or a box of bonbons in her desk (if he did leave bonbons) for Charlotte's fire to work on him. She had only to say to herself, "This little man is adorable in friendship. I wonder what he would be like in love," and she saw that he would be something, though not altogether, like Paul Emanuel. She had only to feel a pang of half-humorous, half-remorseful affection for him, and she felt what Lucy felt like in her love-sick agony. As for Madame Héger, Madame's purely episodic jealousy, her habits of surveillance, her small inscrutabilities of behavior, became the fury, the perfidy, the treachery of Madame Beck. For treachery and perfidy and agony and passion were what Charlotte wanted for *Villette*.—MAY SINCLAIR, *The Three Brontës*.

Emile, hero of a didactic romance, *Emile ou de l'Education* (1762), by Jean Jacques Rousseau.

The book opens with discussions of a system of education which might develop first the perfect man and then the perfect woman. The process is next shown in actual operation; the perfect man is developed in Emile, the perfect woman in Sophie. They meet and fall in love. The perfect tutor superintends their marriage. The couple live happy among woods and fields, but in an evil hour they decide upon a visit to Paris. The artificial atmosphere of society stifles their better natures, they succumb to the corruptions of the city, fall away and are separated. Afterwards Emile being wrecked on a desert island, finds a priestess there who is no other than the lost Sophia and they are reunited. Restored to their pristine virtue they renounce the conventional world and in the bosom of nature they live happy ever after. A famous episode in the book is the *Confessions of a Savoyard Vicar*.

Emilia, in Shakespeare's *Othello*, the wife of Iago, whom he suspects of undue intimacy with the Moor.

Emilia, the heroine of Chaucer's *Knight's Tale* and all other versions of the story of Palamon and Arcite (see PALAMON). A beautiful lady of high birth she was beloved by both knights and was won by Palamon. Shakespeare gives the name to an attendant on Hermione in *A Winter's Tale;* but has made it specially notable as the name of Iago's wife in the tragedy of *Othello*, introduced in ii, 1. She reveals her husband's perfidy and he stabs her.

Emily, Little, in Dickens's *David Copperfield*, the niece of Daniel Peggotty. David meets her when they are both children and falls in love with her infantile graces. Later she is engaged to Ham Peggotty, but elopes with the fascinating Steerforth, who speedily tires of her. Peggotty sets out on a long search for her and her seducer, learns of the seducer's death, finds her and brings her home. See PEGGOTTY.

. See GERAINT.

barbus, in Shakespeare's tragy *ntony and Cleopatra,* a friend ony, bluff roughspoken, clear-l.

arbus, who sees through every wile e of the queen, is as it were a chorus play, a looker-on at the game; he lear of the golden haze which makes atmosphere around Cleopatra; and s not a mere critic or commentator. Enobarbus himself is under the e of the charm of Antony, and slays because he has wronged his master. DEN.

ene, in Ben Jonson's comedy, *ve, or the Silent Woman* (1610), oduced to Morose by his prodi-ephew Delphine as a silent n who will make him the wife ks. For Morose is a selfish , hating all noise and all sound hat of his own voice. In the of the wedding festivities, Delphine and his friends en-by their uninvited presence, ne finds her tongue and displays streperous temper. Morose, in r, agrees that if Delphine can a divorce he will settle an nce on him and make him his Delphine then reveals that ne is a boy in disguise.

inia, in Tasso's *Jerusalem red* (1575), a Syrian maiden in vith the courteous and chivalric ed, although he had conquered ther, the King of Antioch, who ain in his last battle, and had a prisoner of herself. During ege of Jerusalem by the cru-under Tancred, she donned mor of Clorinda, sallied out into hristian camp and after many tures found her hero, wounded t to death, and nursed him back and health. Her subsequent not recorded.

arbagnas, Countess d', in re's comedy of that name (1671) aricature of the flatulent pre-of the rustic noblesse. Ignorant lly, she has brought back from months' visit to Paris a cheap ion of Parisian ways and words he great bewilderment of her t servants. She finds her neighbors insupportable with "their airs of impertinent equality," but to pass the time away she flirts with Monsieur the Councillor and Monsieur the Receiver of Taxes, while her heart is given to a young town gallant who makes fun of her behind her back.

Esher, Sir Ralph, hero of Leigh Hunt's historical romance, *Sir Ralph Esher, or Memoirs of a Gentleman of the Court of Charles II* (1832), cast in the form of an autobiography.

Sir Ralph tells how he happened to catch a vagrant feather from the cap of Miss Stewart, which he presented to the lady with so much grace, that King Charles was moved and invited him to Court. There he gained the confidence of Lady Castlemaine, discovered an old acquaintance in Nell Gwynne, found sometimes a friend, and sometimes an enemy in the versatile Duke of Buckingham, fraternized with many eminent literary men, fought against the Dutch under the Duke of York, won the esteem of Sir Philip Herne, was his confidant in a love affair and braved the plague of London for his sake, became enamored of a young lady believed to be the natural daughter of the Duke of Ormond, but who turns out to be the lawful offspring of Lord Waringstown, and finally closes the narrative with the double marriage of Sir Philip Herne and himself to the ladies of their affection.

Esmeralda, in Victor Hugo's *Notre Dame de Paris* (1831), a gypsy girl who, with tambourine and goat, dances in the streets of mediæval Paris. Her beauty is unadorned almost to the point of nudity, yet she remains pure and undefiled. She is in love with a captain in the gendarmerie of Louis XI, but the creature who loves her best is Quasimodo, the hunchback bell-ringer, for whom she feels only a mixture of repugnance and pity. When she is accused of witchcraft she flies to the belfry where Quasimodo conceals her for a time, but she is eventually gibbeted. Esmeralda is one of the many imitations of Goethe's Fenella (*q.v.*).

Esmond, Beatrix, in Thackeray's novel, *Henry Esmond* (1852), a brilliant, heartless, capricious beauty, the daughter of Lady Castlewood, who failing in her efforts to become the wife of a duke or the mistress of a king, marries her brother's tutor, for whom she secures by intrigue the rank of bishop. "She was imperious," we are told, "she was light-minded, she was flighty, she was false. She had no reverence for character and she was very, very beautiful." Yet she was of the earth earthy. She reappears in the *Virginians* (1857) as the aged Baroness de Bernstein, her face red with rouge and redder with punch, hobbling about on her tortoise-shell cane, and making modest youths and maidens blush for her coarseness.

Thackeray is believed to have found a prototype for her, not in real life, but in history. She is a rifacimento, so it is asserted, of the famous and infamous Elizabeth Chudleigh, who in George II's day claimed to be the Duchess of Kingston, who really was the Countess of Bristol, who set British Parliament and people by the ears in the effort to decide her pretentions, who was finally adjudged guilty of bigamy and escaped to Europe, where she filled the Imperial Court of St. Petersburg and the Papal Court at Rome with the noise of the scandals of her later life. See CROCODILE, LADY.

Esmond, Henry, the hero and the feigned autobiographer of the *History of Henry Esmond*, a historical novel by W. M. Thackeray (1852).

Reputed to be the illegitimate son of Thomas Esmond, Viscount of Castlewood, he is baptized Thomas, but in boyhood is taken to the family seat and renamed Henry. His father is killed at the battle of the Boyne. The Castlewood estate and titles pass to Francis Esmond, by whom, and by his wife Rachel, Harry is kindly treated and educated with their children, Beatrix and Frank. Francis Esmond, mortally wounded in a duel with Lord Mohun, on his deathbed confesses to Harry that he is really legitimate and the rightful heir. Harry keeps the confession to himself. He plans to bring over the Pretender in disguise. That volatile gentleman (see JAMES STUART) falls in love with Beatrix and forfeits all his chances by an amatory escapade. The two Esmonds renounce their allegiance, break their swords in James's presence, and return just in time to hear George I proclaimed king of England. Beatrix follows the prince to the continent. Harry, who had been in love with Beatrix, ends by marrying her mother and emigrates with her to America.

Ethelberta, heroine of *The Hand of Ethelberta*, a novel (1876) by Thomas Hardy. The daughter of Chickerell, a butler, she becomes a governess in the home of Sir Ralph Petherwin; elopes with and marries the son; loses husband and father-in-law soon afterward; and takes a position as companion to her mother-in-law. She shocks Lady Petherwin by publishing a volume of poetry and, being cut off in her will, becomes a public entertainer with a shrewd eye to whatever may offer in the matrimonial way. Eventually she accepts Lord Mountclerc, an aristocratic debauchee, whose wealth enables her to provide for her none too reputable brothers and sisters.

Ettrick Shepherd, one of the conversationalists at the *Noctes Ambrosianæ*, of which Christopher North was the presiding genius. He is easily recognizable as James Hogg.

Euphorion, in Goethe's *Faust* (Part II, Act iii), the result of the union between Faust and the Greek Helena, summoned up by magic arts from the shades. He is a beautiful boy, representing modern poetry, with Byron as the concrete personality in whose traits the abstract idea has been clothed. A wild, free, aspiring child, Euphorion throws himself singing from a rock, expecting to fly, and falls dead at his parents' feet. From the abode of shades his spirit calls to his mother and draws her after him.

Euphorion, the winged son of Faust and Helen, . . . is the genius of modern poetry in its most finished form, romantic passion clad in the perfection of classical beauty. With the lyre in his hand he rises singing from the earth and the parents, full of anxiety and delight, listen to the strange,

ounding, heart-moving tones of his . It is well known that Goethe in- d in this wilful and wanton sprite to nemorate the life of Byron, the poet , among moderns, he admired and d above all others.—H. H. Boyesen: *e and Schiller*, p. 264.

uphrasia, in Arthur Murphy's edy, *The Grecian Daughter* (1772), s from starvation her aged father nder, King of Syracuse, when he dethroned by Dionysius the nger and confined in a rocky geon, by nourishing him with from her own breast. In his ed rage Dionysius would have Evander to death but Euphrasia bed the tyrant to the heart. phy invented his history for the sion. The tale was originally by Valerius Maximus (*De Pietate Parentis*, v. 4) of a young Roman ron who in this fashion nourished imprisoned mother. Festus, a writer, changed the mother into father, and Murphy, accepting us's version, laid the scene in ent Syracuse and altered names circumstances to suit himself. re was, however, a Grecian ghter Xantippe, who so preserved life of her father Cimonos when was imprisoned in a dungeon in ne, on the site of the church of Nicholas in Carcere. Byron vis- the dungeon and describes it in *ld Harold's Pilgrimage* (iv, 148):

e is a dungeon in whose dim drear light
t do I gaze on?
ld man, and a female young and fair
h as a nursing mother in whose veins
blood is nectar.
e youth offers to old age the food
milk of his own gift . . . It is her sire
hom she renders back the debt of blood.

uphrasia, heroine of Beaumont Fletcher's drama, *Philaster* or *e Lies Bleeding* (1608), whose love the hero leads her to don male arel and enter his service. She ntentionally excites his mad jeal- by attracting the love of the cess Arethusa, but all comes right n her true sex is revealed.

uphrasia's passion is a child's wholly inative worship springing from a child's nceived ideal of the manhood she sees embodied in visible shape by the hero of her visions. Her passion asks for and wins no recompense of love, demands no response, claims nothing save the inalienable right to give, and throughout no jarring note of premature womanhood taints the freshness and freedom of the image, and no words in all the play ring truer than her own appraisement of the life she is eager to surrender:

'Tis not a life,
'Tis but a piece of childhood thrown away.

Euphues, hero of two romances by John Lyly: *Euphues, or the Anatomy of Wit* (1581), and *Euphues and his England* (1582). The name is derived from Roger Ascham, who in his *Schoolmaster* (1570) had enumerated among the essential qualities of a child that which Socrates had called *Εὐψυχες*, or personal attractiveness of mind and body. Euphues, a native of Athens, goes to Naples and there wooes Lucilla, daughter of the governor, who is already pledged to his friend Philautus. The friends quarrel and exchange long letters full of extravagant conceits, but when Lucilla jilts Euphues for a third lover they are reconciled and join in bewailing the inconstancy of woman. Euphues returns to Athens and writes long letters to his friends on education and religion. These constitute the bulk of the book, and it was for their sake that it was written. The work is far more serious and earnest than is generally supposed. Charles Kingsley calls it " as brave, righteous and pious a book as any man need desire to look into; " but it is full of the verbal affectations, quaint conceits and painful elaboration of style, which, though common enough in the court circles of Queen Elizabeth, were first given literary form in this book, and hence gained the name of " Euphuism." The book was held in high estimation by most of Lyly's contemporaries, and was extensively imitated. Euphuism became the rage. Shakespeare, however, ridiculed it in the character of Armado in *Love's Labor's Lost*, as did Ben Jonson in Fastidious in *Every Man out of His Humor*. The character of Sir Percie Shafton, in Scott's

Monastery, is a not very successful attempt to recreate a Euphuist who had modeled his conversation upon Lyly's romance.

In *Euphues and His England* Euphues and Philautus visit England, to mingle in friendly intercourse with its inhabitants, especially the female part thereof, with whom they never tire of holding long, conceited dialogues and exchanging long, conceited letters. A lady named Camilla, especially, attracts Philautus, but though she esteems him as a friend, as a conversationalist and as a correspondent, she does not love him, and he is finally led by a prudent matron, named Flavia, to the possession of a wife in the young lady Violet.

Eusebio, hero of *The Devotion to the Cross* (Spanish, *La Devocion de la Cruz*, 1634) a drama by Pedro Calderon de la Barca, the greatest of all the Spanish dramatists. Eusebio, after various disorders, takes to the mountains, becomes a robber, a murderer and a ravisher, but never amid all his crimes has renounced his devotion to the cross, nor his confidence that in the end he must be saved by this devotion. And, indeed, when the end comes, he finds his confidence has not been misplaced.

It must not be supposed that Eusebios belong merely to the region of imagination. Fowell Buxton (*Memoirs*, 1848, p. 488) visited, in the prisons of Civita Vecchia, a famous Italian bandit, Gasparoni, who having committed two hundred murders, had never yet committed one upon a Friday. —R. C. Trench, *The Genius of Calderon*, p. 67.

Eustace, Lady Elizabeth, heroine of Anthony Trollope's novel, *The Eustace Diamonds* (1873), an opulent and aristocratic lady of the Becky Sharp type.

The Eustace Diamonds achieved the success which it certainly did attain, not as a love story, but as a record of a cunning little woman of pseudo fashion, to whom in her cunning there came a series of adventures, unpleasant enough in themselves, but pleasant to the reader. As I wrote the book, the idea constantly presented itself to me that Lizzie Eustace was but a second Becky Sharp; but in planning the character I had not thought of this, and I believe that Lizzie would have been just as she is though Becky Sharp had never been described.—Anthony Trollope: *An Autobiography*, p. 298.

Eva, Little, in Mrs. H. B. Stowe's *Uncle Tom's Cabin*, the daughter of Tom's owner, St. Clare, and the mistress and friend of Topsy, the colored girl. Her early death is probably a reminiscence of "Little Nell" Trent's in Dickens's *Old Curiosity Shop*.

Evadne, the principal character though not the titular heroine of *The Maid's Tragedy* (1619), by Beaumont and Fletcher. Sister of Melantius, general of the army of Rhodes, she has been seduced by the king. To conceal the amour the culprits agree that she must marry some one who shall be a husband only in name. Amintor is the king's choice. Though already engaged to Aspatia (*q.v.*) friendship to Melantius and loyalty to his monarch forbid his refusal. On the wedding night Evadne reveals the shameful truth. Amintor, in horror, appeals to Melantius, who overwhelms his sister with reproaches and wrings from her a promise to kill the king, which is promptly fulfilled. Meanwhile Aspatia, assuming male apparel, seeks her recreant lover, picks a quarrel with him, throws herself upon his sword and expires. Amintor then runs the sword through his own body and Evadne, recognizing herself as the cause of all these calamities, stabs herself.

The character of Evadne—her naked, unblushing impudence, the mixture of folly with vice, her utter insensibility to any motive but her own pride and inclination, her heroic superiority to any signs of shame or scruples of conscience from a recollection of what is due to herself or others, are well described.—Hazlitt.

Evadne, titular heroine of a tragedy, *Evadne, or the Statue* (1819), by Richard Lalor Shiel, who acknowledges some indebtedness to *The Traitor*.

Sister to Colonna, a Neapolitan noble, in love with and beloved by Vicentio, she is the object of dishonorable advances from the King of Naples, who desists after she has drawn his attention to the statue of

ather by whom his life had once saved. Concealed behind this statue the king overhears the ession of another plot against his nd throne by his favorite Ludo-. The latter is killed by Colonna Evadne is united to her lover.

rander, in Arthur Murphy's dy, *The Grecian Daughter* (1772), ather of Euphrasia (*q.v.*). Mur- in defiance of history, makes him of Syracuse, who had dethroned ysius the Elder and was in his dethroned and imprisoned by ysius the Younger.

vangeline, titular heroine of a (1849) by Longfellow, founded he expulsion of the Acadians from a Scotia (see ACADIA). Evan- e Bellefontaine and her lover, riel Lajeunesse (*q.v.*), are sepa- d during the exodus. She traces from Louisiana to the west and back again to the east, always failing to meet him. At last, r she herself has become a Sister Mercy in Philadelphia, she finds dying in a hospital of the plague.

vans, Sir Hugh, in Shakespeare's dy, *The Merry Wives of Windsor*, elsh parson (the title is one which Elizabethan days was given to gymen.)

n excellent character in all respects. s as respectable as he is laughable. He "very good discretions, and very odd ours." The duel scene with Caius s him an opportunity to shew his olers and his tremblings of mind," his ur and his melancholy, in an irresistible ner. In the dialogue, which at his ner's request he holds with his pupil, iam Page, to shew his progress in ning, it is hard to say whether the sim- ty of the master or the scholar is the test.—HAZLITT: *Characters of Shake- re's Plays.*

velina, heroine of a novel by lame D'Arblay entitled *Evelina, Young Lady's Entrance into the rld.* See AVELING, EVELINA.

verdene, Bathsheba, heroine of mas Hardy's novel, *Far from the lding Crowd.* She inherits a farm n her uncle and being generously pped, both bodily and mentally, ies it on with the assistance of a iff. She might have married a neighboring farmer, William Boldwood, but is fascinated by the showy accomplishments of Sergeant Troy whom after marriage she turns adrift as a ne'er-do-well. He is reported drowned. Again Bathsheba would have married Boldwood but Troy reappears, as insolent and impudent as ever, and she shoots him. Condemned to death, her sentence is commuted to penal servitude for life. Gabriel Oak, who had risen on her estate from shepherd to bailiff, renews his old-time attentions and ends by marrying her.

She is a rustic beauty fond of admiration, loving her independence, without much heart but with a brave spirit, a sharp hand at a bargain, an arrant flirt overflowing with vanity, but modest withal. "As a girl, had she been put into a low dress, she would have run and thrust her head into a bush; yet she was not a shy girl by any means. It was merely her instinct to draw the line dividing the seen from the unseen higher than they do in towns." "She has her faults," says Oak to the toll-keeper, after his first meeting with her, "and the greatest of them is—well, what it is always —vanity." "I want somebody to tame me," she says herself; "I'm too independent." Oak is not the man to perform so difficult an achievement. He has too many Christian characteristics and too limited a power of utterance to succeed with Bathsheba.—*Saturday Review.*

Every Man, a sort of synopsis of human life and character, a representative of all humanity, titular hero of an anonymous "morall playe" probably of the time of Edward IV, whose sub-title runs as follows: "A Treatise, how the hye Fader of Heven sendeth Dethe to somon every creature to come and gyve a counte of theyr lyves in this Worlde."

Eyre, Jane, heroine of a novel of that name by Charlotte Brontë (1847), a stiff little Puritanical governess, homely, shy and reserved, but inwardly shaken with emotions and passions that cry for an outlet. Charlotte Brontë undoubtedly drew to some extent on herself for this portrait, and to that extent *Jane Eyre* is the outlet she needed.

George Henry Lewes (not a person of the finest fibre) said of *Jane Eyre* that the grand secret of its success, as of all great and lasting successes,

was its reality: "In spite of crudities, absurdities, impossibilities, it remains most singularly and startlingly alive. In *Jane Eyre* Charlotte Brontë comes for the first time into her kingdom of the inner life. She grasps the secret, unseen springs; in her narrow range she is master of the psychology of passion and of suffering, whether she is describing the agony of the child Jane, shut up in that terrible red room, or the anguish of the woman on the morning of that wedding day that brought no wedding."

Ezzelin, Sir, in Byron's poem, *Lara* (1814), a "stern stranger" who recognizes Lara at the table of Lord Otho, but, ere he distinctly formulates his charge, accepts the proposal made by Otho that the matter shall be decided by a duel. At the appointed time Lara appears but Ezzelin is never heard of more. It is dimly hinted, however, that on the fatal eve a serf had seen a huntsman cast a dead body into the river dividing Lara's lands from Otho's and that a star of knighthood blazed upon the corpse's body. The reader is left to his own conclusions.

F

Fadden, Chimmie (*i.e.*, Jimmie), the hero of various stories and sketches by Edward M. Townsend and also of a drama. He was a direct study from life, the original being one Patrick O'Connell, better known as "Chuck Conners" (1852–1913), who, because of his familiarity with the Chinese quarter in New York and his influence over its denizens, was often called "The White Mayor of Chinatown."

It was his inimitable Bowery speech which made Chuck so popular. He became a celebrity because of his quaint philosophy delivered in the Bowery dialect. His saloon became a place for every slum visitor to see, and they would stand and wait for some of the wisdom of the east side to drop from his lips in his own vernacular. Chuck did not hesitate to take advantage of this, and capitalized it for all it was worth. It was Conner's wife who wrote his book, *Bowery Life*, which had quite an extensive sale.

All over the country Americans who have made trips through New York's Chinatown will discuss Chuck Conners to-day. Few of those who visited the place failed to see him. Many of them were in the parties he guided through the mysterious underground passages and dark ways of that quarter.—*N. Y. Globe*, May 10, 1913.

Fadladeen, in Moore's *Lalla Rhook* (1817), the chamberlain of Aurengzebe's harem, appointed to escort Lalla Rhook from Delhi to Cashmere. "A judge of everything from the pencilling of a Circassian's eyelids to the deepest questions of science and literature," he is severely critical of the tales recited by a minstrel in the lady's train and correspondingly chagrined when the poet turns out to be her affianced bridegroom and his future master. The portrait was recognizably drawn from Francis Jeffrey, whose "sententious smartness" is cleverly imitated. Fadladeen's remorse and contrition at his mistake is thought to have been suggested by the change which came over the mood of the *Edinburgh Review* when it discovered that Byron was a Whig. Hence it is amusing to find in Jeffrey's review of *Lalla Rhook* an allusion to

the omniscient Fadladeen, the magnificent and most infallible grand chamberlain of the Haram (*sic*)—whose sayings and remarks, we cannot help observing, do not agree very well with the character which is assigned to him—being for the most part very smart, sententious and acute, and by no means solemn, stupid and pompous, as was to have been expected."—F. Jeffrey: *Essays*, p. 449.

Fag, in Sheridan's comedy of *The Rivals*, a lying servant to Captain Absolute, who "wears his master's wit as he does his lace, at second-hand."

I am quite conscious of my own immunities as a tale-teller. But even the mendacious *Mr. Fag* . . . assures us: that, though he never scruples to tell a lie at his master's command, yet it hurts his conscience to be found out.—Sir W. Scott.

Fagin, in Dickens's novel, *Oliver Twist*, a fawning, crafty old Jew, a receiver of stolen goods, employing a

ber of confederates, chiefly boys, n he trains up as pickpockets and thieves. After a long life of he is sentenced to death for com- y in the murder of Nancy Sikes.

was eighteen years since Ivanhoe had ared, and what a contrast between its n personage and the character in this ext work of a great English writer in a Jew plays a prominent rôle! In the he charm, in the other the disgrace work; in the one the possessor of all n virtues, in the other of all human the one a plea for kindness toward a unity at that time still unrecognized rthy of the rights of men and women, her calculated to reawaken all the old hts if ever they had died out, of the ess and wickedness of the Jews.— PHILIPSON: *The Jew in English n*, p. 89.

irchild Family, an interesting p described by Mrs. Sherwood in *History of the Fairchild Family, e Child's Manual* (1818), which yed a vast popularity with several rations of child readers. A new on was called for in 1889.

ne family consisted of Mr. and Fairchild, their three children, two servants, John and Betty. lived in the country, and it does appear that Mr. Fairchild had particular occupation, except g oppressively good. A sort of ied Mr. Barlow, without his fund eneral information, he never lost pportunity of giving a religious to the conversation.

rs. Fairchild was as solemn and uctive as her husband, though was a lady with a past. There been a time, as she informed her ren, when "if she could but e punishment, she did not care naughty things she did." In e unregenerate days, she would n Shock, her aunt's lap-dog, or his tail and she also "used the ll." As might be expected the ren were prodigies of precocious .

irfax, Jane, in Jane Austen's l, *Emma*, a gentle, patient girl, nticipation of Anne Elliot in *uasion*.

irford, Alan, in Scott's *Redgaunt-* 824), a young Scotch solicitor, of Alexander or Saunders Fair- ford, and the devoted friend of the hero, Darsie Latimer, whose sister he marries. According to Lockhart, Scott drew his own portrait in this character.

Faithful, in Bunyan's prose allegory, *The Pilgrim's Progress* (1678), a companion of Christian on a part of his journey toward the Celestial City At Vanity Fair both pilgrims are seized. Faithful is condemned by Justice Hategood to be burned alive. His soul is taken to heaven in a chariot of fire.

Faithful Jacob, hero of a sea-tale by Captain Frederick Maryatt—*Jacob Faithful, or the Adventures of a Waterman* (1835). Born on a Thames lighter, Jacob, up to the age of eleven, has never set foot on shore. The craft is manned by his father, mother and himself. One of his first acts, on beginning life ashore, is to sell his mother's asses for £20. At fourteen he is bound apprentice to a waterman, when his real adventures begin.

Fakredeen, in Disraeli's *Tancred*, a young emir who is always head over heels in debt but finds a certain joy in the fact. "'Fakredeen," says the author, " was fond of his debts; they were the source, indeed, of his only real excitement, and he was grateful to them for their stirring powers." In this respect he resembled young Disraeli;—nor in this respect alone:

> There is in the emir's political character the most curious mixture of lofty aims and ambiguous conduct, of faith in an idea and faith in intrigue; and this is characteristic of Disraeli himself when he is about to throw himself into active political life.— GEORGE BRANDER.

Faliero, Marino, the forty-ninth Doge of Venice, elected 1354, is the hero of two great tragedies named after him, one by Byron (1819), the second by Casimir Delavigne (1829). When 75 years of age he married Angiolina, a young beauty. Soon after the union a giddy young nobleman, Michel Steno, whom he had had occasion to rebuke in public, stuck up some indecent lines on the chair of state purporting that the Doge kept a young wife for the bene-

fit of others The Senate condemned Steno to a month's imprisonment; whereupon the Doge, incensed at the inadequacy of the sentence, joined in a plot against the republic. Betrayed by Bertram, a fellow conspirator, the Doge was beheaded on the Giant's Staircase.

Falkland, the real hero of William Godwin's novel, *Caleb Williams* (1794). A proud aristocrat, jealous of his good name and that of his family, he is goaded by intolerable insult to murder a dangerous enemy, Tyrrel. Two innocent men suffer for the crime. Falkland, tearful of disgrace more than death, remains silent. Finding that his secret is known to his secretary, Caleb Williams, he makes him swear never to reveal it, threatening terrible penalties if the oath be broken. "I am," he warns his dependant, "as much the fool of fame as ever; I cling to it as my last breath; though I be the blackest of villains, I will leave behind me a spotless and illustrious name; there is no crime so malignant, no scene of blood so horrible, in which that object cannot engage me." Finally the truth comes out, and Falkland dies of shame and a broken heart. See WILLIAMS, CALEB.

Falstaff, Sir John, figures in I and II *Henry IV* (1588), and in *The Merry Wives of Windsor* (1596). The epilogue to *II Henry IV* promises that "our author will continue the story with Sir John in it" but Shakespeare obviously changed his mind, for the fat knight does not appear in the next play of the series, *Henry V*, though his death is announced by Dall Tearsheet in a famous passage (II, iii). He makes his appearance, outside of the Shakespearean cycle, in operas by Balfe, Verdi and Nicolai, and also in a comedy by William Kenrick (1766) entitled *Falstaff's Wedding, A Sequel to the 2nd part of Henry IV.* The latter, intended originally for publication in book form alone, was remodelled by the author for the stage and performed, April 12, 1766, for the benefit of Love, who took the titular rôle. See also FASTOLFE, SIR JOHN, and OLDCASTLE, SIR JOHN.

Perhaps the most substantial comic character that ever was invented. Sir John carries a most portly presence in the mind's eye and in him, not to speak it profanely, "we behold the fulness of the spirit of wit and humor bodily." We are as well acquainted with his person as his mind, and his jokes come upon us with double force and relish from the quantity of flesh through which they make their way, as he shakes his fat sides with laughter, or "lards the lean earth as he walks along." . . . Falstaff's wit is an emanation of a fine constitution; an exuberance of good-humor and good-nature; an over-flowing of his love of laughter and good fellowship; a giving vent to his heart's ease, and over-contentment with himself and others.—WILLIAM HAZLITT: *Characters of Shakespeare's Plays.*

He is a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality, a knave without malice, a liar without deceit, and a knight, a gentleman and a soldier without either dignity, decency, or honor.—MAURICE MORGANN: *On the Dramatic Character of Sir John Falstaff* (1777).

That Queen Bess should have desired to see Falstaff making love proves her to have been, as indeed she was, a gross-minded old baggage. Shakespeare has evaded the difficulty with great skill. He knew that Falstaff could not be in love; and has mixed but a little, a very little, *pruritis* with his fortune-hunting courtship. But the Falstaff of the *Merry Wives* is not the Falstaff of Henry IV. It is a big-bellied impostor, assuming his name and style, or, at best, it is Falstaff in dotage.—HARTLEY COLERIDGE: *Essays and Marginalia.*

Fang, a sheriff's officer in the second part of Shakespeare's *King Henry IV.*

Fang, Mr., the justice in Dickens's novel of *Oliver Twist;* intended, it is said, for a Mr. Laing, "a coarse magistrate," who "felt," we are told, "the power of the novelist, and was glad to resign."

Fanny, heroine of a poetical satire of that name (1819) by Fitz Greene Halleck. The daughter of a "codfish aristocrat," she and her father make a temporary splurge in New York City and then subside into poverty and obscurity.

There is no story in *Fanny* or none to speak of, and the most that we can say of it is that it is an imaginary sketch of the social experiences of its heroine, the daugh-

a shopkeeper in Chatham Street, who, g amassed what was then considered nfortable little fortune, proceeded to a brilliant, brief splurge in society and ded his career by going where the ine twineth. What the subject- r of such a poem as *Fanny* could be in ands of a true poet was shown at a period by Thomas Hood in Miss Kil- egg.—R. H. STODDARD: *Lippincott's zine*, XLIII, p. 892.

ntine, the chief female character Victor Hugo's *Les Miserables* 2), enforcing his favorite moral ne possible redemption of fallen anhood through the reawakening s better impulses. She is intro- d in Book iii (named after her) characteristic setting of students rating a holiday with the gri- s as their companions. Nemesis ws in desertion, shame, poverty, the struggle between womanly e and maternal love. The origi- pure, confiding and beautiful degenerates into a jealous, reck- abandoned woman, redeemed by the love of little Cosette. n, when society has consummated nonstrous wrong, M. Madeleine VALJEAN, JEAN) appears as a of *deus ex machina;* his pity pene- s the heart which agony and air had deadened; another victim natched from the moral death h (we are shown) is the penalty isfortune rather than wickedness.

ke the pathetic story of Fantine, for nce, which forms but a fragment of the e book; Hugo here takes the coldest r deep into misery. He knows better any writer of the time how to excite cal horror, and it is in general to his y to excite sympathetical physical sen- ns that nine-tenths of his success is due. e case before us our blood runs cold at escription of the poor girl's sufferings: ells her hair for money, she sells her and finally herself, and it is perhaps m a picture as even Hugo has drawn, is made of it all. He is as pitiless as or as a newspaper reporter; he spares ne of the tragedy.—T. S. PERRY.

rdarougha, in *Fardarougha, the r, or the Convicts of Lisnamond,* rish novel by William Carleton, ser whose generous instincts are dormant under a layer of avarice greed.

rintosh, Marquis of, in Thack- s novel, *The Newcomes,* a young English nobleman of great wealth, good looks, distinguished ancestry, and meagre intelligence; spoiled by flattery from his cradle and launched upon society as a full-blown egotist and coxcomb. Believing that every daughter of Eve was bent upon marrying him, he is not merely pained, but shocked and astonished when Ethel Newcome throws him over because of his past. M. B. Field in his *Memories*, p. 132, says Thackeray told him that the original of this character was the Marquis of Bath.

Farrell, Aminta, heroine of George Meredith's novel, *Lord Ormont and his Aminta* (1894). She makes a secret marriage with his lordship, a sulky Achilles of an Englishman, rebels against his treatment of her and the false position to which a mere whim condemns her, and is thrown into renewed association with a former schoolboy lover, Matthew Weyburn. Weyburn has been appointed secretary to Lord Ormont, whom he greatly admires, and is revolving plans for an international school which is to produce men on the English pattern. Constant association renews the old love and at last the two leave England together and are happy forever after. They set up the school and in the end Lord Ormont commits to their keeping his grand-nephew.

Fashion, Sir Brilliant, in Arthur Murphy's comedy, *The Way to Keep Him* (1760), a man of the world who "dresses fashionably, lives fashionably, wins your money fashionably, loses his own fashionably, and does everything fashionably."

Fashion, Tom, nicknamed "Young Fashion" in Vanbrugh's *The Relapse* (1697), and in Sheridan's rifacimento of that comedy, *A Trip to Scarborough* (1777), the younger brother of Lord Foppington, who personates that nobleman and wins his destined bride, Miss Hoyden Clumsy. Through his consideration and courtesy he fully reconciles the snobbish Sir Tunbelly, her father, after the fraud has been discovered and has been crowned by marriage.

Fastolfe, Sir John (who must not be confounded with Falstaff), a character in *I Henry VI* where he is portrayed as "a contemptible craven." He was a real personage (1377–1459), one of the most famous of the English knights who won their spurs in the French wars. It was at the siege of Patay (1430) that he incurred the imputation of cowardice which Shakespeare, following Holinshed, has fixed upon him. But at the most he seems to have done no more than to have withdrawn his troops from what seemed to him inevitable defeat, and the regent Talbot must have been satisfied with his explanation, for none of his honors were taken away from him and he continued in high favor with the English government until his resignation of his-commands in 1440.

> This dastard at the battle of Patay
> Like to a trusty squire did run away
> *I Henry VI*, iii, 2.

Fathom, Ferdinand, Count, hero of Smollett's novel, *The Adventures of Ferdinand, Count Fathom* (1753), an unmitigated villain, whose career is a series of fiendish knaveries. There had been a precedent for such a fiction in Fielding's *Jonathan Wild;* and Smollett did his best, by introducing characters of romantic virtue, and by leading the scoundrel himself through a succession of scenes affording scope for circumstantial description, to impart to the tale the necessary amount of interest.

Unlike Fielding, he does not bring his hero to the gallows, but crushes the vice out of him by a gradual accumulation of miseries, and then remits him to a life of further probation under a feigned name. As if to prove the wisdom of this procedure, Fathom reappears in a subsequent novel in the guise of a thoroughly reformed gentleman neatly dressed in black, with a visage of profound melancholy, and doing much good in his neighborhood.

Faulconbridge, Philip, nicknamed "the Bastard," natural son of Richard I and Lady Faulconbridge in Shakespeare's drama, *King John.* A man of wit and high spirits, he can mock with no great delicacy at his own natal misfortune. Large-hearted and large-brained, he has yet an insular contempt for all foreigners.

Faulkland, in Sheridan's comedy, *The Rivals,* lover of Julia Melville, a morbid, over-anxious, self-tormenting weakling.

Fauntleroy, Little Lord, in Mrs. Frances Hodgson Burnett's story of that name (1886), the hereditary title of the seven-year-old hero. His father had been disinherited by the grandfather, an English earl, because of his marriage with an American, but when the father dies the Earl relents toward the grandson he has never seen. The boy had been living in New York in poor and vulgar surroundings, against which his gentle and tender mother (known to him as "Dearest"), was the sole counteracting influence. He is summoned to England on condition that his mother shall not accompany him, but the boy's frank and loyal and generous nature triumphs over all prejudices against his mother as well as himself.

Faust, or **Faustus,** a name famous in legend and literature, is identified in real life with one Giorgius Sabellicus Faustus, Junior, a German student of magic first mentioned in a letter, dated August 20, 1507, from the Benedictine monk Trithimius to the astrologer Johann Windurg at Hasfurth. Trithimius denounced him as a mountebank. Melanchthon, on the contrary, believed that he was really in league with the devil. From these and other contemporary authorities we learn that he travelled around Europe performing many marvels; that he was popularly believed to have sold himself to the devil, who accompanied him in the shape of a black poodle; and that one morning he was found mysteriously dead. Hence he was thought to have been killed in the night by his master who had carried off his soul to hell. Eventually there crystallized around Faust's memory the various mediæval or earlier legends concerning a compact between a mortal and the devil.

original heroes had been Virgil, Silvester, Friar Bacon or el Scott, all of which could find nmon origin in pre-Christian n sources. The earliest collec- f Faustus legends was published hn Spies at Frankfurt in 1587, vas followed by similar books pamphlets in almost every pean country. He became a te figure in the German puppet . Marlowe introduced him to nglish stage in 1594 (see FAUS- DR.). Following in the wake of erman legend, Marlowe made of Troy his mistress. Goethe's (1798) was practically the first roduce a new love element in hen, the German diminutive of ueret. This gave rise to an sive musical literature which d this episode in Goethe's play, hief being *La Damnation de* (1846) by Hector Berlioz, and *and Marguerite* (1859), an opera unod.

stus, hero of Marlowe's trag- *The Tragical History of Dr. us* (1590), founded on an sh paraphrase (1588) of Johann s chapbook by Bishop Aylmer FAUST). As in the original l, the main interest is super- al; Faust's compact with istophilis whereby he dooms ul to hell after twenty-four years rthly power and glory and ited sensual gratification, the feats and the ridiculous tricks ich the fiend amuses his master's e, and finally the victim's re- nce, his vain attempts to escape his bargain; his awful end, when exhorting his disciples to take ng by his fate, Faust is carried hell. There is a slight love st. Mephistophilis, at Faust's and, summons Helena of Troy the shades. She becomes Faust's ess and bears him a child.

stus himself is a rude sketch, but it is ntic one. This character may be con- l as a personification of the pride of nd eagerness of curiosity, sublimed l the reach of fear and remorse.— AM HAZLITT, *Literature of the Age of eth,* Lecture ii.

Favorita, La, title of Donizetti's opera (1842) and pet name of the heroine, Leonora de Guzman, the favorite mistress of Alfonso XI of Castile. His son Ferdinando falls in love with her. Alfonso is obliged to consent to the marriage in order to save himself from excommunication. When Ferdinando discovered the true state of affairs he indignantly spurned the lady and became a monk.

Featherstone, Mr., in George Eliot's novel of English country life, *Middlemarch,* a miser who affords a death-scene and a will-reading scene which seem to show the completed ideal of what Dickens was trying for in *Chuzzlewit.* He is as sordid and limited as Tennyson's *Northern Farmer,* with his burden of "propputy, propputy." "There's one thing I made out pretty clear when I used to go to church, and it's this: God A'mighty sticks to the land. He promises land, and he gives land, and he makes chaps rich with corn and cattle."

Fedora, titular heroine of a drama (1883) by Victorien Sardou. Her full name is Fedora Romazof; she is a princess, young, beautiful, wealthy, living in St. Petersburg in 1882. Her betrothed, Yarischkine, has been mysteriously slain. Suspicion rests upon Count Louis Ypanof, who flees to Paris. Thither Fedora follows him. With the knowledge and sanction of the police she encourages him to fall in love with her in order to obtain from him the confession of his crime, but becomes in her turn infatuated with him. Just when she has well-nigh abandoned her suspicions he confesses the crime. She gives the alarm. But in the next interview, which is to betray him into the hands of the police, he explains that he had killed Yarischkine because he had seduced his (Ypanof's) wife. To her horror Fidora finds that she had delivered him up to death for the sake of a man who was faithless to her. His arrest follows, he discovers that he has been betrayed by a woman, but does not know her name. Fedora drinks poison, confesses every-

thing, and dies with his kiss of forgiveness upon her lips.

Fedora in Balzac's *Peau de Chagrin* the " woman without a heart " whom Raphael (*q.v.*) worships as his first love. She is the representative of that " society " which in Paris, more even than elsewhere, is the goal of a certain class of ambitious youth. Success in the contest means only disillusionment and can be attained only at the sacrifice of what is best and truest in the human heart. Fedora is to be won only by a man who is as calculating and self-centred as herself. Raphael might have been saved by Pauline, the type of real love—love self-sacrificing, self-effacing, constant, ennobling—but he meets her too late. Blinded by sordid ambition, he continued to follow the woman without a heart to his eventual ruin.

Feenix, Cousin, in Dickens's novel, *Dombey and Son*, an aristocratic personage, tireless in his allusions to his " lovely and accomplished relative," the wife of Mr. Dombey.

Feignwell, Colonel, hero of Mrs. Centlivre's comedy, *A Bold Stroke for a Wife* (1718). His name rather too blatantly proclaims his most prominent trait; he was an ingenious strategist who could flatter and cozen with a straight countenance. His bold strike was that of winning the heiress, Anne Lovely, by passing himself off as Simon Pure (*q.v.*), and insinuating himself into the confidence and good-will of her four guardians, each a man of marked peculiarities.

Felton, Septimius, hero of a novel of that name left unfinished by Nathaniel Hawthorne and published posthumously in 1872. From Indian ancestors, Septimius inherits a touch of savage passions not quite eliminated by puritanical training. On another side he is descended from an ancient English family, one of whose members had committed a murder and ever afterwards left behind him the track of a bloody footstep wherever he travelled. Septimius, under the burden of this double heritage, grows up moody and skeptical. When the American Revolution breaks out he is more disposed to bury himself in meditation than to take part in the struggle; but by a strange accident he is involved in the fight at Lexington, and kills a young English officer in spite of himself. He withdraws all the more decidedly into his own thoughts and he devotes himself to the quest for an elixir of life which will bestow immortality upon him.

Septimius may be taken as in some sense an ideal representation of Hawthorne himself, and of the consequences of the revolt of a fine but ill-balanced nature against the prosaic realism of modern life.

Fenella, in Scott's *Peveril of the Peak*, is trained by the villainous Edward Christian, her real father, in the belief that she is the daughter of his brother, the murdered William Christian, and that to avenge William's death is her " first great duty on earth." As a pretended deaf-mute and a " base eavesdropper " she spends her girlhood in the Countess of Derby's household. Her hopeless love for Julian Peveril redeems her. To be near him and to save him she assumes the fresh disguise of " Zarah, the Moorish sorceress " and helps to deliver him from prison. The character, like Bulwer's Nydia, evidently owes something to Goethe's Mignon. Sir Walter is his 1831 introduction cites the parallel case of a wandering woman resident in his grandfather's house, who was believed to have feigned deafness and dumbness for some years. But the evidence of her deceit rests solely on the testimony of " a mischievous shepherd boy."

Feramors, the name assumed by the Prince when disguised as a Cashmerian minstrel in Moore's *Lalla Rookh*.

Ferdinand, in *The Tempest*, is the son of the King of Naples, and in love with Miranda, daughter of the banished Duke of Milan, Prospero.

Ferdinand, King of Navarre in Shakespeare's *Love's Labor's Lost*, a scholarly prince who sets up a " little Academe," a school of culture, for

if and three companions. He ently drawn from Henry IV of e. In Shakespeare's *Tempest* nand is the name of a ship- ed prince, son of the usurping of Naples, who wooes and wins da on Prospero's enchanted .

nando of Portugal, Don, uncle honso V, King of Portugal, and son on his mother's side of the h John of Gaunt, is the hero of *Steadfast Prince*, a tragedy by ron.

ren captive in an unfortunate n expedition, he refused liberty e terms offered him by the sh king and wins his place g the noble army of martyrs by atient endurance of protracted es for the sake of his faith.

s impossible, when we compare the Ferdinand with his cousin and con- rary, Henry V, to deny that the selfish of the victor of Agincourt looks poor purer light which encircles the pre- of Ceuta, nor can we help wishing e mightier genius, who in Prince Hal thed a fascinating but dangerous to future royal scions, had known and ed the loftier type of prince which served to the hand of Calderon.— *Paul's Magazine*, October, 1873.

rars, Endymion, hero of a politi- ovel *Endymion* (1880), in which arl of Beaconsfield, then Prime ter of England, has undertaken scribe certain features in the of the Right Hon. Benjamin eli.

hero of the book, at least the young ho gives the name to it, is an almost ss effigy of humanity who is moved ough the pages by the alternate efforts sister and the woman whom he ad- and afterwards marries, to the posi- f prime minister, a position utterly from the logical consequences of his t or will. He is the creature of acci- friendliness and destiny, and as he is along a step higher at each turn of ry, the reader comes to watch for his ance higher up with curiosity but t the least apprehension.—*N. Y.*

rars, Myra, in Lord Beacons- novel *Endymion* (1880), twin to the titular hero and his great in his upward climb. She s the keynote of her brother's character and career when she says to him: "Power and power alone should be your absorbing object, and all the accidents and incidents of life should only be considered with reference to the main result." In order to assist her brother's ambitions she marries Lord Roehampton, and, when widowed, she for the same reason accepts the crowned adventurer (a caricatured portrait of Napoleon III) who had, as Prince Florestan, long admired her during his exile in England.

Ferroll, Paul, hero of two novels by Mrs. Caroline Wigley Clive: *Paul Ferroll* (1856) and *Why Paul Ferroll Killed His Wife* (1862). The wife, a woman of violent temper and unscrupulous methods, had separated Paul from Elinor, his first love, in order to secure him for herself. He murders her, marries Elinor and for a time escapes suspicion, but confesses when an innocent party is found guilty of the crime, and escapes to America. He had deposited an account of the dead, with an explanation of its motives, in the coffin of his victim; this is found and constitutes the sequel to the first novel.

Festus, hero and title of a dramatic poem (1835) by Philip James Bailey, which gives a modernized version of the Faust legend.

The hero is a human soul of the highest gifts and attainments, doomed to despair and melancholy and unwillingly ensnared by sin. The mode in which he becomes the plaything of the archspirit of evil is impressive, but hardly intelligible; nor are the relations of the tempter to his victim ever realized in a vividly dramatic or narrative way. It would be an almost impossible feat to separate the story or plot of *Festus* from its lyrical and rhetorical ornament.—E. W. Gosse: *Portraits and Sketches.*

Festus, in Robert Browning's *Paracelsus*, the old and faithful friend who believes in Paracelsus from the first. He is the husband of Michal, and both, at various stages in his career, influence for good the mind of the hero of medicine.

Feverel, Sir Austin, in George Meredith's novel, *The Ordeal of Richard Feverel* (1859), father of the hero—a pseudo philosopher who

strives to make the world square with his ideals and to fashion his son in his own mould. He cannot forget the part played by woman in the fall of man, hence he names the instinct of sex the Apple Disease. "We are pretty secure from the Serpent till Eve sides with him" is his favorite apothegm. So his system consists largely in protecting his son against the approaches of this malady; but Nature beats his system.

Feverel, Richard, titular hero of George Meredith's novel, *The Ordeal of Richard Feverel, A Tale of Father and Son* (1859). The elder Feverel (see above) is a philosopher who tries to make the world square with his philosophy and to bring up Richard, his son, to the highest limit of human perfection by shaping all the circumstances of his youth. The system breaks down—the boy is miserable, the circumstances turn out the worst in which he could have been placed. Philosophy is beaten by the attractions which the outer world, and especially the outer world of women, will ever offer to the most virtuous and most ingenuous. The boy who is kept in entire seclusion manages to meet a farmer's niece by moonlight, and marries her before he is twenty. When he is married and his father is playing off the batteries of the most philosophical anger so as to drive him to the exact stage and kind of repentance most desirable, the fascinations of the unsystematic world again triumph over the system, and the young husband is carried away by the trickery and arts of a much naughtier woman than the young wife from whom his father contrives for a time to separate him.

Fidele, in Shakespeare's *Cymbeline*, the name assumed by Imogen when she dons male attire.

Fidessa, in Spenser's *Faërie Queene*, the name assumed by Duessa when she wished to beguile the Red Cross Knight.

Fifine, subject of Browning's philosophical poem, *Fifine at the Fair* (1872), a beautiful strolling actress in whom the husband of Elvire (unnamed himself but obviously meant as a modern adumbration of Don Juan) finds his text for an apologia. With great fertility of illustration he seeks to convince the wife whom he loves that he does well in occasionally toying with the Fifines who appeal to his lusts. Browning provides the arch voluptuary with a defence of inconstancy in marriage which lies quite beyond the speculative capacity of the traditional Juan.

Figaro, hero of two comedies by Beaumarchais, *Le Barbier de Seville* (1775) and *Le Mariage de Figaro* (1784). The latter play was reproduced in English by Thomas Holcroft under the title, *The Follies of a Day* (1784). Several operas have been founded on the two plays, notably Mozart's *Nozze di Figaro* (1786), Paisiello's *Il Barbiere di Seviglia* (1810), and Rossini's *Il Barbiere di Seviglia* (1816).

In the first play Figaro is a barber, in the second a valet, and each avocation gives him ample opportunity to exhibit his consummate adroitness in evading the consequences of his own audacity in stratagem and intrigue, and in preserving his *sang froid* and alertness of mind in the most embarrassing situations.

In Figaro, Beaumarchais has personified the *tiers état*, superior in wit, industry, and activity to birth, rank, or fortune, in whose hand lies the political power; so that the idea of the piece is not only a satirical allegory upon the government and nobility of that epoch, but a living manifesto upon the inequality, just or unjust, of society.—Ross

Fillpot, Toby, hero of *The Brown Jug*, a favorite English drinking song by Rev. Francis Fawkes (1721–1777). It opens

Dear Tom, this brown jug which now foams with mild ale
(In which I will drink to sweet Nan of the vale)
Was once Toby Fillpot, a thirsty old soul

and goes on to explain the process of his metamorphosis from human clay to earthenware.

Filomena, St., in the Roman Catholic calendar, a saint who tended the sick and wounded. A famous pictur

sa by Sabatelli represents her
ng down from heaven attended
o angels bearing a lily, a palm
javelin. In the foreground are
its cured by her intercession.
ious coincidence in name and
on suggested Longfellow's poem
nta Filomena, written in praise
rence Nightingale (1820–1900),
rst and most famous of war
s. Filomena (see PHILOMEL)
s " nightingale."

or ever shall be wanting here
ne palm, the lily, and the spear:
ne symbols that of yore
. Filomena bore.
LONGFELLOW: *Sta. Filomena.*

ch, Miss, the heroine of Wilkie
is' novel, *Poor Miss Finch*
). She is a beautiful blind girl
ed to Oscar Dubourg whose twin
er Nugent is also in love with
Oscar takes nitrate of silver for
tic fits, and as a result of the
ment turns all over to a perma-
blue color. Now, Miss Finch
ersonal prejudices on the score
omplexion, together with the
al antipathy of the blind to
ing dark. Were she once to
t the dyeing of his skin, her
cts would infallibly prove far
rong for her love. The conse-
e is, constant precautions
st betrayal, and a series of dan-
s mystifications. However, the
is kept, and plays into the
s of the twin brother. Nugent
his passion for a long time
e he yields to it. Then he be-
s almost unnaturally a scheming
n. But, recollecting that this
of Dromios are identical, down
e tones of the voice, in every-
except their characters and
lexions, it is easy to see how
iously circumstances are made
omplicate themselves in the
s of a planner of labyrinths so
ienced as Mr. Collins.

n, Huckleberry, a character in
Twain's *Adventures of Tom*
er (1876) who reappears as the
of *Adventures of Huckleberry*
(1885), an autobiographical tale
yish adventure along the Mis-
sissippi River told as it appeared to Huck Finn.

In *Tom Sawyer* we saw Huckleberry Finn from the outside; in the present volume we see him from the inside. He is almost as much a delight to any one who has been a boy as was Tom Sawyer. But only he or she who has been a boy can truly enjoy this record of his adventures, and of his sentiments and of his sayings. Old maids of either sex will wholly fail to understand him or to like him, or to see his significance and his value. Like Tom Sawyer, Huck Finn is a genuine boy; he is neither a girl in boy's clothes like many of the modern heroes of juvenile fiction, nor is he a "little man," a full-grown man cut down; he is a boy, just a boy, only a boy. The contrast between Tom Sawyer, who is the child of respectable parents, decently brought up, and Huckleberry Finn, who is the child of the town drunkard, not brought up at all, is made distinct by a hundred artistic touches, not the least natural of which is Huck's constant reference to Tom as his ideal of what a boy should be.—*Saturday Review.*

Finn, Phineas, hero of *Phineas Finn, the Irish Member* (1869), a novel by Anthony Trollope, and its sequel, *Phineas Redux.* Starting as the impecunious son of an Irish country doctor, he gets into Parliament at five and twenty, is in the Ministry a year or two afterwards, fights a duel, rides an unmanageable horse, saves a cabinet minister from the hands of garroters, and being as strong as a coalheaver and as handsome as an Apollo is besieged by several ladies of rank and wealth. At the call of duty he leaves London to settle down in contented obscurity at Cork with a poor Irish girl whose only merit is that she is more deeply in love with him than any of the rest. In the sequel she dies and he returns to London and politics.

Firmilian, hero of a burlesque tragedy of that name by W. Edmonstone Aytoun, published (1854) under the pseudonym of T. Percy Jones. A student at the University of Badajoz, Firmilian is determined to be a poet. He is writing a tragedy, *Cain*, that " shall win the world by storm." He finds himself handicapped because he has no personal experience of the agonies of remorse. To supply this deficiency he poisons the wine of three friends in a tavern. Yet this first

essay proves to be a mistake. They drink and die while he is absent. He had failed to witness their dying throes. So he blows up a cathedral with gunpowder and watches the catastrophe from the pillar of St. Simeon Stylites. Even now he is not satisfied. Priest, choir and worshippers were all strangers to him. Had there been a benefactor, a relative among them he might, indeed, have felt wicked. As mere incidents he kills a rival poet and a critic and then plunges into sensuality, hoping that adultery may furnish those glorious qualms of conscience which murder fails to yield. He is hounded by the Inquisition, becomes the victim of his own haunted imagination, finally falls over a precipice and is killed.

Firmin, Dr. George Brandon, in Thackeray's *Adventures of Philip*, father of the hero, an unctuous hypocrite, handsome, polished, attractive to women. Under the name of George Brandon he had already made his appearance in *A Shabby Genteel Story* as the seducer of Catherine Gans (*q.v.*).

Firmin, Philip, hero of Thackeray's novel, *The Adventures of Philip* (1861). Rough, boisterous and uncouth, he is a self-determined contrast to the smooth villainy of his father, Dr. Brandon Firmin. Because Brandon was polished and polite, Philip looked upon those qualities as masking insincerity and treachery, and so eschews them with loud disdain. Being big and strong, red-haired and red-bearded, he can exhibit to some purpose his quarrelsome and aggressive yet not ungenerous temper, and too often alienates friend or would-be friend by a determination to indulge his headlong independence of speech and action.

Fitz Boodle, George Savage, the autobiographic hero of various tales and sketches by W. M. Thackeray, collected together under the general title, *The Fitz Boodle Papers*, and the feigned narrator of *Men's Wives*. He is represented as the indolent and rather impudent younger son of a country baronet with considerable knowledge of fast life both in Bohemia and in Belgravia, whose passion for tobacco proves disastrous in some of his love affairs.

Fitzborn, in Disraeli's novel, *Vivian Grey*, a supposed portrait of Sir Robert Peel.

Fixlein, Quintus, hero and title of a romance by John Paul Richter.

Flamboroughs, The Miss (*sic*), in Goldsmith's *Vicar of Wakefield*, daughters of Solomon Flamborough, an over-loquacious farmer. Their simplicity and wholesomeness are favorably contrasted with the airs assumed by pseudo ladies of fashion introduced by Squire Thornhill.

Flanders, Moll, heroine of and feigned autobiographer of *The Fortunes and Misfortunes of Moll Flanders* (1722), a realistic novel by Daniel Defoe. A thief and a harlot, she went to the bad early in life, was five times married without any regard for the laws against bigamy, but ends as a penitent.

Flash, Sandy, in Bayard Taylor's novel, *The Story of Kennett*, is the notorious highwayman, Fitzpatrick, the traditions of whose deeds of daring still survive in Chester County, Pennsylvania. Long after his death in the early nineteenth century searches were made for the treasures he was reputed to have buried in the neighborhood of Castle Rocks.

Fleaunce, in Shakespeare's *Macbeth*, the son of Banquo. He fled to Wales on his father's murder, married a Welsh princess, and became the ancestor of the royal house of Stuart.

Fleming, Contarini, hero of a novel of that name (1832) by Benjamin Disraeli, in which he has obviously drawn his own portrait as he pictured himself in youth. Contarini would fain be a poet, but his worldly wise father (Isaac D'Israeli?) dissuades him and he enters politics.

Fleming, Farmer, in George Meredith's novel, *Rhoda Fleming*, father of the heroine, an excellent specimen of the sturdy British yeoman, masking a kind heart under a stern and unyielding exterior, whose ideas are very simple, but obstinate and deep

in proportion. He is over-ingly grateful to Algernon o the man who had seduced terwards married his daugh-ahlia, though he knows him to illain, and he insists on her her husband, though this certain and enduring misery h.

ning, John, hero of T. B. h's short story, *Marjorie Daw,* f the same author's *Queen of*

ning, Paul, the hero of Long-'s *Hyperion* (1839). A young can poet, he starts out on a ean tour under the shadow of a affliction. He has lost his young nd his child. Plunged at first leep despair, his youth finally rts itself and, though chastened ubdued by the ordeal through he has passed, he recovers measure of cheerfulness and that there still lies before him d of duties and hopes and aspira-In this mood he meets and n love with Mary Ashburton but she repels his suit.

ning, Rhoda, titular heroine of el by George Meredith (1865), unger sister of Dahlia, who has ht shame upon herself and her and fled from their presence. goes in search of Dahlia and rests until she has found her s she thinks, righted her wrong, h in truth her fierce obstinacy nly shattered her poor sister's ing gleam of long-deferred ness. Convinced at last that ad been mistaken, and that she, ad something to repent of, the nature melts and we have a glimpse of her, tamed and soft-in the keeping of Robert Arm-, the lover who deserved her ll.

strin, Quinbus, the name which illiputians in *Gulliver's Travels* to Gulliver. Swift explains n the Lilliputian language this s "man-mountain."

ur de Marie, in Eugene Sue's *ries of Paris,* a young maiden, st daughter of Rudolph, Grand Duke of Gerolstein, and his mistress (he believes her to be dead), who is brought up amid murderers, prostitutes and thieves in the lowest quarters of the French metropolis; but who has retained through all surroundings her innate purity of soul, delicacy of sentiment and warmth of heart.

Florac, Comte de, in Thackeray's novel, *The Newcomes* (1855), the son of a saintly Catholic lady who in her youth had loved and been beloved by Colonel Newcome. The colonel takes a great interest in the young man when he comes to London, though he is strangely unlike his mother. A mixture of good sense and good breeding with amazing levity and ludicrous oddities, he becomes a general favorite by reason of his bonhomie, his prodigality, his perennial high spirits. His Franco-English speech is a linguistic triumph.

Florestan, Prince, in Lord Beaconsfield's novel, *Endymion* (1880), with "his graceful bow that always won a heart," who sets out from England in a yacht, and conquers his kingdom in ten days after writing a pretty note to Lady Roehampton (Lady Palmerston), is a sort of caricature portrait of the Emperor Napoleon III.

The character of Louis Napoleon's counterpart is carefully and skilfully drawn. He first appears as a boy entrusted to the care of Mr. Sidney Wilton by his mother, Queen Hortense, who is introduced under the ill-omened name of Agrippina. His English guardian renounces his acquaintance when he breaks his parole in a second attempt to recover his throne. His final attainment of his object is accomplished after the fashion, not of the third, but of the first Napoleon. His ambiguous position in England, his real or professed belief in destiny, and his resolute use of opportunities, are happily described.—*Saturday Review.*

Floriani, Lucretia, in George Sand's romance of that name (1846), an actress who—surfeited with the noisy life of the theatres, with illicit amours, with fame itself—retires to a villa on Lake Como. One of her former friends, Salvador, brings to her retreat a stranger, Prince Karol. He is melancholy, neurotic and consumptive. His extreme refinement and delicacy had revolted at what he

had heard of Lucretia's past; nevertheless he now falls passionately in love with her; despite a violent struggle against himself; despite all reactions of despair and remorse. As to Lucretia, she allows herself to be loved and even to love, in a caressing, maternal way, and yields herself to him but only in such measure as her solicitude for his welfare will permit. He becomes insanely jealous; he resents Salvador's tone of familiarity toward the former "friend," he tortures Lucretia with his doubts, suspicions, accusations, upbraidings, until at last she breaks away from him.

In this book George Sand has told with a few necessary changes of detail the story of her own liason with Frederick Chopin, the musician. She denied, of course, that Chopin was Prince Karol, but contemporaries were not to be deceived. Liszt in his biography of Chopin quotes many passages from the novel. Furthermore, Chopin recognized himself and was greatly annoyed.

Florimel, the Fair, in Spenser's *Faëry Queene*, books iii–iv (1590–1596), a maiden whose hand was sought by Sir Satyrane, Sir Peridure and Sir Calidore, but herself in love with the unresponsive Marinel. At last, when Marinel was reported slain by Britomart, she started out to discover what truth was in the rumor. Proteus intercepted her and shut her up in a dungeon "deep in the bottom of a huge, great rock." One day Proteus gave a banquet to the sea gods which Marinel and his mother attended and he, wandering from the table, overheard Florimel bewailing the hard fate that had befallen her "and all for Marinel." His heart was touched, and with the aid of Neptune he released the maiden and married her.

She wore a golden girdle, once the cestus of Venus, but forfeited by that goddess when she wantoned with Mars, its peculiar property being that it "loosed or tore asunder" if clasped around the waist of an unchaste woman. A witch made a counterfeit Florimel out of Riphæan, snow mixed with "fine mercury and virgin wax," and for a time this imposed upon her friends and lovers, but the enchantment was finally dissolved and she melted into nothingness, leaving no wrack behind but the golden girdle.

Her name is compounded of two Latin words meaning honey and flowers, thus betokening the sweet and delicate elements of which her nature is moulded. She seems to express the gentle delicacy and timid sensitiveness of woman; and her adventures, the perils and rude encounters to which those qualities are exposed in a world of passion and violence. She flees alike from friend and foe, and finds treachery in those upon whom she had thrown herself for protection; and yet she is introduced to us under circumstances not altogether consistent with feminine delicacy, as having left the court of the fairy queen in pursuit of a knight who did not even return her passion.—GEORGE S. HILLIARD.

Florinda, the Helen of Spain. She is the heroine of Southey's epic, *Roderick, the Last of the Goths* (see RODERICK). Landor, in his *Count Julian*, calls her Cava. She was Julian's daughter; Roderick ravished her and thus sent Julian into the enemy's camp and paved the way for the Moorish occupation of Spain. At the finale Roderick (now become a monk) receives the dying confession of Julian and is recognized by Julian's daughter:

> . . . Round his neck she threw
> Her arms, and cried, "My Roderick; mine in heaven!"
> Groaning, he claspt her close, and in that act
> And agony her happy spirit fled.
> SOUTHEY: *Roderick, etc.*, xxiv.

Florisel, Don, hero of the *Exploits and Adventures of Don Florisel of Nicea* (1835), a ninth book in the *Amadis* series added by Feliciano de Silva Burgos. In the mien of a shepherd he wooes a princess, herself disguised as a shepherdess, and his was therefore an appropriate name for the prince in *The Winter's Tale* (see FLORIZEL). The story became one of the most popular romances of the *Amadis* cycle, and was speedily translated from the Spanish into French and Italian, though apparently not into English.

lzel, in *The Winter's Tale* the son of Polixenes, King of ia, full of the innocence and y of unstained youth, who love with Perdita (*q.v.*) and her, little dreaming of her ineage, under the name of s.

ge IV assumed the name of l in his correspondence with Mary Robinson, actress and hom he addressed as Perdita, t in which he first saw her and ove with her.

l, Aurora, heroine of a novel of ame (1863), by Miss M. E. n.

ecret of Aurora Floyd is much better l than the secret of Lady Audley, required much courage in Miss to choose exactly the same sub- f the secret—namely, the previous e of the principal character of the nd try her hand at writing it again make herself perfect in it.—*Saturday*

llen, in Shakespeare's historical *Henry V* (1599), a Welsh cap- the English army, valorous, and amusingly pedantic. A example of his logical futility parallel between Henry V and der the Great: "One was n Monmouth and the other in on, both which places begin I and in both a river flowed" , Sc. 7).

len the Welshman is the most enter- character in the piece. He is good- brave, choleric, and pedantic. His between Alexander and Harry of uth, and his desire to have "some ions" with Captain Macmorris on ipline of the Roman wars, in the he battle, are never to be forgotten. tment of Pistol is as good as Pistol's nt of his French prisoner.—HAZLITT: *rs of Shakespeare's Plays.*

h, the canine hero of Mrs. ng's stanzas, *To Flush, my* Ie was a gift to the poet from ear and admired" friend, Miss d, and belonged to "the ul race she has rendered cele- among English and American ."

er, Sir Fopling, in Sir George dge's comedy of *The Man of r Sir Fopling Flutter* (1676), is a coxcomb in whom the Francomania of the day is satirized. "He went to Paris," says his friend Dorimant, "a plain, bashful English blockhead, and is returned a fine, undertaking French fop." An exquisite who wears gloves up to his elbows, curls his hair with painful precision, orders every article of his wardrobe direct from Paris, and engages none but French servants, he is never more delighted than when he is taken for a Frenchman. Beau Hewit is generally held to have sat for the character, though many of Etheredge's contemporaries traced in it great resemblances to himself.

Flying Dutchman. See VANDERDECKEN.

Fogarty, Phil, hero of Thackeray's burlesque, *Phil Fogarty, a Tale of the Onety-Oneth,* in *Punch's Prize Novelists.* A parody of Lever's military novels so true to the original that Lever humorously declared he might as well shut up shop, and actually did alter the character of his novels.

Fogg, Mr., in Dickens's *Pickwick Papers,* partner in the firm of Dodson and Fogg, solicitors—"an elderly pimply-faced, vegetable diet sort of man . . . a kind of being who seemed to be an essential part of the desk at which he was writing and to have as much thought or sentiment.

Fogg, Phileas, hero of Jules Verne's novel, *Around the World in Eighty Days.* A typical French ideal of the typical Englishman, respectable, methodical, and phlegmatic to the point of imperturbability, Mr. Fogg wagers in his London club that he can make the circuit of the world in eighty days. He starts that night. Passepartout, his French valet, goes with him. All obstacles are conquered by his iron will, invincible coolness, unfailing resource and Napoleonic readiness to sacrifice everything else to the essential—save only humanity. Twice he risks defeat by this exception. He saves the beautiful Hindoo widow Aouda from suttee; he rescues Passepartout from an infuriated Chinese mob. On the eightieth day, ten minutes before the appointed time, he reaches his club.

Foker, Harry (*i.e.*, Henry), in Thackeray's novel, *Pendennis*, a gay young man, generous, kindly, eccentric, effusive, and impartially friendly to high and low, for he is the grandson of an earl on his mother's side, and on his father's the descendant of a wealthy house of brewers, which, as we learn from *The Virginians*, was founded by one Foker or Voelker in Queen Anne's time.

Foker differs from Thackeray's other characters, for there can be little doubt it was an accurate portrait of Andrew Arcedeckne of the Garrick Club. It was probably this which was the cause of Thackeray's being blackballed at the Traveller's Club, where the ballot is by members and not by the committee, on the grounds that the members feared they might appear in some later novel. It is said that Arcedeckne was small in stature and eccentric in his mode of dressing, drove stagecoaches as an amateur, loved fighting-cocks and the prize-ring, and had a large estate in Norfolk. The Hon. Henry Coke says he was so like a seal that he was called "Phoca" by his intimates. It was Arcedeckne who criticised Thackeray's first lecture on "The Four Georges." "Bravo, Thack, my boy! Uncommon good show! But it'll never go *without a pianner!*" There was, however, no enmity between them. Thackeray declared his model to be "not half a bad fellow;" and Arcedeckne remarked, "Awfully good chap old Thack was. Lor' bless you, he didn't mind me a bit. But I *did* take it out of him now and again. Never gave him time for *repartie*."—LOUIS MELVILLE: *Some Aspects of Thackeray.*

Fondlove, Sir William, in Sheridan Knowles' comedy, *The Love-Chase*, a sprightly sexagenarian who presumes too much upon his self-imagined youthfulness when he marries a woman of forty.

Fool, in Shakespeare's *King Lear.*

The fool is no comic buffoon to make the groundlings laugh . . . He is as wonderful a creation as Caliban; his wild babblings and inspired idiocy articulate and gauge the horrors of the scene.—COLERIDGE.

Foppington, Lord, a typical English coxcomb who appears in Sir John Vanbrugh's comedy, *The Relapse* (1697), and successively in Cibber's *Careless Husband* (1704), Sheridan's *Trip to Scarborough* (1777), and Buchanan's *Miss Tomboy* (1890). He is the Sir Novelty Fashion in Cibber's *Love's Last Shift* (1696), raised to the peerage and converted from a mer puppet into a brilliant caricature Cibber was much pleased with th compliment, and as he had acted th part of Sir Novelty in his own pla so a year later he appeared as Fop pington in its sequel, earning thereby as a comedian, "a second fligh of reputation" (CIBBER: *Apology* Vanbrugh makes his hero expres equal delight in his new dignity "Strike me dumb— 'my Lord,' 'you lordship'—sure whilst I was a knigh I was a very nauseous fellow." He is the true fop of the period with al his qualities exaggerated. So he find his life a perpetual "round of de lights" and believes himself agreeabl to all and irresistible to women "God's curse, Madam!" he cries i dismay when Amanda strikes him i self-defence, "I am a peer of th realm!"

Voltaire gallicised Lord Foppingto as Le Comte de Boursouffle.

Ford, Master, in Shakespeare's comedy, *The Merry Wives of Windsor* a gentleman of fortune residing nea Windsor, whose middle-aged wife i an object of desire to Sir John Fal staff. Ford assumes the name o Brook (see BROOK, MASTER) in orde to pass as a stranger, wins the knight' confidence, and learns from him th entire course of the wooing which a first he takes to be serious and is cor respondingly troubled. When h learns the joke he humors Falstaff t the top of his bent and helps to pla and carry out the final exposure.

Ford, Mistress, one of the Merr Wives (see above), Mistress Ann Page being the other. Both ar besieged by Falstaff, who write identically the same love letter t each. They exchange confidences an agree to lure the knight on to catastrophe which makes him public laughing stock.

Fore and Aft, in Rudyard Kipling story, *The Drums of the Fore and Af* a nickname given derisively to regiment of raw recruits (real titl "Fore and Fit"), in memory of sudden calamity which befalls ther in an Afghan pass when, but for th

ittle blackguard "drums" or ner boys, they would have been pieces, as they were routed, by ing troop of Ghazis. The two heroes, Jakin and Lew, who er only to die, are stunted er birds" who swore, smoked rank and were the disgrace of giment, and had but one ambi- to wipe away the stigma of bloomin' non-combatants.

esight, in Congreve's comedy, *or Love* (1695), a ridiculous old- omer, father of Angelica, with Valentine Legend is in love.

mal, Sir, a grandiloquent and ted character in Shadwell's y, *The Virtuoso* (1676). He en saved from oblivion only by sion in Dryden's *Mac Flecknoe*, insinuates that Shadwell's ture was really a bit of self- iture, and that his own style s inflated and pompous as Sir al's:

hen false flowers of rhetoric thou ouldst call,
nature, do not labor to be dull,
ite thy best, and top; and in each line,
mal's oratory will be thine:
-mal, though unsought, attends thy ill. *MacFlecknoe*, l. 165.

tinbras, in Shakespeare's trag- *Hamlet*, the Prince of Norway, at the head of his conquering appears in the last scene to pro- e a eulogy over Hamlet's .

co, Count, in Wilkie Collins's *The Woman in White* (1860), usible and ingenious scoundrel lian birth.

rtly after the publication of *The n in White*, Lady Lytton had written kie Collins: "The great failure in ook is the villain; Count Fosco is a oor one, and when next you want a ter of that sort I trust you will not to come to me. The man is alive nstantly under my gaze. In fact, he own husband." This epistle was for- l by Collins to Lytton, and could at me be seen among the Knebworth ."—J. H. Escott, *Edward Bulwer, Baron Lytton.*

heringay, Miss, in Thackeray's , *The History of Pendennis*, the name of Miss Emily Costigan, utiful actress excellently drilled to make a showing on the stage but languid, emotionless and unintelligent in private life. Arthur Pendennis falls in love with her, (though she is twenty-six and he only eighteen) when she makes her epochal appearance in the Chatteris theatre. Her father encourages her to accept him but breaks the engagement on learning the boy has no money. A London manager invites her to the metropolis; she makes a great hit there, marries the elderly Sir Charles Mirabel and leaves the stage to become an ornament to society. A suggested original is Miss Eliza O'Neill, an actress who eventually became Lady Becher. See especially FitzGerald: *The Garrick Club*, pp. 57–176.

Fountain, Lucy, heroine of *Love me Little, Love me Long* (1857), a novel by Charles Reade; a pretty, freakish, emotional creature, noble at heart but given to coquettish deceits and uncertain moods until steadied by her love for David Dodd, whom she marries.

Fracasse, Captain (sometimes roughly Englished as Captain Hurly-Burly), the stage name assumed by the young Baron de Sicognac in Théophile Gautier's novel, *Le Capitaine Fracasse* (announced in 1840; not published until 1863), when he joins a troupe of strolling actors. He is partly impelled by love for Isabella but partly by want, for he is living in dire poverty on his ancestral estate, Chateau de Misere, in Gascony.

The novel presents the adventures of a company of strolling players of Louis XIII's time—their vicissitudes, collective and individual, their miseries and gayeties, their loves and squabbles, and their final apportionment of worldly comfort—very much in that symmetrical fashion in which they have so often stood forth to receive it at the fall of the curtain. It is a fairy-tale of Bohemia, a triumph of the picturesque. In artistic "bits," of course, the book abounds; it is a delightful gallery of portraits. The models, with their paint and pomatum, their broken plumes and threadbare velvet, their false finery and their real hunger, their playhouse manners and morals, are certainly not very choice company; but the author handles them with an affectionate, sympathetic jocosity of which we so speedily feel the influence that, long before we have finished, we seem to have drunk with them,

one and all, out of the playhouse goblet to the confusion of respectability and life before the scenes.—HENRY JAMES.

Franceschini, Guido, in Robert Browning's narrative poem, *The Ring and the Book* (1868–1869), an impoverished nobleman of Arezzo, tempted by a large dowry into a loveless mesalliance with Pompilia. She is the putative child of Pietro and Violante, who, when the aristocrat shows them the cold shoulder, declare that Pompilia was not really their child but the offspring of a Roman wanton. Violante, who confessed that she had hatched the plot, applies to the courts for the return of the dowry. Guido's indifference to his young wife turns to hatred; his cruelty drives her to an elopement with the Canon Giuseppe Caponsacchi (*q.v.*), he pursues the fugitives and has them arrested. Caponsacchi is suspended for three years. Pompilia is sent to a convent but, when she proves to be with child, is restored to her putative parents. Guido murders all three. His trial before the Pope divides Rome into rival functions, one justifying Guido, the other insisting on the innocence of Pompilia and Caponsacchi.

Franchi, Louis, and **Fabian de,** heroes of a drama, *The Corsican Brothers*, which Boucicault translated from the French. Twin brothers whose mysterious sympathies with one another create startling complications.

François, hero of Dr. S. Weir Mitchell's historical novel, *The Adventures of François* (1898), a street arab adrift in Paris during the Terror, a light-hearted, irresponsible little rascal who tells his own story.

Frankenstein, in Mrs. Shelley's fantastic novel, *Frankenstein, or the Modern Prometheus* (1817), a student at the University of Ingoldstadt, Genevese by birth, who from childhood has been obsessed with a morbid passion for the occult. From fragments of bodies collected in churchyards and dissecting room he constructs a monster and animates it with a vital spark from heaven. The creature turns against its creator. Huge, hideous, soulless, full of animal passions, it pursues Frankenstein and every one he loves to the bitter end. It murders his closest friend, Henry Clerval, brings his adopted sister, Elizabeth, to an untimely end, and pursues Frankenstein himself from land to land, from sea to sea. Finally, on the Arctic Ocean, the modern Prometheus breathes his last. And over his dead body hovers the horrid shape of the man-machine.

Frankenstein's Man Monster, who has no other name, the *deus ex machina* in Mrs. Shelley's *Frankenstein* (*supra*). The story of this creature who can find no fellowship among men, is either consciously or unconsciously an allegorical portrayal of the charcater of Percy Bysshe Shelley, who in *Alastor* has painted himself as an idealist isolated from human sympathy. Helen Moore in her *Life of Mrs. Shelley* has a chapter on this subject.

Frederick, in Shakespeare's *As You Like It*, the usurping brother of the exiled duke, whom even his daughter Celia calls a man of harsh and envious mind. He appears to be perpetually actuated by gloomy fancies, suspicion and mistrust. He repents and reforms in the last scene, hands back the dukedom to the rightful heir, and retires to a hermitage.

Freeport, Sir Andrew, in Addison's and Steele's *Spectator*, a member of the imaginary *Spectator* (*q.v.*) club represented as an eminent London merchant of sense and sensibility.

Fresh, F. N., hero of a comedy, *Fresh the American* (1881), by Archibald Clavering Gunter.

A member of the New York Stock Board, he is put in the midst of European surroundings and in contact and contrast with European and Oriental Characters. Having made millions he goes abroad to enjoy them. His characteristics are all anti-European. He opens the play by breaking the bank at Monte Carlo; travels through Europe in his yacht *Greenback;* thinks nothing of paying 100,000 francs for the jewels of the

Ex-Khedive; slaps Achmed Pacha on the back and calls him Arch. His virtues are courage, generosity, chivalry toward women, domesticity and humanity. Any suggestion of cruelty, particularly to the weak and defenseless, arouses him to wrath. Other forms of immorality may excite his curiosity, interest or sense of humor; inhumanity alone makes him indignant.

Fribble, in Thomas Shadwell's comedy, *Epsom Wells*, a haberdasher, surly, inflated, conceited and unduly proud of his deceitful wife, who has her own way under an outer aspect of submission. Garrick borrowed the name for a still more popular character in his comedy *Miss in her Teens* (1753). Here Fribble is a weak-minded fop and mollycoddle, complaining of weak nerves, deeply interested in all the details of female dress, and learned in pastes and cosmetics.

Friday, or **Man Friday,** in Defoe's novel, *Robinson Crusoe*, the aboriginal attendant, and for a considerable period the sole companion, of Crusoe on his uninhabited island. He was so named after the day of the week on which his master has saved him from being killed and eaten by his cannibal foemen and fellow-savages.

Friday is no real savage, but a good English servant without plush. He says muchee and speakee, but he becomes at once a civilized being and in his first conversation puzzles Crusoe terribly by that awkward theological question, why God did not kill the devil—for, characteristically enough, Crusoe's first lesson includes a little instruction upon the enemy of mankind. He found, however, that it was not so easy to imprint right notions in Friday's mind about the devil as it was about the being of a God.

Fridolin, in Schiller's ballad, *The Message to the Ford* (Ger. *Der Gangnach den Eisenhammer*), a handsome page in the service of Countess Savern. Robert, the envious huntsman, maligns him and her to the Count. The latter gives orders to the workmen at the forge that they shall cast into the furnace the first person who puts to them the question, "Have you fulfilled the master's order?" Fridolin, the destined victim, is delayed on his way and Robert, hurrying to find if his vengeance has been gratified, is hurled into the flames.

Frietchie, Barbara, titular heroine of a war ballad by J. G. Whittier (1863), based on the reported patriotic act of a woman at Frederick, Maryland, when that city was occupied, September 6, 1862, by Confederates under "Stonewall" Jackson. Whittier received the story from Mrs. E. D. E. N. Southworth, but he subsequently acknowledged that not the aged Mrs. Frietchie, but the comparatively young Mrs. Mary A. Quantrell, raised a Union flag on her house when Jackson and his men marched by. She was not molested. Some of the officers raised their hats to her saying, "To you, madam, not to your flag." Barbara Frietchie, however, did follow Mrs. Quantrell's example when, six days later, the Federal troops under Burnside passed her house. She was then ninety-six years old. See *American Notes and Queries*, October 6, 1888.

Frollo, Archdeacon Claude, in Victor Hugo's novel, *Notre Dame*, and in all the plays, burlesques and operas based upon it, a fanatic priest so absorbed in his search for the philosopher's stone that he can think of nothing else until his eye falls upon Esmeralda when he loses all control over his carnal desires and, forfeiting all claims to sanctity, pursues her to her death and his. See Quasimodo.

Fromme, Ethan, hero of a novel of that title (1911) by Edith Wharton, a young farmer in Connecticut. He is tied to a wife seven years older than himself, a bleak New England woman, stern, silent, unyielding, domineering. She discerns that he is in love with her orphaned niece who forms the third member of the household, and her jealous harshness compels a terrible catastrophe.

Front de Bœuf, Sir Reginald, in Scott's romance, *Ivanhoe*, a follower of Prince John, a Norman noble, "very big and very fierce," whose life "had been spent in public war or in private feuds and broils." He lent his castle of Torquilstone to

Brian de Bois-Guilbert and Maurice de Bracy for the imprisonment of Cedric and his party. Wounded when defending the castle against the Black Knight's attack, he died in the ruins, forgotten by all but Ulrica, his old time mistress.

Frontoni, Jacopo, hero of J. Fenimore Cooper's romance of Venetian life, *The Bravo*, a young man of unblemished character who in the hope of rescuing his father—falsely imprisoned by the Senate—consents to assume the character and bear the odium of a public bravo or assassin.

Froth, Lord and **Lady,** in William Congreve's comedy, *The Double-Dealer* (1693)—he all devotion to fashion and she to learning—form a well-contrasted couple.

Lady Froth, the charming young bluestocking, with her wit and her pedantry, her affectation and her merry vitality, is one of the best and most complex characters that Congreve has created.—E. W. Gosse.

Frou-Frou (a French word denoting the rustling of silks and other stuffs), the nickname of Gilberte Brigard, heroine of *Frou-Frou*, a five-act drama in prose by Henri Meilhac and Ludovic Halévy, produced with great success at the Gymnase in Paris, October 30, 1869, and subsequently reproduced in almost every European language. Charles Yriarte had given the nickname Frou-Frou to a character described in his *Parisian Life* (*La Vie Parisienne*).

Gilberte, frivolous, light-hearted and fascinating, has earned her nickname from the perpetual rustling of her dresses as she skips and dances about. She is sought in marriage by the staid and sensible M. de Sarboris, with whom her elder sister Louise is secretly in love. Louise, ever willing to sacrifice herself for her motherless sister, counsels acceptance. Frou-Frou agrees, though indifferent to him and indeed indifferent to everything save her own pleasures. After marriage she neglects home, husband and child for a round of social frivolity. Sartoris induces Louise to come and live with them and take charge of the household. For some time this arrangement seems to give general satisfaction. Suddenly Frou-Frou is brought to her senses by the appearance of a lover whom she vaguely likes. Appalled at her danger, she turns back to her domestic duties. But she cannot change the result of years. Louise has innocently supplanted her in the affections of her husband and her child. After a brief struggle to regain what she has lost she turns in a frenzy of jealousy upon her sister.

"You have taken from me my home, my husband, my child," she cries, "well then, take everything!"

Rushing from the house she joins her lover in Venice. The brilliant comedy now degenerates into ordinary melodrama. Sartoris follows Frou-Frou to Venice and kills the lover, and in the fifth act the repentant Frou-Frou comes home to die, to crave forgiveness, and to obtain from her husband a promise to marry Louise.

Frugal, Luke, in Massinger's comedy, *The City Madam* (1632), a ruined spendthrift supported on the charity of his brother, Sir John Frugal, and ostensibly a meek and oily-tongued dependent. Sir John, feigning retirement into a convent, puts him in possession of all his property, when he changes into a monster of selfish avarice and cruelty, consenting even to send his sister-in-law and her daughters to Virginia to be sacrificed to the devil. His brief dream of wealth and power collapses, and Lady Frugal and her daughters are effectually cured of their affectations and pretensions.

Fudge Family, in a series of satirical epistles in verse, *The Fudge Family Abroad*, by Thomas Moore, consists of Phil Fudge, Esq., a parvenu Englishman of Irish descent, hack-writer, spy and Bourbon sympathizer, his son Robert, his daughter Biddy and a poor relation, Phelim Conner, who as an ardent Bonapartist and an Irish patriot acts as a foil to the overwrought cockney enthusiasms, prejudices and misunderstandings of his kin. The quartette visit Paris just after the fall of Bonaparte and reveal

their characters in the self-told stories of their adventures abroad.

Fulkerson, in W. D. Howells's *A Hazard of New Fortunes* (1889), a Western man who comes to New York to exploit a great idea—" the greatest idea that has been struck since the creation of man. I don't want to claim too much, and I draw the line at the creation of man. But if you want to ring the morning stars into the prospectus, all right! " The idea takes shape in *Every Other Saturday*, a fortnightly periodical financed by Jacob Dryfoos.

He is the flower of Western audacity, shrewdness, and optimism transplanted to New York. Daring schemes are his inspiration. There is just the touch of charlatanism about him which, in the right environment, would make him a showman. But you are not offended, because he has a fine genial way of taking you into his confidence and showing you the beauties of the joke.—*N. Y. Life.*

Fuzzy-Wuzzy, hero of one of the *Barrack Room Ballads* of Rudyard Kipling, in which Tommy Atkins voices his admiration for the " big, black, bounding beggar " in the Soudan expeditionary force who fought and broke the square.

G

Gabler, Hedda, heroine of Ibsen's drama of that name.

I am wholly in agreement with Mr. Archer when he says that he finds it impossible to extract any sort of general idea from *Hedda Gabler*, or to accept it as a satire of any condition of society. Hedda is an individual, not a type, and it was as an individual that she interested Ibsen. We have been told, since the poet's death, that he was greatly struck by the case which came under his notice at Munich of a German lady who poisoned herself because she was bored with life, and had strayed into a false position. Hedda Gabler is the realization of such an individual case.—E. W. Gosse: *Ibsen*, p. 191.

Gabrielle, heroine and title of a five-act comedy in verse (1849) by Emile Augier. The wife of Julien Chabrière, she finds life a blank because that honest, hard-working attorney is only a good husband and a good father, not a hero. In his secretary, Stephen, she finds an ideal who is willing to fill the void in her life. The husband, warned in time, appears on the scene when the two are together, and with pathetic eloquence adjures his wife to restore him her love, to save her honor, to protect her child. His speech acts as a revelation. The wife sees her husband in a new light. She contrasts his frankness, his tenderness, his generosity, with the pusillanimity of her lover. She dismisses the latter, seizes the hand of Julien, and the curtain goes down as she utters the line which forms the keynote of the play,

Oh père de famille, oh poete, je t'aime!

This artistic rehabilitation of the household, this effort to set a halo round the bold pate of paterfamilias, came upon the Parisian playgoers with all the delighted surprise of a new sensation.

Galatea, in William S. Gilbert's comedy, *Pygmalion and Galatea* (1871), the statue carved by Pygmalion (*q.v.*), which at his earnest prayer became animated.

Galeoto, The Great, in Jose Eschegary's tragedy of that name (1881), a sort of personification of public gossip, more terrific than the English Mrs. Grundy because placed in the more emotional medium of the Spanish race. In Dante's *Inferno*, Francesca da Rimini says that Galeoto was the book which prompted her and Paolo to sin (see Galeoto and Rimini, Francesca di, in Volume ii). Eschegary tells how Julian's young wife, thrown into daily contact with Ernest, her husband's secretary and adopted son, becomes, though guiltless, the object of suspicion and slander. Julian turns a deaf ear at first to all gossip but finally fights a duel in vindication of his honor and is borne dying to Ernest's chamber. There he finds his wife and, despite her asservations of innocence, he expires in the belief that she is guilty. Ernest kills his slayer, and cries as the curtain falls,

" This woman is mine. The world has so decreed and I accept the world's decision. It has driven her to my arms. You cast her forth. We obey you. But should anybody ask who was the go-between in this business you should say, ' Ourselves, all unwilling, and the stupid chatter of gossip.' "

Gallagher, hero and title of a short story (1891) by Richard Harding Davis, an impish Irish-American office boy on a daily paper. In an exciting episode he runs to earth the criminal whom all the reporters are after.

Gama, Vasco da, the great Portuguese explorer (1469–1524), is the hero of Camoen's epic, *The Lusiad,* which deals with his exploit in rounding the Cape of Good Hope and discovering the ocean passage to the Indies. Here the hero is exalted into a demigod. Indeed he is so obviously the favorite of heaven that his deeds are minimized by the very power which smiles upon and smooths his path. Not a hair of his head is ever in real danger of being singed. The elements are lashed into their angriest moods only to waft the new Ulysses in triumph to his port. The great gods, with Venus at their head, combine against the hostile might of Neptune. Spirits of wind and wave sport before his prow, and ease the shock of impinging billows. The stars in their courses fight only for the honor of guiding his bark onward. So extreme a panegyric was bound to create reaction, and the facts brought out by recent research have done much to reduce the hero of this modern Odyssey nearer to the ordinary level. Yet they prove him to have been no common man.

Game Chicken, The, in Dickens' *Dombey and Son,* a professional boxer and prize-fighter, with very short hair, a broken nose, and a considerable tract of bare and sterile country behind each ear. He is a friend of Mr. Toots, whom he knocks about the head three times a week for the small consideration of ten and six per visit.

Gammon, Oily, in Samuel Warren's novel, *Ten Thousand a Year,* a slimy, slippery, hypocritical solicitor who takes up Tittlebat Titmouse's claim to a fortune.

Gamp, Mrs. Sarah, in Dickens's novel, *Martin Chuzzlewit,* an unprofessional nurse who is ever ready to hire herself out in many capacities for which she is scantily fitted by nature and training—monthly nurse, sick nurse or layer-out of the dead. " She was a fat old woman with a husky voice and a moist eye. She wore a very rusty black gown, rather the worse for snuff, and a shawl and bonnet to correspond. The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen and it was difficult to enjoy her society without becoming conscious of a smell of spirits " (Chap. xix). See HARRIS, MRS.

Gander cleugh, an imaginary town situated on the imaginary river Gander in the central part, the navel, of Scotland, the residence of Sir Walter Scott's Jedediah Cleishbotham.

Ganderetta, heroine of Somerville's burlesque poem *Hobbinol* (*q.v.*).

Bright Ganderetta tripped the jovial queen
Of Maia's joyous month profuse in flowers.

Gann, Caroline Brandenberg, the unfortunate heroine of Thackeray's novelette, *A Shabby Genteel Story,* who afterwards appears as Mrs. Brandon (" the Little Sister ") in *The Adventures of Philip.* In the novelette, Caroline, Cinderella of a vulgar household, falls victim to a mock marriage contrived by her libertine lover, " Mr. Brandon." The latter's real name was Brand Firmin, he rises to be a great doctor in the novel and is the father of Philip. Mrs. Brandon having become a nurse, known familiarly as " The Little Sister," meets him again in the course of her professional duties, but forgives him and spares him all humiliation for the sake of the great love she bears to Philip.

Garcias, Pedro, a licentiate referred to in the preface to Le Sage's *Gil Blas,* which tells how two scholars at Sala-

manca discovered a tombstone inscribed, " Here lies interred the soul of the licentiate Pedro Garcias," and dug up a leathern purse containing a hundred ducats.

Gardiner, Sir Christopher, hero of Longfellow's *Rhyme of Sir Christopher Gardiner* in the *Tales of a Wayside Inn* (1873), was a historical character of mysterious origin who in the early seventeenth century flashed across the monotonous stage of New England, mingling for a while with the prosaic life of the seaboard settlements with an equally mysterious female companion, and then disappeared forever.

Such melodramatic personages are not common in Massachusetts history, and accordingly Sir Christopher long since attracted the notice of the writers of fiction. Here were great possibilities. And so as early as 1827 Miss Sedgwick introduced him, under the name of Sir Philip Gardiner, into her novel of *Hope Leslie*. He is the walking villain of that now-forgotten tale. The historian Motley next tried his hand upon him in his story of *Merrymount*, published in 1849. Then, in 1856, Mr. John T. Adams, the writer of several historical romances, went over the ground once more in his *Knight of the Golden Melice*. Finally, in 1873, Longfellow put the *Rhyme of Sir Christopher Gardiner* in the mouth of the landlord as the last of the *Tales of a Wayside Inn*. Both Motley and Adams, as well as Longfellow, present the knight under his own name, and, so to speak, in his proper person. They adhere more or less to the record, which Miss Sedgwick does not. They have all, however, made somewhat droll work with the facts of history.—*Harper's Magazine.*

Gargantua, a traditional French giant whom Rabelais made the hero of Book I in a huge satirical work, *The Life of Gargantua and Pantagruel* (1832). He and the book in which he is celebrated were apparently an afterthought, for Book I was published after the appearance of Book II, and only in the completed reissue did it take its now accepted precedence.

Gargantua is the gigantic heir to a gigantic race, and his birth is celebrated by a tremendous feast, a burlesque of unlimited trencher work. His education involves a satire on the monastic and pedantic systems taught in the schools, from which his father Grangousier withdraws him to place him under Ponocrates and Panurge. The first teaches him the value of labor; the second introduces him to the world of bohemian delights. Gargantua is recalled from Paris when war breaks out between Grandgousier and Picrochole. Though Picrochole is defeated, our hero learns a useful lesson about the horrors of bloodshed. He founds the Abbey of Thelema as a protest against both war and monasticism.

Gargery, Joe, in Dickens' *Great Expectations*, a blacksmith, blundering, ungrammatical and overgrown, a kind of domestic Titan, helpless in speech and of no education, but pathetic from his affectionate fidelity, and almost sublime through the naked instinct of duty.

Joe Gargery is one of a large class of characters which Dickens delighted to create—men in whom solid integrity of heart and conduct can find no adequate expression through the brain and the tongue. His brain can only stutter when his heart swells to its utmost capacity; and his favorite expression, "which I meantersay," is more eloquent than the lucid sayings of less simple and noble natures. Dickens was so captivated by Joe Gargery that he undertook the task of devising a new language for him, governed by a novel grammar, and with rules for the construction of sentences which must naturally surprise the student of Blair, Kaimes, Campbell, or Whately.—E. P. Whipple.

Gargery, Mrs. Georgiana Maria, Joe's wife; sister to Pip, and a thorough shrew.

Garland, Anne, a miller's daughter, heroine of Thomas Hardy's novel, *The Trumpet Major* (1880). Though personally lovely and attractive, though amiable, innocent, generous and tender-hearted, she makes sad havoc of the heart of a worthy man, not wilfully but by dint of her inborn, involuntary, unconscious, emotional organism. She recognizes John Loveday's goodness, his self-abnegation, his lovableness, and she can no more justify herself in not loving him than she can in loving his scamp of a brother, Bob. Despite all considerations of self-respect, gratitude and expediency, she marries Bob and sends John to die on a Spanish battlefield.

Garland, Mr., in Dickens's novel, *Old Curiosity Shop*, a fat, kindly little man who befriends Kit Nubbles and takes him into his service. His wife and his son Abel are as placid and kindly as himself.

Garth, Caleb, in George Eliot's novel, *Middlemarch*, a strong, silent, capable man, father of Mary Garth. As in the case of Adam Bede, George Eliot found the suggestion of Caleb's character in her own father.

Mary Garth and Fred Vincy, the shrewd young woman and the feeble young gentleman whom she governs, do not carry us away, and Caleb Garth, though he is partly drawn from the same original as Adam Bede, is unimpeachable but a faint duplicate of his predecessor.—Sir Leslie Stephen: *George Eliot.*

Garulilies, a nonsense word invented by Samuel Foote. See Panjandrum.

Gas, Charlatan, in Disraeli's novel, *Vivien Grey*, an empty but noisy politician who is supposed to be drawn from Canning.

Gascoigne, Sir William, Lord Chief Justice of England under Henry IV and Henry V, appears in Shakespeare's historical play, *II Henry IV*. One of the legends concerning wild Prince Hal is that he gave the justice a cuff on the ear and was sent to prison for it by Sir William. In Act V, Sc. 2 the story is alluded to as a fact by the justice; he defends his action and is unexpectedly praised for it and retained in office by the young king.

Gastibelza, the Madman of Toledo, hero of a ballad by Victor Hugo included in *Les Rayons et les Ombres* (1840). Gastibelza, "the man with the rifle," crazed by the perfidy of Donna Sabine, shouts his despair to the winds in words "in which all the sweet and bitter madness of love, strong as death is distilled into deathless speech" (Swinburne). The poem was set to music by Hippolyte Monpou, and Roger's singing carried it into all the saloons and concerts of Paris. An opera called *Gastibelza* was founded on the ballad by Dennery and Corman, with music by Maillart and produced at the Opéra National in Paris, November 15, 1847.

Gaunt, Griffith, in Charles Reade's novel of that name (1867), a poor young Englishman who has married Catherine Peyton, an heiress and a devout Catholic. He develops an unreasonable jealousy for her spiritual adviser, Father Leonard, and leaving his home in high dudgeon is nursed through a dangerous illness by Mercy Vint, an innkeeper's daughter, whom he marries under the name of his illegitimate half-brother and physical double, Thomas Leicester. The latter discovers his crime and denounces him to Mrs. Gaunt. There is a terrible scene between them, Gaunt disappears, a body supposed to be his is found in the mere near his house, and Mrs. Gaunt, arrested and tried for his murder, might have been convicted, but Mercy appears and proves that Gaunt is still alive and that the body is Leicester's. The novel was dramatized by Daly in 1866 and later by the author himself under the title of *Jealousy*.

Gauthier, Marguérite, the heroine of the younger Dumas' novel and drama *La Dame aux Camelias* (known in this country as Camille) was drawn from a real personage,—Madeleine Duplessis, a well-known leader of the demi-monde in Paris, who amid all the errors of her life preserved the grace of shame and a yearning after a better life. Marguérite's youth, her beauty, the malady that preyed upon her life, the efforts of an aged nobleman to save her from her degradation on account of her startling likeness to his dead daughter, are all facts in the career of the real woman.

Gaviota, La (Sp., *The Sea-gull*) in Fernan Caballero's novel of that name (1851), is the nickname of the heroine Marisalada. A fisherman's daughter, dowered with bizarre beauty and an exquisite voice, she captures the love of a young German named Stein, who finds his way to her village, he teaches her music and develops her voice, but though she marries him she feels nothing higher than friendliness for him; indeed she has been actually repelled by his midnight wooings and talk of "the

infinite." Chance carries the couple to Seville, where Maria sings in the opera with extraordinary success, and where she falls disastrously in love with Pepe Vera, a matador in the bull-ring. The story ends as such a story would naturally end in real life, and the last impression is the cry of the teasing dwarf who first gave the nickname,—"*Gaviota fuistes, Gaviota eres, Gaviota serás!*" As applied to Marisalada, the nickname points to one of those harsh, angular, unsympathetic natures which, when armed with beauty or some powerful natural gift, seem made for the torture of those most intimately concerned with them.

Gavroche, in Victor Hugo's *Les Misérables*, vol. x (1863), the representative street *gamin* of Paris, whose doughty deeds and death in the barricades of Paris in 1832 are perhaps exaggerated, but whose impish love of mischief, ready flow of "chaff," native kindliness and unselfishness are vividly presented.

Gawrey, in Robert Pultock's romance, *Peter Wilkins* (1750), the name given to the flying women among whom the hero is accidentally thrown, after being shipwrecked. See YOUWARKEE.

Gawtrey, Stephen, in Lord Lytton's *Night and Morning*, a character illustrating the force of circumstances in driving a man of strong passions, but naturally honest disposition, to commit offences against society and its laws.

Gay, Lucien, in Disraeli's *Coningsby*, is intended for Theodore Hook.

Gay, Walter, in Dickens's *Dombey and Son*, a young man in the employ of Mr. Dombey; nephew to Sol Gills. He falls in love with Florence Dombey, but is soon afterward sent to Barbadoes to fill a junior situation in the counting-house there. The ship is lost at sea, and it is long thought that he went down with her; but he finally returns and marries Florence.

Very lovable is Walter Gay, cheerful and merry, with his fair face, bright eyes, and curly hair. How he lights up the atmosphere of the old instrument maker's shop, where in ten days but two people had called —the man who came to ask for change for a sovereign, and the woman who wanted to know the way to Mile End turnpike. The good boys of fiction are too often uninteresting, but this charge cannot be urged against old Solomon Gill's nephew. The frank ingenuousness of his nature, added to a spice of romance and a love of the marvellous, forms a combination which must win all hearts, let alone that of Florence Dombey. And without "Wal'r," how forlorn a figure would be Captain Cuttle.—*Pall Mall Budget.*

Gaylord, Marcia, in Howells's novel, *A Modern Instance*, the New England country girl who is wooed and won by Bartley Hubbard, only to be forsaken when dissipation gets him into financial and domestic troubles. Beautiful but slightly vulgar, jealous, passionate and vindictive, yet preserving her innocence against temptation, she is the product of a soil where religion has run to seed and men and women are living by traditions which have faded into a copybook morality.

Gebir, in Landor's poem of that name (1797), an Iberian prince, sovereign of what is now Gibraltar. His father had imposed upon him a solemn oath to conquer Egypt, which had been wrested from their ancestors. Gebir, however, falls in love with Charoba, the youthful Queen of Egypt, marries her, and dies on the wedding day through the agency of a poisoned shirt (see NESSUS) with which he had been treacherously invested. The subject of this poem was suggested to Landor by a chapter in a story by Clara Reeve. Its moral aim is to rebuke warlike ambition and to extol the more durable victories of peace in the respective persons of Gebir and his shepherd brother, Tamar.

Geierstein, Anne of, heroine of Scott's historical novel of that name (1829), the daughter of Count Albert of Geierstein, president of the secret tribunal of Westphalia. Known popularly as "the Maiden of the Mist," she did not hesitate to disabuse the mind of Sir Arthur de Vere of the "absurd report" concerning her supposed supernatural powers.

Gellatley, Davie, in Scott's *Waverley*, an "innocent," dependent on the

charity of the Baron of Bradwardine. "Simply a crack-brained knave, who could execute very well any commission which jumped with his own humour, and made his folly a plea for avoiding every other." He was avowedly drawn from a local celebrity known as Jock Gray.

Jock, or John, Gray was by no means so "daft" as the Davie Gellatley of *Waverley*. He lived at a place in the south of Scotland called Gilmanscleugh, and is said to have been known over an extent of fifty miles around by a singular kind of wit that mingled with his half wit. There seems, indeed, to have been a division of parties about him in Peebles, in Selkirk, and other regions, as to whether he was really crack-brained, or was only assuming that manner in order to conceal a deeper purpose, as Alcibiades at the banquet spoke more freely from his mask of intoxication. His power of singing was good, and this, with his mimic talent, and a tenderness for his half-witted condition, procured for him a welcome in the farmers' cottages in the whole region around.—MONCURE D. CONWAY: *The Scott Centenary at Edinburgh* (*Harper's Magazine*).

General, Mrs., in Dickens's *Little Dorrit* (1857), a widow lady of forty-five whom Mr. Dorrit, after his release from the Marshalsea, engages to "form the mind" and manners of his daughters. She is of a dignified and imposing appearance, immovable, imperturbable in her rigid propriety. She had no opinions. "Her way of forming a mind was to prevent it from forming opinions. She had a little circular set of mental grooves or rails on which she started little trains of other people's opinions which never overtook one another and never got anywhere." She teaches Little Dorrit to say Papa instead of Father: "Father is rather vulgar, my dear. The word Papa, besides, gives a pretty form to the lips. Papa, potatoes, poultry, prunes and prism are all very good words for the lips; especially prunes and prism. You will find it serviceable in the formation of a demeanor if you sometimes say to yourselves in Company—on entering a room, for instance—Papa, potatoes, poultry, prunes and prism, prunes and prism."

Genevieve, titular heroine of a ballad by Coleridge,

I've seen your breast with pity heave,
And therefore love I you, sweet Genevieve!

Genevieve is also the heroine of his poem, *Love*:

And so I won my Genevieve,
My bright and beauteous bride.

Geraint, in the Arthurian cycle, a Knight of the Round Table and hero of *Geraint, the Son of Erbin* in the Welsh *Mabinogion*, a story which Tennyson has elaborated in *Enid*, one of his *Idylls of the King*.

Tennyson's Geraint is the impersonation of doubt and all the confusion and misery and wild uncertain ghosts it breeds. He is the first to suspect Guinevere, and in his jealous terror he carries his bride Enid away from Arthur's court. Waking one night he misunderstands her broken words of self-accusation that she was no true wife, meaning that she had lured him away from his duty to the King. Then the two go forth, at the moody man's command, on aimless adventures which end in Geraint's falling, desperately wounded, after he has put to flight the retainers of Earl Limours. Enid's wifely devotion in nursing him back to health renews his faith in her and he implores forgiveness. In the elder legends the motive is simpler. Geraint thinks it is his uxorious indolence that has forfeited Enid's regard, and he starts out to show her that his arm has not yet lost its cunning—to win back her love by some high deed.

Geraldine, a name introduced into English literature by Henry Howard, Earl of Surrey, who in a series of sonnets addressed Lady Elizabeth Fitzgerald, daughter of the ninth Earl of Kildare, as the Fair Geraldine. At the time the series was begun (1537) she was only nine years old. Scott sings in *The Lay of the Last Minstrel*:

That favoured strain was Surrey's raptured line;
That fair and lovely form, the Lady Geraldine.

The poet Nash adopted the love-strains of Surrey as the basis of romantic fictions, in which the noble

lover is represented as travelling in Italy, proclaiming the matchless charms of his beloved, and defending her beauty in tilt and tournament.

Coleridge gives the name of Geraldine to the witch in *Christabel*, and Mrs. Browning makes use of it in her ballad, *Lady Geraldine's Courtship* (1844), where a high-born lady stoops to a poet of low degree after a period of pretended disdain.

Geraldine, in Coleridge's unfinished poem, *Christabel*, a fair witch who possesses magic influence over the titular heroine.

> Geraldine, so far as she goes, is perfect. She is *sui generis*. The reader feels the same terror and perplexity that Christabel in vain struggles to express, and the same spell that fascinates her eyes. Who and what is Geraldine.—Whence come, whither going, and what designing? . . . Was she really the daughter of Roland de Vaux and would the friends have met again and embraced? We are not among those who wish to have *Christabel* finished. The theme is too fine and subtle to bear much extension. —J. G. LOCKHART: *Quarterly Review*, lii, p. 29.

Gerolstein, Rudolph, Grand Duke of, in Eugene Sue's *Mysteries of Paris*, a young sovereign prince, gifted with vast wealth, irresistible fascinations and prodigious strength, who goes about in various disguises; as he describes it—"playing Providence," relieving misery, righting wrongs and punishing crime. His judgments and inflictions, however, are sometimes hardly more scrupulous than the methods of the criminals whom he detects and crushes. He puts out the eyes of one hardened murderer by way of rendering his punishment appropriate and lingering. He lets loose one woman of preternatural profligacy and fascinations on a notary whose crimes he wishes to unveil, under orders to drive him into frenzy by perpetually provoking desire and never gratifying it.

Géronte, a favorite name with Molière and, after him, in French dramatic literature and popular humor, for a bourgeois and philistine paterfamilias. The Géronte of *Le Médecin Malgré Lui* (1666) wishes to force his daughter Lucinde into a distasteful marriage with Horace. In *Les Fourberies de Scapin* (1671) Géronte is the father of Léandre and Hyacinthe, who reluctantly opens his purse in response to Scapin's hoaxes.

Gerontius, in *The Dream of Gerontius*, a poem which expresses Cardinal Newman's conception of the last great change through which a faithful Catholic passes when he leaves this world for the world of spirits. Gerontius becomes aware of the presence of his guardian angel in the hollow of whose hand he is borne to judgment, and also of evil beings who are hungering after him, and seeking to renew in him the old spirit of rebellion. He hears the songs of the angels as he speeds through their hosts and the prayers of those kneeling around his death-bed which are borne into the very presence of God, and finally the eager spirit dashes from the hold of its guardian angel and precipitates itself at "the dear feet of Emmanuel."

Gertrude, in Shakespeare's *Hamlet*, Queen of Denmark and mother of the prince. In Saxo-Grammaticus her name is given as Geruth or Gerutha.

Gertrude of Wyoming, heroine of a poem of that name (1809) by Thomas Campbell, dealing with the Indian invasion and devastation of the Valley of the Wyoming in Pennsylvania in 1778. Roaming among the forests or reposing in sequestered nooks with a volume of Shakespeare, Gertrude grows up to lonely womanhood. In Albert Waldegrave, an orphan whom the Indian Outalissi had saved alive from slaughter by a British force and whom her father had adopted, she unexpectedly discovers the lover she had dreamed of; they are married and after three months of wedded bliss are both killed in the invasion of Brant and his warriors.

Gerund, or Gerundio, Friar, hero of a famous satirical romance by Padre Isla, known in the original Spanish as *Fray Gerundio de Campazas* (1758). The fun is directed against the itinerant preachers of the peninsula and the bad taste, false wit, bombast and bathos of their sermons.

Giafar, or, more correctly, *Jaffar, the Barmecide,* vizier to Haroun Alrashid, both in historical fact and in the fiction of the *Arabian Nights' Entertainment.* He accompanied that caliph in all his nightly rambles and hair-breadth adventures until his fall from power in 802. See BARMECIDE.

Giaour, The. The word simply means an infidel. In Byron's poem of that title, the Giaour steals from the seraglio of the Caliph Hassan the beautiful slave Leila. The caliph pursues and captures Leila, whom he casts into the sea but is himself slain. On his death-bed the Giaour confesses and requests that he be buried without a name.

Gibbie, Goose, in Scott's *Old Mortality,* the half-witted servant of Lady Bellenden.

Gigadibs, in Robert Browning's poem, *Bishop Blougram,* a young poet of thirty, immature, desultory, impulsive, who criticises Blougram and serves to draw out his ideas on religion and the proper conduct of a successful life.

Gilfil, The Rev. Maynard, titular hero of George Eliot's *Mr. Gilfil's Love-Story* in *Scenes of Clerical Life* (1858), an excellent old gentleman who smoked very long pipes and preached very short sermons. For all his odd ways and slipshod talks he never lost the respect of his parishioners nor the affection of their children. The story concerns an episode of his youth when " he had known all the deep secrets of devoted love, had struggled through its days and nights of anguish and trembled under its unspeakable joys."

Gilmour, Elizabeth, nicknamed Elly, heroine of a novel by Anne Thackeray Ritchie, *The Story of Elizabeth.* When she is 18 her mother is only 36 and is jealous of the attentions that Elly receives. Jealousy deepens to hatred when Sir John Dampier, whose boyish fancy the mother had caught in her girlhood, is now fascinated by Elly's fresh beauty and winsome ways. Having madly loved him for twenty years, Mrs. Gilmour conceived that she had by her constancy won the sole right to his affections.

Gilpin, John, hero of a humorous ballad by William Cowper, *The Diverting History of John Gilpin, showing how he went further than he intended, and came safe home again,* printed anonymously in 1782. A linen draper and a train-band captain in London, his wife suggests that they shall take their first holiday on the twentieth anniversary of their marriage. The family proceeds by coach to Edmonton. Gilpin arranged to join them there for dinner, but he elects to go on horseback and, being a poor rider, meets with ludicrous and disconcerting misadventures, finds it impossible to rein up at Edmonton, and finally turns his horse back to London, which he reaches dinnerless and bedraggled. Lady Austin gave the hint to the poet by telling him a similar story, and a true one, concerning one Beyer of Paternoster Row, who died in 1791.

Ginevra, in Ariosto's *Orlando Furioso,* an innocent lady who during the absence of her true love, Ariodantes, is falsely accused by a wicked duke. Rinaldo champions her cause, slays the duke in single combat and restores the lady to Ariodantes, who opportunely reappears. Spenser utilizes the story in his *Tale of Irena,* and Shakespeare himself borrows a hint from it in the underplot of Hero and Don John, *Much Ado about Nothing.*

Ginevra dei Benci, a Florentine lady whose portrait by Ghirlandajo is in Santa Maria Novella, is the heroine of a popular tradition versified by Samuel Rogers in *Italy* (1822). The evening before her marriage, playing hide and seek, Ginevra hid in a trunk; the heavy lid closed upon her, the lock snapped fast. Search was in vain. Her fair fame suffered at the hands of malicious women jealous of her beauty. Years later the chest was opened. Her remains were found, with the peculiar perfume she used still lingering in her hair, one hand grasping the jewel her bridegroom had given her to fasten the front of her gown. A similar story

is told in the anonymous English ballad, *The Mistletoe Bough*.

Ginx's Baby, in a satirical novel of that name (1870) by Edward Jenkins, the thirteenth child in a destitute family. His father proposed to drown him for a nuisance but was persuaded to hand him over to a Roman Catholic Sister of Mercy. The Protestant Detectoral Association rescued him from " Papistical " hands to find that they had squandered in public meetings, salaries and tracts all the funds raised for his support by benevolent zealots. The parish squabbled over him with another parish and, after ruinous litigation, turned him back to Ginx, who left him on the doorstep of a club. The club brought him up to be a page, but discharged him when he took to stealing silver spoons, whereupon Ginx's baby leaped from Vauxhall Bridge and there was an end of him.

Glaucus, the hero of Bulwer-Lytton's historical novel, *The Last Days of Pompeii* (1834), with whom Nydia is in love.

Glenarvon, hero of a novel of that name (1816) by Lady Caroline Lamb. He is a somewhat malicious obvious caricature of Lord Byron, with whom the lady had been deeply infatuated.

> I suppose you have seen *Glenarvon?* Madame de Stael lent it to me to read from Coppet last summer. It seems to me that if the authoress had written the truth and nothing but the truth—the whole truth—the romance would not only have been more romantic, but more entertaining. As to the likeness, the picture can't be good. I did not sit long enough.—BYRON: *Letter to Moore*, December, 1816.

Glendinning, Edward, in Scott's romance, *The Monastery*, reappears in its sequel, *The Abbot* as Father Ambrose, last abbot of Saint Mary's. In the " days of tribulation " which " wrenched asunder the allegiance of Christians to the Church," he was " turned out of house and homestead," and deprived of " the temporalities of that noble house of God." But with undiminished zeal he devoted himself to Queen Mary's release, not scorning to " wear the garb of a base sworder, and run the risk of dying the death of a traitor."

Glendower, Owen (1359–1415), a Welsh rebel lord of Glyndwr, who proclaimed himself Prince of Wales in 1402 and next year joined the rising under Harry Percy—the famous " Hotspur." They were defeated at Shrewsbury, June 21, 1403. Shakespeare introduces him into *I Henry IV* (Act iii, Sc. 1) as a vainglorious boaster, confident that he possesses supernatural powers and can summon spirits from the vasty deep. Hotspur laughs at him:

> Why so can I and so can any man
> But will they come when you do summon them?

Glenthorn, Lord, hero of Miss Edgeworth's novel, *Ennui* (1809). Brought up by a tricky but indulgent guardian as the heir to a immense estate in England and Ireland, he is blasé from his teens. He tries travelling, gambling, feasting, hunting, pugilism, coach-driving, love-making, all in vain. He even thinks seriously of suicide. The lucky discovery that he was changed at birth saves him. He magnanimously surrenders everything to the rightful owner, now a blacksmith, studies law, suceeds at the bar, and ends by marrying the ex-blacksmith's heiress. Lord Jeffrey, in a review of Alfieri's *Life* (*Essays*, p. 145), detects a marked resemblance between the poet and the imaginary peer, and opines that " if these *Memoirs* had been published when Miss Edgeworth's story was written, it would have been impossible not to suppose that she had derived from them everything that is striking and extravagant in her own narrative.

Gloriana, in Spenser's *Faërie Queene*, the Queen of Fairyland; a personification both of Glory and of Queen Elizabeth, as Spenser explains in his introductory letter to Sir Walter Raleigh: " In that Faërie Queene I mean *Glory* in my general intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene." She is thus introduced in Canto I, St. iii:

Upon a great adventure he was bound,
That greatest Gloriana to him gave,
That greatest glorious Queene of Faery Land,
To winne him worship, and her grace to have.

Glorvina, Lady, heroine of *The Wild Irish Girl* (1801), a novel by Sidney Owenson, afterwards Lady Morgan. Glorvina is the daughter of the Prince of Inismore, one of the ancient Irish nobility. A gentlemanly stranger, hurt by a fall, is taken into her home and the young people fall in love. Glorvina is bound by an engagement to an elderly English nobleman, though bound only by gratitude, and when it afterwards turns out that the young man is the son of the nobleman to whom she is affianced, the latter gallantly surrenders her.

Gloucester, Earl of, father of Edgar and Edmund, in the episode which Shakespeare has taken from Sidney's story of the blind King of Paphlagonia in *The Arcadia* and woven into the texture of *King Lear*.

Shakespeare found there the father, loving, kind-hearted, but suspicious, and weak in principle and in mind; the bastard, an ungrateful villain; the legitimate son, a model of filial affection; the attempt of his suspicious and deceived father to kill him; and even the loss of Gloucester's eyes, and his contrivance to commit suicide by getting his son to lead him to the verge of a cliff, whence he might cast himself down: all is there,—the incidents, the personages, and their characters.—RICHARD GRANT WHITE.

Gloucester, Richard, Duke of. See PLANTAGENET and RICHARD III. He is first called Gloucester in *III Henry VI*, iii, 2.

Glover, Catharine, heroine of Scott's novel, *The Fair Maid of Perth*, "universally acknowledged to be the most beautiful young woman of the city or its vicinity." Daughter of Simon, the old glover, she eventually becomes the bride of Henry Gow, known also as Henry Smith, the armorer. See CONACHAR.

Glowry, Mr., the owner of Nightmare Abbey, in Peacock's novel of that name.

Glubdubrib, in Swift's *Gulliver's Travels* (1726), one of the imaginary islands visited by Gulliver. It was peopled by sorcerers who summoned up for his amusement the shades of people famous in the past.

Glumdalclitch, in Swift's *Gulliver's Travels* (1726), a little girl nine years old and forty feet high, who had charge of Gulliver while he dwelt in Brobdingnag.

Gobbo, Launcelot, in Shakespeare's comedy, *The Merchant of Venice*, a mixture of servant and buffoon who leaves Shylock's service for that of the Christian Bassanio. The scene with his father, Old Gobbo, in Act ii, 2, is a favorite bit of clownish humor greatly expanded in the usual performance by traditional "business" that has no warrant in the text.

Gobseck, Esther Van, in Balzac's *Grandeurs et Misères des Courtisanes* and in other novels, the great grandniece of Jean Esther Van Gobseck. She early became a prostitute, like her mother. When she met Lucien de Rubempré each fell in love with the other. Lucien foolishly took her to the opera, where she was unmasked and insulted. Later, Jacques Collin, the powerful and dangerous protector of Lucien, saw and fell in love with her. He converted her to Catholicism and installed her in a suite of rooms. She was only allowed to take a promenade at night. Baron de Nucingen unearthed the mysterious beauty and by the power of money won her from Collin. By 1830 she owned a fine house in Rue St. George, which eclipsed that of any other courtesan. She died by suicide, all unknowing that she was heiress to seven million francs which had been left to her by her grand uncle.

Gobseck, Jean Esther Van, a miser and usurer, is the titular hero of Balzac's *Papa Gobseck* and flits through the pages of *Father Goriot*, *Cæsar Birotteau*, etc. The son of a Jew and a Dutch woman, born in Antwerp in 1740, he travelled all over the world and finally settled in Paris. The accumulation of gold and the

power won by gold were his only joy. In Paris he became head centre of many businesses, establishing himself on the Rue des Gres, where, arrayed in his dressing gown, he lived most sordidly despite his enormous wealth.

Godfrey of Bullogne, the cheif character of Tasso's *Jerusalem Delivered* (1575), and the title under which Edward Fairfax published (1600) his translation, in the Spenserian stanza. A version by Richard Carew had already appeared, in 1594, in the same measure, under the title of *A Boke called Godfrai of Bulloign, an heroicale poem of S. Torquato Tasso, Englished by R. C.* Godfrey of Boulogne (the modernized spelling) appears also in Walter Scott's romance, *Count Robert of Paris.* Godfrey, Duke of Lorraine, was proclaimed king of Jerusalem when the Crusaders temporarily conquered the Holy Land.

Godiva, or **Godgifu,** a historical character (about 1040–1080), wife of Leofric, first Earl of Mercia. Tennyson makes her the heroine of a poem, *Godiva, a Tale of Coventry* (1842), which is founded on a legend first printed by Roger of Wendover in his *Flores* (1237) and later (1613) versified by Drayton, *Polyoblion*, xiii. In Tennyson's version Godiva begs her husband to remit an oppressive tax under which Coventry had grown restive. He heedlessly agreed on what he thought was the impossible condition that she should ride naked through the town at midday. She took him at his word (first giving notice that all doors and windows in the town should be closed and that no one should stir abroad that noon) and Sir Leofric kept his word. See WALSH: *Curiosities of Popular Customs*, p. 471.

Goldtip, Spiffington, familiarly known as "Spiffy," a social promoter in Laurence Oliphant's satirical novel, *Picadilly* (1870), who launches rich vulgarians into Mayfair.

Golightly, in Kipling's story *The Arrest of Lieutenant Golightly* in *Plain Tales from the Hills*, a fastidious and dandified officer whose outfit is ruined by a tremendous rainfall, so that, dirty and dishevelled, he is arrested by mistake for a deserter.

Goneril, in Shakespeare's *King Lear*, one of the monarch's ungrateful daughters who, after he has been deposed, plots against her sister Regan, poisons her, and dies (v, 3).

The monsters Goneril and Regan are gorgons rather than women, such as Shakespeare has nowhere else conceived. The aspect of Goneril can almost turn to stone; in Regan's tongue there is a viperous hiss. Goneril is the more formidable because the more incapable of any hatred which is not solid and four-square. Regan acts under her sister's influence, but has an eager venomousness of her own.—DOWDEN.

Goodenough, Dr., in Thackeray's *Pendennis*, the physician who attends Arthur when dangerously ill of fever. He is mentioned in *The Newcomes* (ix, ixxx) and reappears in *The Adventures of Philip* as the friend and adviser of the Little Sister and of Philip, though he dislikes and distrusts Philip's father, Dr. Firmin. The writing of *Pendennis* was interrupted by the dangerous illness of its author. Dr. John Elliotson, who attended him, refused to accept any fee from a literary man, as Dr. Goodenough refused if from Philip. When *Pendennis* was finished Thackeray dedicated the book to him.

Goody Two-Shoes, in a nursery tale of that name (1765) attributed to Oliver Goldsmith. Little Margery has been used to only one shoe and is so tickled when presented with a pair that she shows them to everyone exclaiming "Two Shoes!" Hence her nickname. It appeared anonymously from the press of Newberry. Goldsmith did much hackwork for this publisher and the internal evidence of style points to him. The book has a spontaneous and playful humor not often found in the work of professional hackwriters. The very advertisement and title-page are characteristic:

"'We are desired to give notice that there is in the press, and speedily will be

published, either by subscription or otherwise, as the public shall please to determine, the History of Little Goody Two Shoes, otherwise Mrs. Margery Two Shoes; with the means by which she acquired learning and wisdom, and, in consequence thereof, her estate; set forth at large for the benefit of those

"Who from a state of rags and care,
And having shoes but half a pair,
Their fortune and their fame should fix,
And gallop in a coach and six."'"

The name, at least, existed before Goldsmith's time. Charles Cotton in his burlesque, *Journey to Ireland* (1670), describes a dinner with the Mayor of Chester, when this colloquy occurs:

Mistress mayoress complained that the dinner was cold,
"And all along of your fiddle faddle," quoth she.
"Why then, Goody Two-Shoes, what if it be?
Hold you, if you can, your tittle tattle," quoth he.

Gorboduc, hero and title of the first English tragedy (1561) by Thomas Norton and Thomas Sackville, Lord Buckhurst. Gorboduc was a semimythical king of Britain whose story, as told by the ancient chroniclers, is here closely followed. Succeeding to the crown shortly after Lear, he profited so little by that monarch's sorry example that during his life he divided his realm between two sons, Ferrex and Porrex. The princes soon fell into dissension; Porrex stabbed Ferrex and was himself slain by his mother, who preferred her first-born; and the people, rising in rebellion, dethroned Gorboduc and his consort and put both to death.

Gordon, Lord George (1750–1793), the instigator of the famous "No Popery" riots in England in 1779, is a prominent character in Dickens's *Barnaby Rudge* (1841), the hero of which enlists himself among the rioters.

Goriot, Father, titular hero of Balzac's novel, *Père Goriot* (1835), the story of King Lear modernized and reduced from semi-barbaric royalty to the humdrum bourgeoisie of Paris. Mesdames de Restaud and de Nucingen are the representatives of Regan and Gonerie, but the parental victim, who is a retired grocer, is allowed no solace in the shape of a Cordelia.

Gosling, Giles, in Walter Scott's *Kenilworth*, landlord of the Black Bear Inn, near Cumnor Place, where he lives with his daughter Cicely.

Gotthelf, Jeremias, hero of Albert Bitzius's story, *The Mirror of Peasants*. He is a poor Swiss villager whose trust in Providence is finally rewarded. Bitzius subsequently used his hero's name as his own pseudonym.

Gradasso, in Bojardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*, a boastful, arrogant yet valiant king of Sericana who invades France in a quest for the sword and horse of Rinaldo. His vassals who accompany him are all crowned kings but they dare not address him save on their knees.

Gradgrind, Thomas, in Dickens's *Hard Times* (1854), a retired wholesale hardware merchant. "A man of realities; a man of facts and calculations; a man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over; Thomas Gradgrind, sir,—peremptorily Thomas, Thomas Gradgrind; with a rule and a pair of scales, and the multiplication-table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic." So the author describes him and later makes him reveal himself in his advice to the teacher, Mr. M'Choakumchild:

"Now, what I want is facts. Teach these boys and girls nothing but facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to facts, sir!"

Græme, Roland, in Scott's historical romance, *The Abbot* (1820), a

foundling brought up as a page in the household of Sir Halbert Glendenning, Knight of Avenel. He is transferred to the service of Mary Stuart, Queen of Scots, then imprisoned in Lochleven Castle, and takes gallant part in the loyalist plot that frees her from captivity (1568). He marries his true love, Catharine Seyton, daughter of Lord Seyton and maid of honor to the queen, when it is discovered that he is the true heir to the barony of Arundel, and consequently her equal.

Granada, Archbishop of, in Le Sage's *Gil Blas* (vii, 3), the prelate to whom the hero attaches himself as private secretary. The archbishop begs "whenever thou shalt perceive my pen smack of old age, and my genius flag, do not hesitate to tell me of it, for I mistrust my own judgment, as that may be biased by self-love." After an attack of apoplexy Gil Blas ventures to hint that his grace's last discourse "had not altogether all the energy of his former ones." The archbishop demurs. "You are yet too young to make proper distinctions," he says; "know, child, that I never composed a better sermon. Go tell my treasurer to give you a hundred ducats. Adieu, Master Gil Blas; I wish you all manner of prosperity with a little more taste."

Grandcourt, Henleigh, in George Eliot's *Daniel Deronda* (1876), suitor for the hand of Gwendolen Harleth and subsequently her husband.

Grandcourt, to whom Gwendolen sacrifices herself, is compared to a crab or a boa-constrictor slowly pinching its victim to death: to appeal to him for mercy would be as idle as to appeal to "a dangerous serpent ornamentally coiled on her arm." He is a Tito in a further stage of development—with all better feelings atrophied, and enabled, by his fortune, to gratify his spite without exerting himself in intrigues. Like Tito, he suggests, to me at least, rather the cruel woman than the male autocrat. Some critic remarked, to George Eliot's annoyance, that the scenes between him and his parasite Lush showed the "imperious feminine, not the masculine character." She confronted herself by the statement that Bernal Osborne—a thorough man of the world—had commended these scenes as specially lifelike. I can, indeed, accept both views, for the distinction is rather too delicate for definite application. One feels, I think, that Grandcourt was drawn by a woman; but a sort of voluptuous enjoyment of malignant tyranny is unfortunately not confined to either sex.—Leslie Stephen: *George Eliot.*

Grandet, Eugenie, heroine of Balzac's novel of that name, was the only daughter of Felix Grandet, born 1796 at Saumar. Strictly raised by a pious and gentle mother and a miserly father, her life knew no other love than a platonic one for her cousin, Charles Grandet. He forgets her when away in the Indies, returning with a large fortune and a titled bride. Eugenie, now an orphan of thirty-one, gives her hand to the elderly Cruchot de Bonfours, who had sought it for nine years. Widowed at 36 and still a virgin she returns to the sombre paternal house at Saumar to devote the rest of her life to benevolence and charity.

Grandet, Pere Felix, in Balzac's *Eugenie Grandet*, the father of the heroine, a portentous figure of concentrated avarice.

Grandison, Mrs. Caroline, in George Meredith's novel, *The Ordeal of Richard Feverel* (1859), a character thus described by the author: "She was a colorless lady of an unequivocal character, living upon drugs, and governing her husband and the world from her sofa. Woolly Negroes blessed her name, and whiskered John Thomases deplored her weight." She had rapidly produced eight daughters, and felt the solemnity of woman's mission. A son was denied her. Her husband, "quite unobjectionable gentleman, lost heart after the arrival of the eighth, and surrendered his mind to more frivolous pursuits. After that disappointing eighth she also lost heart and 'relapsed upon religion and little dogs.'"

Grandison, Charlotte, in Richardson's novel, *Sir Charles Grandison* (1754), a sister to the titular hero, sprightly and vivacious but curiously deficient in good manners. Lady Mary Wortley Montague, commenting on Charlotte's failure to distinguish between pert folly and humor—between ill nature and spirit—says roundly that she should have been

treated like a humorsome child and well whipped (see Dobson's *Samuel Richardson*, pp. 158–159). It has been suggested that Richardson borrowed certain of her traits from his friend and constant correspondent, Lady Bradshaigh. Certainly some of Charlotte's most individual expressions are to be found in that lady's letters, who, moreover, confesses to "saucy freedoms and impertinences" with which she "is too naturally inclined to treat her best friends."

Grandison, Sir Charles, hero of a novel of that name (1754) by Samuel Richardson, representing the author's ideal man. Sir Charles conquered his own generation but to-day the critic is inclined to dismiss him as a self-conscious prig— "the exponent of a courtesy which has more of buckram and punctilio than of genuine benevolence and propriety" (Austin Dobson). Taine flippantly suggested that he should be canonized and stuffed. Austin Dobson holds that there can be nothing in Johnson's suggestion, as reported in Miss Seward's *Anecdotes* (ii, 223), that Grandison was modelled on Mr. Robert Nelson of the *Festivals and Fasts*, who died in 1715.

He is an ideal but so very, very tame that it is hard to justify his existence. He is too perfect to be of the slightest moral use to anybody. He has everything he wants, so that he has no temptation to be wicked; he is incapable of immorality, so that he is easily quit of all inducements to be vicious; he has no passions, so that he is superior to every sort of spiritual contest; he is monstrously clever, so that he has made up his mind about everything knowable and unknowable; he is excessively virtuous, so that he has made it up in the right direction. He is, as Mr. Leslie Stephen remarks, a tedious commentary on the truth of Mrs. Rawdon Crawley's acute reflection upon the moral effect of five thousand a year. He is only a pattern creature, because he has neither need nor opportunity, neither longing nor capacity to be anything else.—W. E. Henley: *Views and Reviews*, p. 219.

Grantley, Archdeacon, in Anthony Trollope's *Barchester Towers* and other novels.

My archdeacon, who has been said to be lifelike, was the simple result of my moral consciousness. It was such as that, in my opinion, that an archdeacon should be—or, at any rate, would be with such advantages as an archdeacon might have possessed:—and lo! an archdeacon was produced who has been declared by competent authorities to be an archdeacon to the very ground.—Trollope: *Autobiography*.

Grantorto (It. *Great Wrong*), in Spenser's *Faërie Queene*, Book V, a personification of rebellion in general, but more specifically of the Irish rebellion of 1850. A huge giant who attempts to keep Irena (Ireland) out of her inheritance is finally beaten in single combat and decapitated by Sir Artegal.

Gray, Auld Robin, hero of Lady Anne Barnard's ballad, *Auld Robin Gray* (1772), and of two sequels written many years later.

Gray, Dorian, hero of Oscar Wilde's novel, *The Portrait of Dorian Gray* (1891), a debauchee who carries his love of pleasure to unmentionable extremes. The record of his downfall is kept by a portrait which grows old and hideous while the sensualist himself preserves all his youthful beauty until a sudden collapse makes himself and his portrait contemporaries.

Gray, Duncan, in Robert Burns's ballad of that name (1792), a Scotch peasant lad who, treated coldly by Maggie when he wooes her, takes her affected disdain too seriously so that she fell sick and was like to die until his eyes are opened and he wooes her back to life. The refrain is well known:

Ha, ha! the wooing o't!

Graziella, in Lamartine's story of that name, the heroine of a true episode in the author's youth when he was rusticating on the coast of Italy. Ingratiating himself with a fisherman's family, he was taken into their home and unwittingly fell in love with the daughter of the house. Her parents would betroth her to a wealthy cousin, but Graziella runs away in the night. The hero finds her under remarkable circumstances and restores her to her family, but she tears herself away and shortly after he hears of her death.

Graziella of course was published as a romance, but Lamartine never imagined or invented romances. He lived them and then

wrote them out. Graziella was the girl's real name. Her family still live near Naples. One of them—a curé—was recently interviewed about her by a contributor to one of the Italian magazines. "Graziella?" he said, "Ah, yes, she was my aunt. Her mother had a lodger—a Frenchman—a M. Lam—Lam—yes I think it was as you say Lamartine." And Lamartine himself says expressly in his *Memoires* that the story, save for one or two trivial details, was true. He had gratified his vanity by describing Graziella as a coral polisher, whereas in point of vulgar fact, she was a cigarette-maker.—FRANCIS GRIBBLE: *The Passions of the French Romantics.*

Greaves, Sir Launcelot, hero of Smollett's romance, *The Adventures of Sir Launcelot Greaves* (1762), written to beguile the time during his imprisonment for debt. The story is a somewhat absurd travestie of Don Quixote. In lieu of the Spanish Knight we have a young English squire of naturally noble disposition, but half crazed by love, riding with his groom along English country roads, in quest of wrongs to be redressed, and, after sundry adventures, in which other odd characters figure, restored in the end to sound sense and his Amelia. In the course of the story, however, the author leads the hero through a series of situations, affording matter for social description and satire; and he takes care to conduct him at sufficient leisure through the King's Bench.

Grecian Daughter, The. See EUPHRASIA.

Green, Verdant, in the novel of that name (1860) by Cuthbert Bede (Rev. Edward Bradley), an unsophisticated undergraduate at Oxford, nicknamed Gig-lamps from the large spectacles he wore. After being the favorite victim of practical jokes in his first year, he in turn victimizes the greener youths who succeed him in the lower classes. The tautological name (verdant of course is Anglicized Latin for green) seems to have been no invention of the author's. In *Notes and Queries* Series II, i, 87, John Murray writes: In reading a letter of the date 1744 I came across the name Verdant Green as a familiar allusion. Can anyone help me to discover who or what this prototype of Cuthbert Bede's famous character was?" The appeal received no response.

Gregory, Miss, heroine of a series of stories by Perceval Gibbon, bound together under the title, *The Adventures of Miss Gregory* (1912). She is an Englishwoman of wealth, birth and breeding, fifty years old, when she is introduced to us with "just the least touch of the arrogance of the high caste" but "composed, shrewd and friendly." A professional spectator, she seeks adventures all alone in the heart of Africa, in Russia, in Germany, and finally in her native England.

Gretchen, a German diminutive of Margaret (*q.v.*).

Grey, Agnes, heroine and title of a novel (1847) by Anne Brontë ("Acton Bell") which is in part autobiographical and gives the story of a governess in a north of England family who goes through many of the humiliations that Anne herself had experienced in a like situation.

Grey, Henry, in Mrs. Humphrey Ward's novel of *Robert Elsmere* (1888), is to a certain extent drawn from Thomas Hill Green, the historian and the most persuasive master of philosophic thought in modern Oxford. Mrs. Ward acknowledges that she had him in mind, but adds that the character of Grey is in no sense a portrait.

"Reality suggested many points in the description, but I was writing a novel and not a biographical study."—*McClure's Magazine.*

Grey, Maggy, heroine of Mrs. Alexander's novel, *The Wooing O't* (1873). A familiar type of the Victorian heroine with her eyes of changing blue, pensive and sensitive, her shy mouth, indescribable nose, frank, open forehead, delicately formed neck, and pretty figure, always modest, always natural, always charming. Beloved by Lord Torchester and her cousin John Grey she cares only for Geoffrey Trafford (*q.v.*), who at first deems himself too old for her.

Grey, Vivian, hero of a novel of that name (1827) by Benjamin Disraeli.

A brilliant, impudent, audacious youth bubbling over with epigrams and paradoxes, often truer than they sound, he is the son of a noted man of letters. While still in his teens he meets at his father's table a dull but distinguished statesman, the Marquess of Carabas (*q.v.*), and inveigles him into a cabal against his own party which ends disastrously to all concerned. Vivian, having unintentionally killed an opponent in a duel, goes abroad and the rest of the book describes his adventures in Europe. Disraeli's own likeness to Vivian has been often urged, probably with as much truth and in the same sense as Thackeray's resemblance to Pendennis and Bulwer's to Pelham. See LORRAINE, MRS. FELIX.

Grieux, Chevalier des. See LESCAUT, MANON.

Grieve, David, hero of a novel, *The History of David Grieve* (1892) by Mrs. Humphrey Ward. David and his sister Louie are the children of a Scotch workingman and a French grisette. The girl inherits all her mother's nature, the boy just enough to play havoc with his dour Scotch virtue in a single episode. He rescues himself from his seducer; marries a girl who is in no way his equal, and remains faithful to her in the belief that marriage is an inviolable institution.

> I have come to think the most disappointing and hopeless marriage, nobly borne, to be better worth having than what people call ideal passion—if the ideal passion must be enjoyed at the expense of one of those fundamental rules which poor human nature has worked out, with such infinite difficulty and pain, for the protection and help of its weakness.—Book iv, Chap. 7.

Grif, hero and title of a novel by B. L. Farjeon. He is a sort of an Oliver Twist in the Australian diggings at the time of the Gold Rush, a street arab and a thief by force of circumstance, but capable of developing all the virtues.

Grimes, Peter, hero of the twenty-second tale in George Crabbe's *The Borough* (1810), a drunken and thievish prodigal who makes away with three of his sons by neglect or abuse but escapes conviction through lack of evidence and dies raving mad in the parish poor house.

Grip, in Dickens's novel, *Barnaby Rudge,* an evil-looking and all-too-knowing parrot whom Barnaby carries in a basket at his back. The bird's favorite cries, which it uses at all inappropriately appropriate emergencies, are "Halloa!" "I'm a devil," "Never say die!" "Polly put the kettle on." During the Gordon riots its vocabulary was augmented by the war cry of the mob, "No Popery!" The raven in the story was, the author tells us, a compound of two great originals, of which he was, at different times, the possessor, and one of which, stuffed, was sold, after Dickens's death, for the sum of £120. See the preface to the "Charles Dickens" edition.

Grippy, Leddy, in Galt's novel, *The Entail,* one of the author's most humorous characters.

Griskinissa, in W. B. Rhodes' burlesque tragedy, *Bombastes Furioso,* the affianced wife of Bombastes (*q.v.*), whom the King of Atopia would fain marry.

Grogan, Tom, in F. Hopkinson Smith's novel of that title, the assumed name of the heroine. Her husband, a stevedore in New York harbor, dies; she conceals the fact in order to carry on the business in his name and is thereafter herself known as Tom. She combines a powerful physique and great strength of will with a tender, maternal love for her daughter Jenny and her crippled boy Patsy. Her success excites the jealousy of rival stevedores and of the Knights of Labor whose union she had refused to join. Though they resort to blackmail, arson and attempted murder, she proves more than a match for them in the end.

Grundy, Mrs., now accepted as a personification of that awesome prig, the British Matron, with her narrow, inflexible rules of propriety, originally appeared as a minor character in J. M. Morton's comedy, *Speed the Plough* (1798). Dame Ashfield, a

farmer's wife, is jealous of her neighbor Grundy's prosperity, but is under the social sway of his wife so that she can do nothing without wondering "what will Mrs. Grundy say?" The play opens with a scene of a farmhouse, where Farmer Ashfield is discovered at a table enjoying his pipe and ale:—

Ashfield. Well, dame, welcome whoam. What news does thee bring vrom market?
Dame. What news, husband? What I always told you—that Farmer Grundy's wheat brought five shillings a-quarter more than ours did.
Ashfield. All the better vor he.
Dame. And I assure you, Dame Grundy's butter was quite the crack of the market.
Ashfield. Be quiet, woolye? Always ding, dinging Dame Grundy into my ears. *What will Mrs. Grundy zay?* Why don't thee letten Mrs. Grundy alone? I do verily think that when thee goest to t'other world, the vurst question thee'll ax 'll be, if Mrs. Grundy's there?

Guenn, heroine of a novel of that name by Blanche Howard Teufel (1883), a fisher girl of Brittany, wild, shy, passionate and proud. Her exuberant feelings are wasted in a generous love for the artist Hamor, who secures her for a model. His picture done, he departs as lightly as he came, leaving the poor child broken-hearted but not dishonored.

Guest, Stephen, in George Eliot's novel, *The Mill on the Floss* (1860), a typical provincial coxcomb "whose diamond ring, attar of roses and air of nonchalant leisure at twelve o'clock in the day are the graceful and odoriferous result of the largest oilmill and the most extensive wharf in St. Ogg's." But he is emotional and fond of music and represents to Maggie Tulliver the æsthetic element she longs for. Though Stephen is engaged to her cousin, Lucy Deane, though Maggie herself is half pledged to Philip Wakem, he makes passionate love to her and she, after passing through a "fierce battle of emotions," presently finds herself drifting to sea with him in a boat, and is only arrested by her conscience at the last moment when she is some way toward Gretna Green. Maggie's passion for Guest has ever been a puzzle to male critics. Swinburne calls him a "counter-jumping Adonis."

George Eliot did not herself understand what a mere hair-dresser's block she was describing in Mr. Stephen Guest. He is another instance of her incapacity for portraying the opposite sex. No man could have introduced such a character without perceiving what an impression must be made upon his readers. We cannot help regretting Maggie's fate; she is touching and attractive to the last; but I, at least, cannot help wishing that the third volume could have been suppressed.—Leslie Stephen: *George Eliot.*

Guiderius and **Arvirgarus,** in Shakespeare's *Cymbeline,* sons of that monarch, who pass under the names of Polydore and Cadwal as supposed sons to Morgan, who had kidnapped them in infancy in revenge for his banishment.

Guildenstern, in Shakespeare's *Hamlet,* a courtier. See Rosencrantz.

Guinevere, in Tennyson's *Idylls of the King,* the consort of Arthur, to whom she proves unfaithful with Sir Lancelot. In the idyll which bears her name her guilt has been made public; Lancelot in his own realm beyond seas has been defending himself against Arthur; and the queen, concealed in a nunnery, is oscillating between remorse and regret, when the king himself makes his appearance. He has stopped on his way to the fatal battle where a whole generation of heroes were finally to disappear. It only remained to show her what ruin she had wrought, to forgive her, and to part forever.

Gulbeyaz, in Byron's *Don Juan,* **vi** (1824), the sultana who ransoms Juan and smuggles him into the harem in female disguise. Finding that he and Dudu have reached an understanding that is agreeable to both, she commands that they be stitched up in a bag and thrown into the Bosphorus. Juan escapes to survive many other adventures.

Gulliver, Lemuel, hero and pretended author of a satirical romance (1726), by Jonathan Swift, *Travels in Several Remote Nations of the Earth by Lemuel Gulliver.* Originally a

surgeon in London, he becomes the captain successively of several ships. Four of his voyages are made to countries so remarkable that he deems it right to publish his experiences.

I. He is wrecked off the coast of Lilliput (*q.v.*), a country inhabited by a race of pigmies only 6 inches high who name him Quinbus Flestrin or "Man Mountain."

II. A roc carries him to Brobdingnag (*q.v.*). Here the telescope is reversed. In Lilliput one of our inches represents a foot; in Brobdingnag one of our feet represents an inch.

III. He is driven to Laputa (*q.v.*), the country of quacks, pretenders, empirics and impostors.

IV. He visits the land of the Houyhnhnms (*q.v.*), a race of horses, blessed with more than human reason and cursed with no human follies or vices.

Gulnare, in Byron's *Corsair* (1814), the wife of the Sultan Seyd. She assists Conrad (*q.v.*) to escape from prison and follows him disguised as a page. She reappears in the same author's *Lara* as Kaled, Lara's page, who turns out to be a woman.

Gunga Din, in Rudyard Kipling's poem of that name (*Barrack Room Ballads*) is the regimental water carrier, a Hindoo lad whose single-minded devotion to duty leads to a heroic death on the battlefield. We are told that

'E didn't seem to know the use o' fear.

Nevertheless he was not heroic to the view:

The uniform 'e wore
Was nothin' much before
An' rather less than 'arf o' that be'ind.

Gurth, in Scott's *Ivanhoe*, the "born thrall," or serf, of Cedric of Rotherwood. A faithful and cautious drudge, he nevertheless forsook his herd of swine to attend his master's disinherited son at Ashly-de-la-Zouch. Later, with Wamba, he took a leading part in the attack on Front de Boeuf's castle.

Gurton, Gammer (*i.e.*, **Grandmother**), the leading character in the earliest of English comedies, *Gammer Gurton's Needle*, doubtfully attributed to John Still, afterwards Bishop of Bath and Wells. It was first printed in 1579. Gammer Gurton, a diligent, notable old dame, possesses the only needle in the parish and loses it in mending her man Hodges's breeches. Dicken the Bedlam, a mischief-making wag, accuses Dame Chat of stealing it and the resultant squabbles embroil the whole neighborhood.

In 1810 John Ritson edited a collection of old English nursery rhymes which he entitled *Gammer Gurton's Garland, or the Nursery Parnassus.* Gammer Gurton, whose name is here used as a typical English grandmother, was evidently put out as a rival of Mother Goose, whose *Melodies* had been collected probably under Oliver Goldsmith's supervision and published not later than 1760. It contains much of the same material with additions. Mother Gurton's reign was shortlived and she at no time succeeded in ousting Mother Goose from her preëminence.

Guyon, Sir, in Spenser's *Faërie Queene*, Book ii (this book celebrates the triumph of temperance over intemperance), the personification of temperance in its largest sense, meaning control alike over the sensual appetites and the meaner mental impulses. It is his task successively to meet and subdue Amavia, or intemperance of grief; Braggadochio, intemperance of the tongue; Furor, intemperance of anger, Pyrocles and Cymocles, dual representatives of sexual excess; Phædria, intemperance of pleasure, and Mammon, or the inordinate love of gold. But the prime object of his quest and the final crown of his achievements is the destruction of Acrasia (*q.v.*) and her Bower of Bliss.

Gwilt, Lydia, in Wilkie Collins's novel, *Armadale* (1866), a precocious criminal, who at twelve years of age forges a letter to deceive a father into allowing his daughter to throw herself away. Though hateful and hideous, Lydia draws a certain pity by reason

of her lonely childhood and her strength of character. In the end she gives her life to save her lover from the fatal consequences of her own crime.

Gwynplaine, hero of Victor Hugo's historical romance, *The Man Who Laughs* (*Fr., L Homme qui Rit,* 1869). To deprive him of a heritage he had in childhood been disfigured out of recognition. An artist in what was known to the England of James II as comprachico, had cut both sides of his mouth upward to the ears, leaving on the face for life a hideous and ineffaceable grin. The wretched victim had the air of perpetually laughing. Yet it was by virtue of this very deformity that Gwynplaine caught the fancy of the Duchess Josiana who yearned either for a god or for a monster. He is saved from her wiles by his love for the blind girl Dea. Sightless, she sees with the keener, truer vision of the soul. Snatched when an infant, by the hand of the boy, from the breast of her dead mother in the fatal snowdrift, Dea has grown to feel a woman's love blend with her sense of grateful trust in the man's strong arm and ardent will. The outcast and butt of the mob is to her the ideal of manly form. His voice, his step, his presence, are those of a god. To him she is the guardian angel who keeps his animal nature in subjection. The thought of her breaks the spell which Josiana had cast over him. But Dea dies and Gwynplaine commits suicide.

Gynt, Peer. A kind of Norse Faust, celebrated in the folk legends of Norway, whose superabundant imagination threatens him with destruction unless he is saved by a woman. Ibsen took him as the titular hero of a dramatic poem (1867) usually reckoned his masterpiece. Gynt is here introduced as a peasant lad living in poverty with his widowed mother Ase. Full of great ideas and glorious plans for the future, his youthful arrogance knows no bounds. He attends a wedding and carries off Solvejg, the bride, to a mountain, where he soon deserts her. After many adventures he finds himself in the hall of the King of the Dovre Mountains, whose daughter he wooes. Banished by the king, he returns home to find Ase dying. After her death he sails for foreign climes, eventually landing, rich and powerful, on the coast of Morocco where he realizes some of his early dreams but without any of the expected happiness. Finally, old, gray and disenchanted, he returns to the faithful Solvejg, who receives him with open arms.

H

Hafed, leader of the Ghebers in *The Fire-Worshippers,* the third tale in Moore's *Lalla Rookh* (1817). He falls in love with Hinda, daughter of Al Hassan, an Arabian emir come to extirpate the remnants of his tribe in their rocky fastnesses. After a desperate defence in which all his tribe are slain, Hafed immolates himself upon a funeral pyre. Hinda, a witness to his fate from a nearby galley, leaps into the water and is drowned.

Haidee, in Byron's *Don Juan,* Cantos ii, iii and iv, "the beauty of the Cyclades," motherless daughter of a Greek pirate named Lambro. Don Juan, shipwrecked on her island, was nursed by her in a cave and they fell mutually in love. On a report that Lambro was dead Juan issued from his concealment and gave a grand banquet which was interrupted by the reappearance of the pirate. Don Juan was seized and sold as a slave, Haidee broke a blood-vessel and died.

Hajji Baba, hero of an oriental romance by James Morier, *The Adventures of Hajji Baba of Ispahan* (1824), a sort of Persian Gil Blas, a volatile, unprincipled adventurer who, beginning life in his father's barber shop at Ispahan, becomes

successively one of a band of Tarcomans, a menial servant, a pupil of the physician-royal of Persia, an attendant on the chief executioner, a religious devotee, and a dealer in tobacco pipes in Constantinople. Stratagem enables him to win the hand of a rich Turkish widow; he rises to be an official to the Shah, is appointed Secretary to the mission of Mirza Firouz, and accompanies the Russian ambassador to London. A sequel, *Hajji Baba in England* (1828), was less successful.

The Persian Picaroon, with his morals sitting easy about him, a rogue indeed, but not a malicious one, with as much wit and cunning as enable him to dupe others, and as much vanity as to afford them perpetual means of retaliation; a sparrow-hawk, who, while he floats through the air in quest of the smaller game, is himself perpetually exposed to be pounced upon by some stronger bird of prey, interests and amuses us, while neither deserving nor expecting serious regard or esteem; and like Will Vizard of the hill, "the knave is our very good friend."—Sir W. Scott.

Hal, Bluff King, a popular nickname for King Henry VIII of England, which has given a title to a dozen pantomimes in which he is the hero. Alternate nicknames are Bluff Harry and Burly King Harry.

Ere yet in scorn of Peter's pence,
And numbered bead and shift,
Bluff Harry broke into the spence
And turned the cowls adrift.
—Tennyson.

Hal, Prince, the familiar abbreviation for Henry, Prince of Wales, son of Henry IV, who succeeded him as Henry V. He appears in Shakespeare's *I* and *II Henry IV*. See also Henry V.

The Prince whom Shakespeare admires and loves more than any other person in English history, afterwards to become Shakespeare's ideal King of England, cares little for mere reputation. He does not think much of himself and of his own honor; and while there is nothing to do and his great father holds all power in his own right hand, Prince Hal escapes from the cold proprieties of the court to the boisterous life and mirth of the tavern. He is, however, only waiting for a call to action, and Shakespeare declares that from the first he was conscious of his great destiny, and, while seeming to scatter his force in frivolity, was holding his true self, well guarded, in reserve. May there not have been a young fellow remembered by Shakespeare, who went by night on deer-stealing frolics near Stratford, who yet kept from waste and ruin a true self, with which his comrades had small acquaintance and who now helped Shakespeare to understand the nature of the wild Prince and his scapegrace acquaintances?—E. Dowden: *Shakespeare Primer*.

Hales, the Ever Memorable John, a title applied to John Hales (1584–1656), a famous English divine.

Halevy, Jehuda ben, a Jewish poet of the fifteenth century whom Heine has taken as the titular hero of one of his most beautiful poems. Like the Crusaders he made his pilgrimage to Jerusalem; and there, amid the ruins, sang a song of Zion which has become famous among his people. A "bold Saracen," riding by, lolled over his saddle and plunged a spear into the singer's breast: "Quietly flowed the Rabbi's life-blood, quietly he sang his song to an end and his last dying sigh was Jerusalem!"

Halifax, John, hero of a novel, *John Halifax, Gentleman* (1856), by Mrs. Dinah Mulock Craik. An orphan brought up in poverty and obscurity, he finds among his dead father's effects a book autographed "John Halifax, Gentleman," and he takes this designation as an ideal to be lived up to. By faithfulness, integrity and grit he rises to wealth and marries a girl of gentle birth. The character is said to have been studied from Handel Cossham, the son of a Gloucestershire carpenter who became a wealthy colliery owner. Some of the British critics were disposed to question whether it were possible for a man of such antecedents to justify the term "gentleman" so insistently thrust upon him on the title-page. The question could never have arisen in America.

A boy who begins by being a farm-servant until he is fourteen, and then is employed in a tan-yard to fetch the skins from market, might possess all the fine characteristics bestowed on John Halifax,—his self-reliance, his energy, his integrity, his passion for self-improvement; but he would not—he could not attain the bearing and manners of a gentleman; he could not by mere effort of self-culture attain the tone of good society. —*Saturday Review*.

Hallam, Arthur, the intimate friend of Arthur Tennyson (engaged to Tennyson's sister), whose early death occasioned the series of poems bound together as *In Memoriam* (1850). Arthur Hallam (1811–1833) was the son of Henry Hallam, the literary historian of the Middle Ages.

I know not how to express what I have felt . . . I do not speak as another would to praise and admire the poems; few of them indeed I have as yet been capable of reading, the grief they express is too much akin to that they revive. It is better than any monument which could be raised to the memory of my beloved son; it is a more lively and enduring testament to his great virtues and talents that the world should know the friendship which existed between you, that posterity should associate his name with that of Alfred Tennyson.—HENRY HALLAM, letter to Tennyson in *A Memoir of Tennyson*, vol. i, p. 327.

Haller, Mrs., in Benjamin Thompson's drama *The Stranger* (1797), adapted from Kolzebue, is the name assumed by Adelaide, Countess of Waldbourg, when she eloped from her husband. The latter also dropped his identity, and, known only as "the stranger," led a roving and purposeless life. Mrs. Haller lives for three years in the service of the Countess of Wintersen and is there sought in marriage by Baron Steinfort. She confesses the truth to him, and he succeeds in finding and reconciling her husband.

Hamlet, hero of Shakespeare's tragedy, *Hamlet, Prince of Denmark.* This is the title as it appears in the Folio of 1623, the text of which differs from the five preceding quartos (1603, 1604, 1605, 1611, the last undated) as they differ more or less materially from one another.

Hamlet in his final evolution is the most interesting character in all imaginative literature. A prince of a studious and philosophic temperament, his natural melancholy is aggravated by the mysterious death of his father and the hurried wedding that followed between his widowed mother and his uncle Claudius, who had usurped the throne. The Ghost of his father appears; reveals that Claudius had murdered him, and swears him to revenge. Thereafter Hamlet's mind is torn by doubt and indecision. He assumes an "antic disposition" partly to baffle his enemies, partly to create a veil behind which to hide his true self, partly because his whole moral nature is indeed deeply disordered (DOWDEN) —his wild and excitable state lending itself with dangerous ease to the feigning of actual derangement. He puts the Ghost's credibility to the test by hiring players to reproduce on a mimic stage a similar murder and so betrays the king into a virtual confession. Even now he delays action by every thinnest pretext. He will not kill the king when he comes upon him at prayer lest his soul be saved thereby. Yet a few minutes later, surprised by a sudden impulse of suspicion, he kills Polonius, who is concealed behind an arras, and therefore invisible. Treacherously stabbed at last by Laertes' poisoned foil, Hamlet exchanges weapons in the scuffle, wounds Laertes and then, learning of the poison and of his own imminent death, seeing ruin and destruction all around him, he plunges the weapon into the heart of Claudius.

No one of mortal mould (save Him "whose blessed feet were nailed for our advantage to the bitter cross") ever trod this earth, commanding such absorbing interest as this Hamlet, this mere creation of a poet's brain. No syllable that he whispers, no word let fall by any one near him but is caught and pondered as no words ever have been except of Holy Writ. Upon no throne built by mortal hands has ever "beat so fierce a light" as upon that airy fabric reared at Elsinore.—H. H. FURNESS.

To me it is clear that Shakespeare sought to depict a great deed laid upon a soul unequal to the performance of it. In this view I find the piece composed throughout. Here is an oak tree planted in a costly vase, which should have received into its bosom only lovely flowers; the roots spread out, the vase is shivered to pieces.—GOETHE: *Wilhelm Meister.*

It is an inherent peculiarity of a mind like Hamlet's that it should be conscious of its own defect. Men of his type are forever analyzing their own emotions and motives. They cannot do anything, because they are always as it were standing at the cross-roads, and see too well the disadvantages of every one of them. It is not that they are incapable of resolve, but somehow the

band between the motive power and the operative faculties is relaxed and loose. The engine works, but the machinery it should drive stands still. . . . (Hamlet) is the victim not so much of feebleness of will as of an intellectual indifference that hinders the will from working long in any one direction. He wishes to will, but never wills. His continual iteration of resolve shows that he has no resolution. He is capable of passionate energy where the occasion presents itself suddenly from without, because nothing is so irritating as conscious irresolution with a duty to perform. But of deliberate energy he is not capable, for there the impulse must come from within and the blade of his analysis is so subtle that it can divide the finest hair of motive twixt north and northwest side, leaving him desperate to chose between them.—J. R. LOWELL: *Shakespeare Once More.*

Hamlet, Young, in George Eliot's satirical poem, *A College Breakfast Party*, the chief guest at Horatio's table:

Blond metaphysical and sensuous
Questioning all things, and yet half convinced
Credulity were better; held inert
Twixt fascinations of all opposites
And half suspecting that the mightiest soul
(Perhaps his own?) was union of extremes.

There is reason to believe that the portrait was drawn from William Hurrell Mallock.

Hamlin, Jack, *i.e.*, **John,** in Bret Harte's *Gabriel Conroy* and in several of his short tales, a professional gambler of amiable disposition and gentlemanly manners who, despite his exterior air of gayety, is deeply dissatisfied with his lawless and predatory manner of existence. In *Bohemian Days in San Francisco* Bret Harte gives some account of a real person who doubtless was Jack Hamlin's prototype as well as John Oakhurst's (*q.v.*). Harte describes his handsome face, his pale southern look, his slight figure, the scrupulous elegance and neatness of his dress, his genial manner and the nonchalance with which he set out for the duel that ended in his death.

The type was a new one and it completely revolutionized the ideal of the gambler which had long obtained both in fiction and on the stage. As a London critic very neatly said, with this dainty and delicate California desperado Bret Harte banished forever the turgid villains of Ainsworth and Lytton.—H. C. MERWIN: *Life of Bret Harte.*

Han, hero of a romance, *Han of Iceland* (Fr. *Han d'Islande*, 1823), by Victor Hugo. Claiming descent from Ingulph the Exterminator, a monster of hoary antiquity famous for his hatred of mankind except as articles of uncooked food, he carries out the family traditions under modern dietary restrictions, especially after the loss of his son, and finally, sated with carnage, arson, and pillage, he surrenders himself to justice. Addressing his judges he says, "I have committed more murders and set more fires than you have pronounced unjust judments in all your lives. . . . I would gladly drink the blood in your veins. It is my nature to hate men, my mission to harm them. Colonel, it is I who crushed a battallion of your regiment with fragments of rock. I was avenging my son. . . . Now, judges, my son is dead; I come here to seek death. . . . I am tired of life, since it cannot be a lesson and an example to a successor. I have drunk enough blood, I am no longer thirsty; now, here I am, you can drink mine."

He is accordingly condemned to death. Finding the ordinary processes of justice too tardy, however, and being, as we have seen, of an impetuous disposition, he sets fire to his prison and perishes in the flames with his few surviving enemies.

Handy Andy, the nickname of Andy Rooney, the *deus ex machina* in Samuel Lover's novel of Irish life, *Handy Andy* (1842). It was given to him in pure irony because, in the author's own words, Andy "had the most singularly ingenious knack of doing everything the wrong way." By his inveterate blundering he furnishes matter alike for mirth and wrath to all who are in any way connected with him. Yet in the end his very blundering saves the situation and turns the tables against villainy in favor of virtue and honesty, so that all his world rejoices with him when Andy proves to be the lawful heir to the title and estates of Lord Scatterbrain and weds his pretty cousin

Oonah despite all matrimonial complications brought about by his own recklessness.

Happy Valley, in Dr. Johnson's oriental romance, *Rasselas*, an abode of continual but monotonous felicity, which Rasselas abandons in the search for more strenuous joys. He returns to it thoroughly disillusioned with the outside world.

Harapha of Gath, a character, original with Milton, in his dramatic poem of *Samson Agonistes*. Harapha scoffs at Samson in his chains, but is afraid of his strength and keeps at a safe distance.

Hardcastle, Squire, in Goldsmith's comedy, *She Stoops to Conquer*, a jovial, generous, but prosy country gentleman, old-fashioned himself and fond, as he says, of "everything that's old—old friends, old manners, old times, old books, old wine" (Act i, Sc. 1). His wife, Lady Hardcastle, on the other hand is fond of the latest fashions and the genteelest society, but never having been in London has scant opportunity for enjoying either. By her first marriage she is the mother of Tony Lumpkin; her second has yielded her a daughter, Kate Hardcastle, who "stoops" to conquer Young Marlow (*q.v.*).

Hardy, Letitia, the eponymic "belle" in *The Belle's Stratagem* (1780) by Mrs. Cowley. Daughter to the fond and foolish but well-meaning Mr. Hardy, Lydia is affianced to Doricourt, a fashionable man about town, elegant and volatile, but essentially honorable, who irks at the bondage of an enforced betrothal. To win his love she appears in disguise at a masquerade, and Doricourt falls an easy victim to "the beautiful stranger." Old Hardy now feigns sickness and from his pretended deathbed urges Doricourt to an immediate marriage. He unwillingly consents. His chagrin is changed to joy when Letitia appears in her masquerade dress and reveals the "stratagem."

Harleth, Gwendolen, the principal female character in George Eliot's novel, *Daniel Deronda* (1876). A beautiful young lady, hard, cold, brilliant, misled by worldly considerations into a loveless marriage with the middle-aged Mallinger Grandcourt, who is harder and colder than herself. He reduces her to such chaotic despair that when he is accidentally drowning she withholds the hand that might have rescued him. She is ultimately saved, "as though by fire" through her unreturned love for Daniel Deronda. Gwendolen is akin to Rosamond Vincy in *Middlemarch*—as selfish, as dead to duty and tenderness, as confident and unscrupulous.

Rosamond is perhaps more consistently selfish, after the common idea; but there is an intense, enduring strength of egotism in Gwendolen which is surely not less repulsive. Gwendolen, however, has this superiority conferred upon her, that she is not one of the narrow-brained women who through life regard all their own selfish demands as rights. She has a root of conscience in her. But the reader cannot forget that this conscience was never aroused, and to all appearance never would have been aroused, till Deronda's eye rested on her; and he is not willing to see the great moral difference between one outside conscience and another, between being guided by the opinion of society and being guided by the judgment of one extremely attractive person. Rosamond dreads being despised by the world. Gwendolen is always saying to Deronda, "You despise me," and is represented as learning to despise herself through his eyes. But interesting young men are not always impersonations of the Law and the Gospel, and the world would be no gainer were Gwendolen's way of deferring to a single conscience invested with such attractive externals, rather than to the aggregate conscience of society, to become the generally accepted rule.—*London Saturday Review*, September 23, 1876.

Harley, or **Young Harley,** hero of Henry McKenzie's novel, *A Man of Feeling* (1771), a youth of the most exquisite sensitiveness, a mere bundle of nerves forever quivering on the verge of collapse. Loving his neighbor's daughter, Miss Walton, he is too shy to avow his passion until he is bedfast, and when his lady accepts him he dies of the shock.

Harlowe, Clarissa, heroine and title of a novel by Samuel Richardson (1751). Having drawn in *Pamela* the portrait of a poor girl subjected to temptation, Richardson here sub-

mits a young lady to similar experiences. Clarissa belongs to a good country family in eighteenth century England. She is wooed by the notorious profligate Lovelace, whose suit is frowned upon by the Harlowes, including at first even Clarissa herself. But she is secretly taken by his dashing ways. He succeeds in abducting her and so seriously compromising her that she dies of shame. Lovelace (*q.v.*) is killed in a duel by her cousin, Colonel Morden.

All incomplete as she is, she remains the Eve of fiction, the prototype of the modern heroine, the common mother of all the self-contained, self-suffering, self-satisfied young persons whose delicacies and repugnances, whose independence of mind and body, whose airs and ideas and imaginings are the stuff of the modern novel. With her begins a new ideal of womanhood; from her proceeds a type unknown in fact and fiction until she came. When after outrage she declines to marry her destroyer and prefers death to the condonation of her dishonor, she strikes a note and assumes a position till then not merely unrecognized but absolutely undiscovered.—W. E. HENLEY: *Views and Reviews*, p. 221.

Harold, Childe, the titular hero of *Childe Harold's Pilgrimage*, a narrative and descriptive poem by Lord Byron. Cantos 1 and 2 appeared in 1812. Childe Harold (evidently Byron's own ideal of himself) is a gloomy, haughty, imperious youth, the freshness of whose feelings has been exhausted in a round of unholy pleasure. Satiated and heart-sick, he leaves behind him his lemans and his fellow bacchanals, bids farewell to England, and wanders over the continent of Europe, viewing its fairest scenes with the abstracted gaze of one who is in them but not of them, whose thoughts are not the thoughts of other men, who has risen superior to either hope or fear. Yet through all this affection of scowling cynicism Byron shows that his heart can still beat high with generous enthusiasm for what is great, beautiful and heroic, his nerves still tingle with contempt for what is base and ignoble.

Harpagon, the titular "Miser" in Molière's comedy, *L'Avare* (1667), an impersonation of grasping and rascally parsimony painted from the comic rather than the tragic side. The cunning folly of his economics, the bewildered stupidity that results from his absorption in one idea; the violent despair into which he is thrown by the supposed loss of his treasure-box—all are suffused with so broad a light of humor that they leave no sting behind them; you feel only kindness for a character that has furnished so much fun. His own man-of-all-work, under pressure from the miser himself, thus reports some current tales:

"One neighbour says that you have private almanacks printed, in which you double the ember-days and vigils in order to oblige your household to observe more fasts than others; another, that you have always a quarrel ready to pick with your servants at "boxing" time, or when they are leaving you, so as to have a pretext for giving them nothing. Another says that you once had a warrant out against the cat of one of your neighbours for having eaten up the remains of a leg of mutton; another, that you were caught one night coming to steal your own horse's oats, and that your coachman—my predecessor—gave you, in the dark, I don't know how many blows with a stick, about which you never said anything."

The *Avare* of Molière, though taken from the *Aulularia* of Plautus, differs widely from the Latin piece. Plautus's Miser is a man who loves gold for its own sake, for the sake of amassing it, hoarding it up, and reserving it for solitary enjoyment, whereas Harpagon, to the pure love of gold adds also the love of lucre, and to bring in more money will part with, and put in circulation, that which he already possesses. He is a usurer, and there lies the essential difference between the miser of Plautus and the *Avare* of Molière. It is the difference between avarice and avidity.—*Edinburgh Review.*

Harper, in Cooper's novel, *The Spy:* the name under which George Washington hides his personality.

Cooper cannot be congratulated upon his success in the few attempts he has made to represent historical personages. Washington, as shown to us in *The Spy*, is a formal piece of mechanism, as destitute of vital character as Maelzel's automaton trumpeter. This, we admit, was a very difficult subject, alike from the peculiar traits of Washington, and from the reverence in which his name and memory are held by his countrymen. Harper under which name Washington is introduced, appears in only two or three scenes; but, during these, we hear so much of the solemnity and impressiveness of his manner, the gravity of his brow, the steadiness of his gaze, that we get the notion of a

rather oppressive personage, and sympathize with the satisfaction of the Whartons, when he retires to his own room, and relieves them of his tremendous presence.

Harrington, hero and title of a novel by Maria Edgeworth, whose object is to raise the Jewish race in the estimation of English readers. The theme was suggested by an American correspondent, a Miss Mordecai, who gently reproached Miss Edgeworth for having so often made Jews ridiculous and begged that she would write a story about an estimable Jew. The theme lay outside of her own experience and she had to evolve a Jew out of her own moral consciousness who was unsatisfactory even to the Jews. So says Miss Zimmern, herself a Jewess:

Her zeal outran her judgment; her elaborate apology is feeble; and if the Jews needed vindication they could hardly be flattered by one of this nature, for she does not introduce us to a true Jew at all. Her views were based upon that rare and beautiful character, Moses Mendelssohn, a character as little typical of the Jewish as of any other race or religious creed, but common to all men who think and feel philosophically and have raised themselves above the petty prejudices of mankind. This was as much as to say that only a Jew who was no Jew was admirable and estimable.—HELEN ZIMMERN: *Maria Edgeworth*, p. 168.

Harrington, Evan, hero and title of a novel (1861) by George Meredith. Like Meredith himself Evan is the son of a tailor, most mirth-provoking of trades; but he has the fortune or misfortune to have been bred as a gentleman and to have the instincts and manners that go with gentle birth. Half against his will he is taken for a member of a well-known family bearing the same name, is welcomed to the house of a baronet and the heart of a baronet's daughter. The tailor wins the lady in the character of a gentleman. Rose's maid kindly informs him how her mistress shuddered when she repeated to herself the awful word "snip" which some malignant who suspected the truth had suggested in regard to her lover. But whenever honesty distinctly bids him to own he is a tailor he does so, and after he has been led by love to avow his passion he summons up his courage and tells Rose he is the snip she detests. She is all frankness, loyalty and generosity, vows she will never desert him, and goes straight to her parents to inform them that a tailor is to be their son-in-law.

Harris, George, in Mrs. H. B. Stowe's *Uncle Tom's Cabin*, a mulatto slave on a Kentucky estate. His wife Eliza is sold to an alien and distant owner. Both he and she run away—to meet at last on the free soil of Canada. He is "possessed of a handsome person and pleasing manners" and such "adroitness and ingenuity" that he has "invented a machine for the cleaning of hemp, which displays quite as much mechanical genius as Whitney's cotton gin." Naturally he finds disguise easy. Here is how he looks when on the second day of his flight he alights at a Kentucky hotel:

"He was very tall, with a very dark Spanish complexion, fine expressive black eyes, and close curling hair, also of a glossy blackness. His well-formed aquiline nose, straight thin lips, and the admirable contour of his finely formed limbs, impressed the whole company instantly with the idea of something uncommon."

Harris, Mrs., in Dickens's *Martin Chuzzlewit*, an alleged friend of Mrs. Gamp, whom she was continually citing in approval of her own acts or in illustration of some point at issue, but whom no one in her circle of acquaintance had ever seen and who was finally disposed of by Mrs. Prig in the famous phrase, "I don't believe there's no sich a person."

"Bother Mrs. Harris!" said Betsey Prig.

Mrs. Gamp looked at her with amazement, incredulity, and indignation; when Mrs. Prig, shutting her eye still closer, and folding her arms still tighter, uttered these memorable and tremendous words:—

"I don't believe there's no sich a person!"

After the utterance of which expressions, she leaned forward, and snapped her fingers once, twice, thrice, each time nearer to the face of Mrs. Gamp; and then rose to put on her bonnet, as one who felt that there was now a gulf between them which nothing could ever bridge across.—*Martin Chuzzlewit.*

Harrison, Rev. Dr., in Fielding's novel, *Amelia*, a model parson, "well worthy," says the author, "of the cloth he wore, and that is I think, the

highest character a man can attain." Half his fortune he has given away or been defrauded of by the plausible tales of insidious friends. Yet he can be just and even stern when he knows he is right. He takes in execution the goods and person of his friend Booth because Booth, while pleading poverty, was buying expensive jewelry.

Harum, David, the principal character in a novel of that name (1898) by Edward Noyes Westcott, a banker and dealer in horses in a village in Central New York who possesses a shrewdness, humor and homely philosophy that temper his utter lack of principle in horse-selling and horse-trading, and who can and does rise to occasional heights of charity and self-abnegation of which he is bashfully reticent.

Harvey, Belinda, titular heroine of *Belinda* (1803), a novel by Maria Edgeworth. While spending a winter in London with Lady Delacour, a brilliant and fashionable woman, she meets Clarence Harvey. Mutual love attracts, mutual distrust sets them apart. Not till the resultant comedy of cross purposes has involved the entire Delacour household is the tangle straightened out, and a reconciliation effected.

Hatchway, Lieutenant Jack, a retired naval officer, on half-pay, in Smollett's novel, *The Adventures of Peregrine Pickle.* He is represented as living with Commodore Trunnion as a companion.

> He who can read the calamities of Trunnion and Hatchway, when run away with by their mettled steeds, . . . without a good hearty burst of honest laughter, must be well qualified to look sad and gentleman-like with Lord Chesterfield or Master Stephen.—Sir W. Scott.

Havisham, Miss, in Dickens's *Great Expectations* (1860), the foster mother of the heroine Estella. She lived a hermit life in her magnificent but neglected home, Satis House, left to her by her father, a wealthy brewer. A great tragedy had ruined her life. She had been engaged to be married to a man she passionately loved, Compeyson, a showy and shallow gallant, who jilted her on the appointed wedding day. She received the fatal letter when she was dressing for church. Her life was despaired of. When she recovered from a long illness, she laid waste her heritage, stopped all the clocks at twenty minutes to nine—the time of her receiving the letter—and never afterwards looked upon the light of day.

Hawk, Sir Mulberry, in Dickens's *Nicholas Nickleby* (1838), a gambler and a roué "especially remarkable for his tact in ruining young gentlemen of fortune. . . . He made them his butts in a double sense for he emptied them with good address and made them the laughing stock of society." (Chap. xix.) He fails in his efforts to seduce Kate Nickleby and is soundly thrashed by Nicholas. Later he fights a duel with his head pupil and chief dupe, Lord Frederick Verisopht, in which the latter is killed.

Hawthorn, Jerry, one of the heroes of Pierce Egan, Jr's. *Life in London or the Day and Night Scenes of Jerry Hawthorn and Corinthian Tom* (1824) —a collection of sketches describing the sports and amusements of London in the days of the Regency. Illustrated by George Cruikshank, it had enormous contemporary vogue. A drink called Tom and Jerry is still compounded in American bar-rooms.

Hayes, Catherine, notorious in English criminal annals, who was burned alive in 1726 for the murder of her husband, is the heroine of Thackeray's novel *Catherine.*

Hazard, Myrtle, heroine of Dr. Oliver Wendell Holmes's novel, *The Guardian Angel.* The descendant from ancestors of divergent races and characteristics, herself born in the tropical climate of oriental India, she is brought up from the age of fifteen in the New England village of Oxbow by an austere and provincial aunt who utterly fails to understand her or to curb her. Fortunately she falls by accident under the care of Professor Gridley, whom she rightly calls her Guardian Angel, and her final reformation is wrought by her experiences as a hospital nurse during

the Civil War. "In the offices of mercy which she performed . . . the dross of her nature seemed to be burned away. The conflict of mingled lives in her blood had ceased." Myrtle is especially interesting as the first character of fiction in which the dual influences of heredity are discussed by a scientist of literary ability.

Headlong, Squire, the hero of *Headlong Hall* (1815), a novel by Thomas Love Peacock, which is more a series of discussions on life and letters than a connected narrative. The principal interlocutors are a perfectibilian, a deteriorationist, a statu-quo-ite and a reverend doctor who has won the squire's fancy by a learned dissertation on the art of stuffing a turkey. The squire himself is an amiable eccentric whose special fad is the collection and exploitation of human curios.

Headrigg, Cuddie (*i.e.*, Cuthbert), in Walter Scott's novel, *Old Mortality*, a ploughman in Lady Bellenden's service; a mixture of "apparent dulness with occasional sparkles which indicated the craft so often found in the clouted shoe."

Heath, Sir Massingbird, in James Payn's novel *Lost Sir Massingbird* (1864), a Georgian roué who had hobnobbed with royalty itself as represented by the Prince Regent and returned financially ruined to Fairburn Hall, an entailed estate of which he could not dispose save by the death of the heir-presumptive, his nephew Marmaduke Heath, who is carefully shielded from his evil designs by the lad's friends. In his hot youth Sir Massingbird had secretly married a gipsy whom he drove mad with his cruelty. She laid on him the curse, "May he perish inch by inch within reach of aid that shall not come." The curse was fulfilled in his old age. He disappeared mysteriously and months later his bones were found in an old oak tree. It was supposed that he had climbed the tree to look around for poachers, and that a misstep had precipitated him into the hollow trunk.

Heathcliff, hero of Emily Brontë's novel, *Wuthering Heights* (1847), a man of stormy, untrained nature, brought as a child to Wuthering Heights, the owner of which, Mr. Earnshaw, had picked him up as a stray in the streets of Liverpool. His affection is as terrifying as is his hatred; despairing but unconquered he starves himself at last, dying with a sneer on his lips, and is buried beside the woman he had loved and tortured —a side of whose coffin he had torn away years before.

"How did you contrive to preserve the common sympathies of human nature when you resided here?" writes Heathcliff's young bride to the old servant. "I cannot recognize any sentiment which those around share with me. . . . Is Mr. Heathcliff a man?" And at the end the servant herself, who tells the story, asks: "Is he a ghoul or a vampire? . . . Where did he come from, the dark little thing, harbored by a good man to his bane?" Cruelty, and not love, cruelty of the living and of the dead, is the master passion of the book. If one were looking for a parallel to the sufferings of those who are the sport of this inhuman passion, it would be found in the diabolism that surrounds Webster's Duchess of Malfi:

> I'll tell thee a miracle;
> I am not mad yet, to my cause of sorrow.

Hebron, in the first part of *Absalom and Achitophel*, by Dryden, stands for Holland, but in the second part, by Tate, it stands for Scotland.

Heep, Uriah, in Dickens's *David Copperfield* (1894), a repugnant hypocrite and sneak, clerk to Mr. Wickfield. Under a cloak of abject humility he hides a jealous, malignant, meddlesome disposition. His evil designs are frustrated by Mr. Micawber.

"I am well aware that I am the umblest person going, let the other be who he may. My mother is likewise a very umble person. We live in a numble abode, Master Copperfield, but have much to be thankful for. My father's former calling was umble; he was a sexton."—*David Copperfield*, Chap. xvi.

Heep, articled clerk, articled out of charity whom to describe description fails; he is a sinister, crouching, fawning imp of humility; viperous in soul and body; long-fingered and splay-footed and red-eyed with damp exudations of the cuticle, a frog-like hand; altogether a "moist, unwholesome body."—*London Times.*

Helbeck of Bannisdale, hero and title of a novel by Mrs. Humphry Ward (1898). He is an English Catholic of ancient lineage, great wealth and corresponding responsibilities. The novel portrays with insight and skill the spiritual battle that an austere and devout Catholic must fight before he can yield so far to passion as to contemplate marriage with a girl who not only has no knowledge of and no sympathy with any religion, but has inherited a positive scorn for the Catholic faith and an impertinent contempt for the rules and ceremonies of the Church. Poor little Laura Fountain, equally troubled, cuts the knot by committing suicide.

Heldar, Dick (*i.e.*, Richard), hero of Rudyard Kipling's novel *The Light that Failed* (1896). An English artist, an orphan who had been brought up with another waif called Maisie by the hard-hearted Mrs. Jennett. In early manhood he goes to the front as a war-artist, and receives a sabre cut which threatens his eyesight. He determines to produce one great masterpiece before he goes blind. The light fails just as he has finished his picture, and that is destroyed by a model who owes him a grudge. Maisie refuses to marry him. Darkness of mind and body settled down upon him, and he sacrifices his life in the Soudan.

Helen, heroine of a ballad, *Sister Helen* (1870), by Dante Gabriel Rossetti. The tale is supposed to be told by her little sister.

A girl forsaken by her highborn lover turns to sorcery for help in her revenge on him; and with the end of the third day come three suppliants, the father and the brothers of the betrayer, to whom he has shown the secret of his wasting agony, if haply they may bring him back, not life, but forgiveness at her hands. Dying herself of anguish with him and with the molten figure of her making, she will remit nothing of her great revenge; body and soul of both shall perish in one four-fold death: and her answers pass, ever more and more bitter and ardent through the harmless mouthpiece of a child. —SWINBURNE.

Helen, subject and title of two poems by Edgar Allan Poe, addressed to different individuals. The first, a lyric of two five-lined stanzas, was written at the age of fourteen, and first published in 1831. It was addressed to Mrs. Jane Stanard, the friend and confidante of his boyhood, who inspired him, in his own words, with " The one idolatrous and purely ideal love of my passionate boyhood." It contains the well known lines

> To the glory that was Greece,
> And the grandeur that was Rome.

In spite of technical defects this is one of his most exquisite lyrics. " Its confusion of imagery," says Stedman, " is wholly forgotten in the delight afforded by melody, lyrical perfection, sweet and classic grace."

The other and later poem is in blank verse, and commemorates the first time he saw the poetess Sarah Helen Whitman, a lady who was subsequently one of his greatest friends. This was when he was on his way to Boston to lecture. Restless, at midnight, he wandered from his hotel at a place near where she lived, and saw her walking in a garden.

Helena, in the second part of Goethe's *Faust,* an avatar of Helen of Troy, summoned from the shades by Mephistopheles.

The Helena of the Second Part of *Faust* is a pure abstraction, but it should never be forgotten that the character was not originally intended to be made such. A long series of years had intervened since the period when the youthful Goethe first conceived the idea of his *Faust* upon the basis of the popular tradition embodied in the ancient puppet-play, where Faust forces Mephistopheles to procure for him Greek Helen, the fairest of women. As late as the year 1800, when already engaged upon the remodelling of the entire First Part, he expressed his regret to Schiller that he must turn Helena into a mere "mask and face" (*Fratze*). The Helena of the Second Part is a mere allegory, representing Classicism as opposed to Romanticism (symbolized in the person of Faust), and giving birth, after her union with him, to Euphorion, who, as Goethe allowed to be known, was to typify the brief union of both literary tendencies in Lord Byron.—*Saturday Review.*

Helena, in Shakespeare's comedy, *All's Well That Ends Well* (1598), the only daughter of a doctor, Gerard de Narbon, herself so skilled in medicine that she cured the King of France of an apparently fatal disorder. In return he promised her the hand of any one among his courtiers. She chose Bertram, Count of Rousillon, who married her under duress and then immediately forsook her. She won him back by stratagem; he had pursued a maiden named Diana with wanton love; Helena substitutes herself for Diana at the assignation and plays her part so well that later, when she convinces Bertram that it was herself and not Diana with whom he had spent the night, he gladly takes her back. This stratagem is imitated by Amanda in Colley Cibber's *Love's Last Shift.*

Helena is a young woman seeking a man in marriage. The ordinary laws of courtship are reversed, the habitual feelings are violated; yet with such exquisite address this dangerous subject is handled, that Helena's forwardness loses her no honor. Delicacy dispenses with her laws in her favor.—LAMB.

Helmer, Nora, heroine of Henrik Ibsen's drama, *The Doll's House* (1879), is a sort of Scandinavian Frou-Frou portrayed with a greater depth of earnestness, sympathy and insight than her French predecessor. She is in fact a type of nineteenth century womanhood, brought up in the innocent ignorance which was the contemporary ideal and quite unable to comprehend and contend with the sterner realities of life. Through pure ignorance she commits forgery and contemplates suicide. She is saved by her husband, who takes upon himself the burden of guilt. By a clumsy expedient he also is saved.

Heloise, or **Eloise,** the real heroine of one of the most famous of love romances, the mediæval episode of Heloise and Abelard. Peter Abelard (1079–1142) was the profoundest scholar, the most skilful dialectician, the greatest orator of his day. He fell in love with Heloise, his pupil, daughter of Canon Fulbert, she reciprocated and they fell, but she refused the reparation he offered her by marriage. Pope, in his *Epistle from Eloisa to Abélard,* makes this refusal arise from an abstract predilection for the name of mistress above that of wife; it was really due to disinterested affection which would not stand in the way of the high ecclesiastical preferment which seemed naturally due to his talents and services.

Heloise, The New, a name which Jean Jacques Rousseau gives to Julie, the heroine of his romance, *La Nouvelle Heloise* (1760), who was drawn from an actual flame of his own, the Countess d'Houdetot. See JULIE.

Helstone, Caroline, in Charlotte Brontë's novel, *Shirley,* an orphan brought up by her uncle, the rector. In her loyalty, devotion and generosity she is faithfully copied from Miss Brontë's schoolfellow and warm and steadfast friend through life, Ellen Nussey. It was to Miss Nussey that Charlotte wrote, "If we had but a cottage and a competency of our own, I do think we might live on till death, without being dependent on any third person for happiness."

Helstone, Mr., in Charlotte Brontë's novel, *Shirley.*

In the seldom recurring holidays Charlotte made sometimes short visits with those of her companions whose homes were within reach of school. Here she made acquaintance with the scenes and prominent characters of the Luddite period; her father materially helped to fix her impressions, for he had held more than one curacy in the very neighborhood which she describes in *Shirley.* He was present in some of the scenes, an active participator as far as his position permitted. Sometimes on the defensive, sometimes aiding the sufferers, uniting his strength and influence with the Mr. Helstone of *Shirley.* Between these two men there seems to have been in some respects a striking affinity of character which Charlotte was not slow to perceive, and she blended the two into one, though she never personally beheld the original of Mr. Helstone, except once when she was ten years old. He was a man of remarkable vigor and energy, both of mind and will. An absolute disciplinarian, he was sometimes called "Duke Ecclesiastic," a very Wellington in the Church.

Mr. Brontë used to delight in recalling the days he spent in the vicinity of this man. Many a breakfast hour he enlivened by his animated relations of his friend's unflinching courage and dauntless self-reliance,—and

how the ignorant and prejudice population around misunderstood and misrepresented his worthiest deeds.—*Reminiscences of Charlotte Brontë.*

Henriette, in Molière's comedy, *Les Femmes Savantes* (1672), a bright and winning girl who acts as an agreeable foil to the absurdities of the titular "Learned Ladies"—especially her mother Philaminte and her sister Armande. She shares with her father the opinion that household duties and not science and philosophy constitute woman's true field of action, and might therefore be accepted as the pioneer anti-suffragette in modern drama.

Henriette is nature itself and straightforward simplicity; she is essentially womanly; she has a wholesome charm and a feminine grace. Perhaps it is not too much to say that Henriette embodies Molière's ideal of the French girl, just as Rosalind may represent Shakespeare's ideal of the English girl. . . . As the type of maidenly ignorance Molière gives us Agnès, where Shakespeare presents us with Miranda; and as the representative of all that is most attractively feminine, he depicts Henriette where Shakespeare has imagined Rosalind.—BRANDER MATTHEWS: *Molière*, p. 297.

Henry IV (1366–1413), the first of the Lancastrian kings, appears in the two Shakespearean plays that bear his name and also in *Richard II*, where he is called Bolingbroke from the town in which he was born. He was Duke of Hereford during Richard's reign.

Henry IV is the same Bolingbroke who had been so greatly conceived in King Richard II; only he is no longer in the full force of his manhood. He is worn by care and toil, harassed by the troubles of the unquiet times, yet still resolved to hold firmly what he has forcibly attained. There is a pathetic power in the figure of this weary, ambitious man, who can take no rest until the rest of death comes to him.—EDWARD DOWDEN: *Shakespeare Primer.*

Henry VIII, last of the Tudor kings of England, is the hero of a historical play doubtfully attributed to Shakespeare.

Henry, if we judge him sternly, is cruel and self-indulgent; but Shakespeare will hardly allow us to judge Henry sternly. He is a lordly figure, with a full abounding strength of nature, a self-confidence, an ease and mastery of life, a power of effortless sway, and seems born to pass on in triumph over those who have fallen and are afflicted. —E. DOWDEN: *Shakespeare Primer.*

The character of Henry VIII is drawn with great truth and spirit. It is like a very disagreeable portrait, sketched by the hand of a master. His gross appearance, his blustering demeanor, his vulgarity, his arrogance, his sensuality, his cruelty, his hypocrisy, his want of common decency and common humanity are marked in strong lines. His traditional peculiarities of expression complete the reality of the picture. His authoritative expletive "Ha!" with which he intimates his indignation or surprise, has an effect like the first startling sound that breaks from a thundercloud. He is of all the monarchs in our history the most disgusting, for he unites in himself all the vices of barbarism and refinement without their virtues.—HAZLITT.

In foreign literature the most striking portrait of Henry VIII appears in Calderon's drama *La Cisma de Inglaterra* (*The English Schism*), which narrates the monarch's quarrel with the church (for which Wolsey and not himself is made responsible), and more especially his amour with Anne Boleyn, an astute, alert, and very politic lady.

Hereward, in Walter Scott's romance, *Count Robert of Paris* (1831), a Saxon Crusader, one of the Varangian guard of Alexius Comnenus, Emperor of Greece. He is vanquished by the titular hero in single combat with battleaxes, after which he enlists under Count Robert's banner, and in the countess's maid, now called Agatha, discovers his Saxon love Bertha.

Hereward, whom Charles Kingsley took as the hero of his novel, *Hereward the Wake* (1866), was the son of Leofric, Earl of Chester, and Lady Godiva (*q.v.*). From early boyhood he showed such insubordination that his father obtained his banishment from the country. After many strange adventures he married a noble maiden named Torfrida and returned with her on hearing of the invasion of England by the Normans. Finding most of his family slain and the ancestral hall in possession of the invaders, he collected a band of Saxons, easily rescued his patrimony and then took refuge on the Island of Ely. This he held until in 1072, he was betrayed by some of his adherents, but even then he cut his way through the Norman forces. Finally

he made peace with William the Conqueror through the influence of the Lady Elfrida, a widow, for whose sake he repudiated Torfrida. But he never prospered after this faithlessness and was finally slain by Norman besiegers of his home.

Heriot, Blanche, heroine of a short story in Albert Smith's *Pictures of Life* (1841), afterwards turned into a melodrama by the same author under the title, *Blanche Heriot, or the Chertsey Curfew* (1842). The plot is founded upon the legend connected with the Old Chertsey Church. Blanche was a heroic girl during the Wars of the Roses who in order to gain time for her lover's pardon to arrive, and so save his head from "rolling on the Abbey mead," clung to the clapper of the great bell in the belfrey tower and so prevented it from announcing the hour set for the execution. The theme has been borrowed by Rosa Harthwicke Thorpe in her ballad *Curfew Shall not Ring To-night*, who changes the heroine's name to Bessie and the time of action to Cromwell's day. David Belasco, in *The Heart of Maryland*, uses the same expedient.

Hermann, farmer hero of Goethe's pastoral poem, *Hermann and Dorothea*. See DOROTHEA.

Hermia, an Athenian maiden, heroine of Shakespeare's comedy, *A Midsummer Night's Dream* (1592). Egeus, her father, had promised her in marriage to Demetrius. But she, loving Lysander, eloped with him and was pursued by Demetrius. He in his turn was followed by Helena, who was devotedly in love with him. All four fell asleep in a forest and dreamed the dream that forms the basis of the comedy. Through the help of a magic herb in the hands of Puck, Demetrius awakes in love with Helena and resigns Hermia to Lysander.

Hermione, heroine of the first part of Shakespeare's *A Winter's Tale*, daughter of the Emperor of Russia and consort of Leontes. The victim of her husband's jealousy, she is believed to be dead for fifteen years and is restored to him in the last act, her character fully vindicated.

> Hermione is, I suppose, the most magnanimous and noble of Shakespeare's women; without a fault she suffers, and for sixteen years, as if for the greatest fault.—F. J. FURNIVALL.

> The character of Hermione is as much distinguished by its saint-like resignation and patient forbearance, as that of Paulina is by her zealous and spirited remonstrances against the injustice done to the queen, and by her devoted attachment to her misfortunes. Hermione's restoration to her husband and her child, after her long separation from them, is as affecting in itself as it is striking in the representation.

Hermit, The, the otherwise unnamed hero of Thomas Parnell's poem so entitled. The story he found in Howell's *Familiar Letters* (Book iv, Section ix, 2), who in his turn avowed obligation to "Sir P. Herbert in his late *Conceptions*." The hermit, anxious to renew for a period his relations with the world, starts out from his cell and is joined by a young stranger. That night they are hospitably entertained by a nobleman. The youth steals his golden goblet. Next night they are reluctantly entertained by a miser to whom the youth presents the goblet. On the third day the youth strangles the infant child of another entertainer; on the fourth he drowns the guide who had led the wanderers to safety. When the hermit started to curse the youth he turned into a radiant angel who explained that he had stolen the goblet to teach the rich lord not to trust to worldly wealth; he had given it to the miser to show that kindness always meets a reward; he had strangled the infant because the father loved it better than he loved God; he had drowned the guide to prevent him from committing a contemplated murder.

Hernani, hero of a tragedy by Victor Hugo entitled *Hernani or Castilian Honor* (1830). A mysterious bandit and revolutionary leader, he is in love with Dona Sol, the betrothed of Ruy Gomez, her guardian, in whose house she lives. She reciprocates Hernani's passion. To complicate matters she is beloved by

the king, Charles V. Hernani is discovered at night in Ruy Gomez's house planning an elopement. King Charles, who had smuggled himself into the house on his own account, saves the bandit by claiming him as a member of his suite. Later Hernani returns the compliment by saving the king when in his power. Still later Charles pursues the outlaw to the gates of Ruy Gomez's castle. The sacred rites of hospitality force Gomez to grant sanctuary to the fugitive. "His head or yours!" shouts Charles. "Take mine!" calmly returns the Duke. Overcome by such generosity Hernani presents Ruy Gomez with a horn. He swears to forfeit his own life whenever Gomez demands it by blowing the horn. The occasion comes in the last act, at his own wedding with Dona Sol, which is presided over by the magnanimous Charles, now an emperor. The fatal horn is heard in the midst of the festivities; Ruy is implacable; Hernani is true to his vow. One dose of poison suffices for bridegroom and bride. Ruy Gomez stabs himself over their corpses.

Hero, in Shakespeare's *Much Ado About Nothing* (1600), daughter of Leonato, governor of Messina, whose quiet decorum forms an excellent contrast to the brilliant insousciance of her cousin Beatrice. A cruel plot devised by the malignant Don John separates her at the very altar from her betrothed, Don Claudio, but Beatrice, with Benedict's help, succeeds in establishing the truth.

"When they are both on the scene together," says Mrs. Jameson, "Hero has little to say for herself; Beatrice asserts the rule of a master spirit, eclipses her by her mental superiority, abashes her by her raillery, dictates to her, answers for her. But Hero, added to her grace and softness, and all the interest which attaches to her as the sentimental heroine of the play, possesses an intellectual beauty all her own."

The supposed death and subsequent marriage of Hero were suggested by the 22nd novella of Biondello's collection, whose scene is laid, as in the comedy, at Messina. Hero's father is called Leonato, and her lover's friend Don Piero, or Pedro.

The mode in which the innocent Hero before the altar at the moment of the wedding, and in the presence of her family and many witnesses, is put to shame by a most degrading charge—false indeed, yet clothed with every appearance of truth—is a grand piece of theatrical effect in the true and justifiable sense. The impression would have been too tragical had not Shakespeare carefully softened it, in order to prepare for a fortunate catastrophe.—SCHLEGEL.

Herrick, Robert, in R. L. Stevenson's romance, *Ebbtide* (1894), a man who has failed in life not through vice, but weakness—a fatal incapacity for fixed aim and deliberate action. In his beginnings a gentleman and a scholar, a graduate of Oxford, he degenerates into a beachcomber and becomes the companion of outcasts who man a stolen ship. He tries suicide and fails even in that. "I am broken crockery," he cries; "I am a burst drum; the whole of my life has gone to water; I have nothing left that I believe in, except my living horror of myself." It is barely possible that the author drew some hints for this character from his cousin, Robert A. M. Stevenson, who shared Herrick's brilliant incapacity but not his guilt. Will H. Low, in *A Chronicle of Friendship*, quotes a letter from Stevenson which contains this sentence: "A little while ago Henley and I remarked about Bob 'how strange it was that the cleverest man we knew was starving.'"

Hester, subject of Charles Lamb's poem of that name, written on the death of Hester Savory (1777–1803), "a young Quaker you may have heard me speak of as being in love with for some years while I lived at Pentonville, though I had never spoken to her in my life."—LAMB: *Letter to Manning*, March, 1803. Some attempts have been made to identify her with the Alice W—— of *Dream Children*, but Alice was fair and Hester Savory dark as a gipsy, as may be seen from the miniature reproduced in Lucas's *Life of Charles Lamb*, vol. I, p. 328.

Hiawatha, titular hero of Longfellow's epic (1855), who according to Indian traditions was the son of Mudjekeewis (the west wind) and Wenonah. He wrestled with and conquered Mondamin (maize) and

gave it to be the food of man. He subdued Mishea Nahma the sturgeon and taught man how to extract its oil for lighting and cooking purposes. He introduced the arts of navigation, medicine, and picture writing. By his marriage to Minnehaha he set the example of monogamy. After her death and the advent of the white man he departed for the kingdom of Ponemah, the land of the hereafter.

High-Heels, in Swift's *Gulliver's Travels*, a faction or party in Lilliput opposed to the **Low-Heels,** each of whom has its own idea as to whether high or low heels should be the every-day fashion for shoes. High-heels, so they averred, were most loyal to the spirit of the constitution, nevertheless the Emperor of Lilliput appointed only Low-Heels to office. The satire is directed against the High-church and Low-church factions in English religion and the Whigs and Tories in British politics.

Hilda, in Nathaniel Hawthorne's romance, *The Marble Faun*, a New England maiden, unspotted of the world, studying art in Rome. Her first knowledge of sin and its consequent suffering comes to her through the guilt of others. Accident makes her a witness to Donabello's murder of the monk Antonio. She is overwhelmed by a sense of the wickedness thus thrust upon her. Her understanding of the old painters and her skill in copying them, dependent as they are upon the whiteness of her own soul, are temporarily suspended by this merely vicarious smirch. She can neither keep nor betray her terrible secret, and in this dilemma seeks the secrecy of the Catholic confessional.

Hilda's Tower, formerly known as the Torre della Scimia, is still pointed out in Rome. Here she kept a legendary lamp burning before the shrine and fed her doves until another's crime drove her from her maiden refuge.

In the biography of his father Julian Hawthorne says that in Hilda there was something of his mother. He denies an imputed likeness between Hilda and a certain Miss Shepard who was with the Hawthornes in Italy. As to the name, the same authority in *Hawthorne and his Circle* tells us that it was suggested by the Abbey of St. Hilda at Whitby, on the Yorkshire coast, England.

Hildegarde, in *The Initials*, by Baroness Von Tautphoeus. See ROSENBERG, HILDEGARDE.

Hoax, Stanislaus, in Disraeli's novel, *Vivian Grey*, a practical jester presumably drawn from Theodore Hook. See GAY, LUCIEN.

Hobbididance, the "prince of dumbness," a friend referred to by Edgar in *King Lear*, Act iv, Sc. 1. Shakespeare evidently found the name in Harsnet's *Declaration of Egregious Popish Impostures*. See MODU.

Hobbinol, in William Somerville's burlesque pastoral, *Hobbinol, or the Rural Games* (1740), is the great man of his village in the Vale of Eversham, who presides over the games wherein his son, Young Hobbinol, and Ganderetta, a near relation, are respectively King and Queen of the May. See HOBINOL.

Hobinol or **Hobbinol,** in the *Shepherd's Calendar* (1572), a pastoral poem by Edmund Spenser, a fellow-swain of Colin Clout, who sympathizes with him in his love for Rosalind (Eclogue iv) and later (Eclogue ix) holds a dialogue with Diggon Davie on Popish abuses. As Colin Clout is meant for Spenser, so Hobinol represents his classmate and life-long friend Gabriel Harvey (1545–1630), a physician and an LL.D., a respectable poet and one of the most learned men of his day.

Hogsflesh, Mr., the hero of a farce, *Mr. H.*, by Charles Lamb, which was emphatically damned on the one night of its performance, December 10, 1806.

"The story," as the author wrote to Manning, "is a coxcomb appearing at Bath, vastly rich—all the ladies dying for him—all bursting to know who he is; but he goes by no other name than Mr. H." At length, "after much vehement admiration,

when his true name comes out—Hogsflesh—all the women shun him, avoid him, and not one can be found to change their name for him," until he obtains permission from the king "to take and use the surname and arms of Bacon," and is happily united to his Melesinda.

Curiously enough the little play was frequently brought out successfully in the United States.

The first pope who changed his name on assuming the pontificate—thereby setting a precedent that has been followed by all his successors—was named Pietro Osporca or Peter Hogsmouth. Some authorities attribute the change to the apparent arrogance of assuming to call himself Peter II. But the general impression is that he was glad to rid himself forever from all association with his family name by assuming the title of Sergius II.

Hohensteil-Schwangau, Prince, in Robert Browning's poetical soliloquy, *Prince Hohensteil Schwangau, the Savior of Society* (1872), is evidently painted from Napoleon III.

With plausible and ingenious casuistry the Prince passes in review the leading events of his own life. He acknowledges that they conform to no ideal standard and justify no plaudits which hero-worshipping historians might bestow upon them, yet he claims that in this world any Utopian scheme of government would be worse than useless, that it is the duty of a ruler to adjust himself to existing conditions, and assist his subjects to live the life into which they were born; and that his own policy, vacillating as it might seem to the ingenuous, was dictated throughout by the higher law of public expediency.

Holdfast, Aminadab, in Mrs. Centlivre's comedy, *A Bold Stroke for a Wife* (1710), a friend of Simon Pure.

Holgrave, Mr., in Hawthorne's romance, *The House of the Seven Gables*, assumed name of a daguerrotypist who persuades Hepzibah Pyncheon to rent him a room in one of the "seven" gables. His real name is Maule, his family being hereditary enemies of the Pyncheons.

Hollingsworth, in Hawthorne's *The Blithedale Romance* (1852), the leading spirit in the Blithedale community, a strong man physically and mentally but narrowed down to a single idea: "He had taught his benevolence to pour its warm tide exclusively through one channel, so that there was nothing to spare for other great manifestations of love to man, nor scarcely for the nutriment of individual attachments unless they could minister, in some way, to the terrible egotism which he mistook for an angel of God." Both the gentle Priscilla and the passionate Zenobra are in love with him.

Holmes, Sherlock, the amateur detective in novels and stories by Sir Arthur Conan Doyle, avowedly imitated from the M. Dupin (*q.v.*) of Edgar Allan Poe. He first appears in *A Study in Scarlet* (1887), is a leading character in *The Sign of the Four* (1889), *The Adventures of Sherlock Holmes* (1891), and *The Hound of the Baskervilles* (1902), is apparently killed off at the close of *The Memoirs of Sherlock Holmes* (1904), but is somewhat awkwardly and unconvincingly resuscitated (for commercial reasons, it is suspected, quite as much as for literary) in *The Return of Sherlock Holmes* (1904).

A slave to cocaine, eccentric and brusque in manner, Holmes nevertheless displays rare detective skill and unravels the most intricate criminal snarls. His forte is *à posteriori* reasoning which enables him so to group apparently unimportant effects as to discover the most remote and apparently disconnected causes.

The death of the original of Sherlock Holmes early this month at his home near Edinburgh leads the *Dial* to remind its readers that it is not far from a score of years since Dr. Joseph Bell, an instructor of Sir Arthur Conan Doyle, unwittingly gave him more than the formal lessons bargained for, by supplying him with the germinal idea from which grew the detective stories that made his reputation. Dr. Bell, who was born in 1837, early showed such skill in the application of inductive methods to the practice of his profession that, long before the creation of Sherlock Holmes, he was chosen assistant to Dr. Littlewood, official adviser to the crown in cases of medical jurisprudence. It was his application of the same methods in a half-playful vein to the affairs of everyday life

that caught the attention and stimulated the imagination of the youthful Doyle, although Dr. Bell himself is said to have deprecated the notoriety thus thrust upon him as the alleged model of Holmes, and to have maintained that his use of the faculty of observation was nothing more than could be learned from any good manual of general medical practice.—*N. Y. Nation.*

Holofernes, in Shakespeare's comedy, *Love's Labor's Lost* (1594), a pedantic schoolmaster in whom are ridiculed the affectations and pomposity of contemporary pedagogues, and especially those who adopted the preciosity of Lyly's *Euphues*. Shakespeare probably took the name, directly or indirectly, from Rabelais *Gargantua*, the hero of which was instructed in Paris by a pedant named Holoferne. Much ingenuity has been wasted in identifying the character with John Florio (d. 1625), an Italian philologist and lexicographer settled in London, who might have provoked Shakespeare's spleen by attacking all English dramas as "neither right comedies nor right tragedies, but perverted histories without decorum." It has been pointed out that Holofernes is an imperfect anagram of Johannes Florio, or rather a perfect anagram of Hnes Florio, but the imperfection is a little too glaring.

Holt, Felix, hero of George Eliot's novel, *Felix Holt the Radical*, an ardent but level-headed champion of the workingman believed to be drawn from Gerald Massey.

No doubt, Felix is an honourable man, for he refuses to live upon a quack medicine or to look leniently at bribery when it is on his own side. But there is a painful excess of sound judgment about him. He gets into prison, not for leading a mob, but for trying to divert them from plunder by actions which are misunderstood. He is very inferior to Alton Locke, who gets into prison for a similar performance. The impetuosity and vehemence only comes out in his rudeness to Esther and plain speaking to her adopted father; and in trying to make him an ideal of wisdom, George Eliot only succeeds in making him unfit for his part.—Leslie Stephen: *George Eliot.*

Holy Bottle (Fr. *Dive Bouteille*), in Rabelais's satiric romance *Pantagruel* (1545), an oracle whose quest occupies much of the time of Pantagruel and his friend Panurge. After seeking it vainly in many lands, in order to question it as to the advisability of Panurge's marriage, they finally locate it in the island of Lanterns. Here the Bottle is kept in an alabaster fount in a great temple. The attendant priestess throws something into the waters which begins to bubble, and from out the mouth of the oracular bottle proceeds the single word Trinc! (Drink!) The advice is taken and the story ends in an orgy. An order of the *Dive Bouteille* was instituted in France in the sixteenth century avowedly to carry out the philosophy of Pantagruelism.

Homburg, Prince of, hero and title of a romantic drama by Heinrich von Kleist.

In a battle fought by Frederick William, Elector of Brandenburg, against the Swedes the Prince, disobeying orders at a critical moment, rushes in and turns defeat into victory. Nevertheless he is arrested for disobedience and condemned to death. Nathalie, the Elector's niece and adopted daughter, who is secretly betrothed to the Prince pleads for pardon which Frederick agrees to grant if the culprit will sign a statement that his sentence is unjust. The Prince recognizes that he cannot do this. Even his own officers clamoring for his release cannot sway his purpose. The Elector, however, has only been trying him, the Prince is pardoned and formally betrothed to Nathalie. A similar theme is treated by Schiller in his *Fight with the Dragon.*

Homespun, Cecily, in George Colman, Jr.'s comedy, *The Heir at Law* (1797), an innocent little country girl betrothed to Dick Dowlas. Like her brother Zekiel she was the prototype of a whole line of beings long popular upon the British stage—the original of the simple rustic maiden whose wardrobe was contained within a cotton pocket handkerchief, who trusted and believed in everybody and wept with everybody and was as innocent of London ways as one of her own lambs.

Homespun, Zekiel, in George Colman, Jr.'s comedy, *The Heir at Law* (1797), an honest, warm-hearted, simple-minded rustic, the prototype of a long line of similar characters upon the English stage. Colman was one of the first who awoke sympathy for the woes of the lowly born. He may be said to have created the ebulient and kindly peasant, ever lugging out his small stock of money, ever eager to bestow his last shilling on any teller of a pitiful tale, ever spouting sentiment and morality, as ready with his fists as with his tongue, and invariably expressing joy by stamping his hob-nailed boots and singing "Ri ti tol di iddity, tol de iddity, tol de iddity." This noble creature, after being the idol of pit and gallery for over half a century, was finally slain in the burlesques of H. J. Byron.

Homunculus, in Goethe's *Faust*, Part II, is a small human being whom Wagner, the Famulus of Faust, discarding all natural methods of generation, has succeeded in fashioning by artificial means.

The meaning of Homunculus may be better grasped if we remember that Wagner stands for the letter as Faust for the spirit. The letter without the spirit killeth; the spirit without the letter could make no revelation of itself. Letter and spirit are alike necessary, but only in harmonious union. Faust has recourse to the Mothers—to the Infinite, the Absolute the realm of the Idea. Wagner works in the world of natural forces, concerns himself with methods of expression. Grammar, rhetoric, history—all these human arts are typified by Homunculus. As the Earth-Spirit prepares the garment of Life which the Deity wears, so Wagner prepares the garment of expression with which the idea must clothe itself.

Honeyman, Miss, in Thackeray's novel, *The Newcomes*, aunt to Clive Newcome and sister of Rev. Charles Honeyman, a little, brisk old lady, cheerful, frugal, honest, laborious, charitable, who lets out lodgings in Steyne Gardens and whose superior manners and prosperity win her from the neighboring tradespeople the title of Duchess.

Honeythunder, Mr. Luke, in Dickens's *Edwin Drood*, chairman of the Convened Composite Committee of Central and District Philanthropists, a large man, with a tremendous voice, and an appearance of being constantly engaged in crowding everybody to the wall.

Honeywood, hero of Goldsmith's comedy, *The Good-natured Man* (1767), a young man of good family and ample fortune, whose aim in life is to be generally beloved, and whose motto is "universal benevolence." He can neither refuse nor contradict; he gives away with lavish liberality to worthy and unworthy alike; he suffers his servants to plunder him; he tries to fall in with the humor of every one and to agree with every one. Goldsmith himself is the undoubted original of this character. At last Honeywood is reformed through the influence of his uncle, Sir William, and of Miss Richland, whom he married, and in the last act he confesses that his system of universal benevolence had been a fatal mistake. "Though inclined to the right, I had not courage to condemn the wrong; my charity was but injustice, my benevolence but weakness, and my friendship but credulity."

Honeywood, Sir William, in the same comedy, the uncle of the above, a generous and high-minded gentleman, whose benevolence, however, is limited by the demands of good sense, and who strives to bring his nephew within the same judicious bounds.

Honoria, subject of Dryden's poem, *Theodore and Honoria*, imitated from a story in Boccaccio's *Decameron*, 8th day. The mounted spectre of a knight pursues with dogs the ghostly form of the woman who in life had scornfully repelled his love. In Boccaccio's story the names are given as Guido Cavalcante and Nostalgia degli Onesti.

Hope, Evelyn, heroine of a poem by Browning in *Men and Women* (1855). Evelyn, a maid of sixteen, is dead. He who had loved her, a man "thrice as old," contemplating her as she lies in the beauty of death and asking himself whether his love was all in vain, replies that love is

eternal, that there never will be one lost good, and that he will claim her in the life to come or in worlds not yet created, and be more worthy of her then than now.

Horatio, in Shakespeare's *Hamlet*, the faithful friend and counsellor of the titular hero.

Horatio is the only complete man in the play—solid, well-knit and true; a noble, quiet nature with that highest of all qualities, judgment, always sane and prompt, who never drags his anchors for any wind of opinion or fortune, but grips all the closer to the reality of things. He seems one of those calm, undemonstrative men whom we love and admire without asking to know why, crediting them with the capacity for great things, without any test of actual achievement, because we feel that their manhood is a constant quality, and no mere accident of circumstance and opportunity. —J. R. LOWELL: *Literary Essays, Shakespeare Once More.*

Horner, Gilpin, a goblin page of somewhat baffling characteristics, introduced by Sir Walter Scott in his *Lay of the Last Minstrel* (1805).

Lord Cranstoun's page is somewhat unearthly. It is a little misshapen dwarf whom he found one day when he was hunting in a solitary glen and took home with him. It never speaks except now and then to cry "Lost! lost! lost!" and is on the whole a hateful, malicious little urchin with no one good quality but his unaccountable fidelity and attachment to his master.—FRANCIS JEFFREY: *Essays from the Edinburgh Review—Walter Scott.*

Hortense, in Dickens's *Bleak House*, the French maid to Lady Dedlock. She looks "like a very neat she-wolf imperfectly tamed." She imperfectly guesses Lady Dedlock's secret, shoots Mr. Tulkinghorn, and disappears, still defiant, in the custody of Mr. Inspector Bucket.

Hosier, Admiral, the subject of Richard Glover's ballad, *Admiral Hosier's Ghost* (1739), was a British officer who in command of 20 ships and 3000 men was sent to the Spanish West Indies with orders to blockade but not to attack. His men were decimated by disease; he himself died of a broken heart at this enforced inaction. The poem tells how, after Vernon's victory, the ghosts of Hosier and his men arose "all in dreary hammocks shrouded, which for winding sheets they wore" and lamented their lost opportunities.

Hotspur, a popular nickname given to Harry Percy (1364–1403), the son of the Earl of Northumberland, on account of his fiery temper. Shakespeare adopts the pseudonym in the two parts of *Henry IV*.

Hotspur, who to bring him into contrast with the Prince is made much younger than the Harry Percy of history, is as ardent in the pursuit of glory as the Prince seems to be indifferent to it. To his hot temper and quick sense of personal honor, small matters are great; he does not see things in their true poportions; he lacks self-control, he has no easiness of nature. Yet he is gallant, chivalrous, not devoid of generosity nor of quick affections, though never in a high sense disinterested.—DOWDEN: *Shakespeare Primer.*

Houyhnhnms, in Swift's *Gulliver's Travels*, a race of horses endowed with reason and bearing rule over the degraded yahoos—the latter being caricatures of humanity as the former are sublimations of the animal creation. The name is obviously onomatapoetic and is meant to suggest the neighing of a horse.

Nay, would kind Jove my organs so dispose
To hymn harmonious *Houyhnhnms* through the nose,
I'd call thee *Houyhnhnm*, that high-sounding name;
Thy children's noses all should twang the same.

POPE.

Howe, Miss, in Richardson's *Clarissa Harlowe* (1751), the friend and correspondent of the heroine.

Miss Howe is an admirably sketched character, drawn in strong contrast to that of Clarissa, yet worthy of being her friend—with more of worldly perspicacity, though less of abstracted principle; and who, when they argue upon points of doubt and delicacy, is often able, by going directly to the question at issue, to start the game, while her more gifted correspondent does but beat the bush. Her high spirit and disinterested devotion for her friend, acknowledging, as she does on all occasions, her own inferiority, show her in a noble point of view; and though we are afraid she must have given honest Hickman (notwithstanding her resolution to the contrary) rather an uneasy time of it after marriage, yet it is impossible not to think that she was a prize worth suffering for.—SIR WALTER SCOTT.

Miss Howe, who is called a young lady of sense and honor, is not only extremely silly, but a more vicious character than Sally Martin, whose crimes are owing at

first to seduction and afterwards to necessity; while this virtuous damsel without any reason insults her mother at home and ridicules her abroad; abuses the man she marries and is impertinent and impudent with great applause.—LADY M. W. MONTAGU: *Letter to the Countess of Bute*, March 1, 1752.

Hubbard, Bartley, the chief character in Howells' novel, *A Modern Instance* (1882).

A rascal of the most frequent American pattern. He is neither cruel nor a slave of his passions, nor has he any desire to sacrifice others to himself. On the contrary, he is very good-natured and amiable, and likes to see everybody happy about him. But of honor or principle he has no idea whatever. In fact, for the old-fashioned notion of principle he has substituted a new idea—that of the primary importance of "smartness"—*i.e.*, of that quality which enables a man to get ahead of his fellow by short cuts, dodges, tricks, devices of all kinds which just fall short of crime.—*N. Y. Nation.*

Huddibras, Sir, in Spenser's *Faërie Queene* (II, ii), the suitor of Perissa (who typifies extravagance), and himself described as a man "more huge in strength than wise in works."

Hudibras, Sir, titular hero of a burlesque epic in octosyllabic verse by Samuel Butler, published in three parts (1663, 1664, 1678). The name is derived from the Sir Huddibras (*q.v.*) of Spenser; the setting is imitated from *Don Quixote*, though the spirit is quite different. Cervantes smiled Spain's chivalry away because he deemed it obsolete; Butler would dismiss Puritanism with a kick because he deemed it a still dangerous innovation, scotched but not killed. Hudibras is a true-blue Presbyterian, ignorant and conceited, but a pedantic pretender to learning, who starts out on a crusade against the follies and amusements of the time, bent on reforming them by "apostolic blows and knocks." His attendant squire is Ralpho, an Independent and an evident recrudescence of Sancho Panza. Hudibras is variously said to be drawn from Sir Samuel Luke or Sir Henry Rosewell. He is represented as humpbacked and pot-bellied. His orange-tawny beard is long and unkempt because he had vowed not to trim it until the monarchy was overthrown. His horse, blind on one side and wall-eyed on the other, is reminiscent of Don Quixote's Rosinante and Gargantua's mare.

Hudson, Sir Geoffrey, a famous dwarf (1678–1698), court jester to Henrietta Maria, the Queen of Charles II of England, is introduced into Scott's novel, *Peveril of the Peak*. He tells Julian Peveril the true story of how the late queen had caused him to be enclosed in a pie which was served up at a royal banquet.

Humorous Lieutenant, The, chief comic character (otherwise unnamed) in a tragi-comedy of that title by Beaumont and Fletcher (1616). A sort of privileged jester at the Court of Antigonus, King of Macedon, he accidentally drinks up a love-potion prepared by the royal order for a recalcitrant maiden named Celia. Thereupon the Lieutenant becomes violently enamored of the king and exhibits his passion in various absurd ways.

Humphrey, Master, in Dickens's *Old Curiosity Shop*, a deformed, misshapen old clockmaker who according to the original scheme was to have been the narrator of the story, as may be gathered from the earlier chapters which appeared (1840) as part of a serial, *Master Humphrey's Clock*. Sam Weller and his father were resuscitated from the *Pickwick Papers* to assist the sale, but only two tales were included in the publication, (completed in 1841) and these (*Barnaby Rudge* and *The Old Curiosity Shop*) were afterwards republished separately. From that time, says Dickens, *Master Humphrey's Clock*, "as originally constructed, became one of the lost books of the earth, which, we all know, are far more precious than any that can be read for love or money." The original "clock" is said to be in existence.

The town of Barnard Castle is most picturesque, with a ruined castle of the Baliols. Dickens in early life used frequently to come down and stay there with some young artist friends of his. The idea of Humphrey's Clock first sprang from Humphrey, the watchmaker in the town, and the picture in the beginning of the book is of the clock over the door of his shop.—AUGUSTUS J. C. HARE, *The Story of My Life*, vol. ii, p. 275.

Hunter, Mr. and **Mrs. Leo,** in Dickens's *Pickwick Papers*, a couple who, as their name implies, are indefatigable hunters of society lions so as to exhibit them in their own parlors.

Hur, Judah Ben, hero of a historical romance, *Ben Hur, a Tale of the Christ*, by Gen. Lew Wallace. The head of a wealthy and noble family in Jerusalem, he is wrongly accused by his false friend Messala of attempted murder on the Roman governor, is stripped of all his possessions and condemned to the galleys. His galley is attacked and sunk by robbers; his bravery in its defence leads to his being adopted by the tribune Arrius; he defeats Messala in a famous chariot race; after many vicissitudes he, his mother and sister are healed of leprosy by the Messiah. He witnesses the baptism, miracles, trial and crucifixion of Christ and turns Christian himself.

Hurlothrumbo, hero of a dramatic extravaganza (1730) by the English actor-dramatist, Samuel Johnson, which had a great contemporary vogue.

> Consider, then, before, like Hurlo-Thrumbo,
> You aim your club at any creed on earth,
> That, by the simple accident of birth,
> You might have been high-priest to Mumbo-Jumbo. THOMAS HOOD.

Hyde, Mr. See DR. JEKYLL.

I

Iachimo, in Shakespeare's *Cymbeline* (1605), a friend of Posthumus, who accepts the latter's wager that he cannot seduce Imogen from her wifely fidelity to Posthumus. When he finds her incorruptible, Iachimo manages to get smuggled into her chamber and as she sleeps he takes a mental inventory of its contents, notes certain marks on her body, and possesses himself of her bracelet. The evidence convinces Posthumus; he repudiates his wife and hands Iachimo the stakes, his own diamond ring. Later, Imogen disguised as a boy page, is brought before King Cymbeline and, being bid to demand a favor, asks that Iachimo shall reveal how he obtained the diamond ring upon his finger, whereupon the whole truth comes out.

Iago, in Shakespeare's *Othello*, the "ancient," or ensign, to the Moor, his secret enemy and his pretended friend. He hates Cassio for having been promoted to an office over his own head; he hates Othello for having promoted him; he believes or pretends to believe that the latter has been intimate with his wife, Emilia; he despises Desdemona's simplicity, and he sets to work at the plot that ruins Cassio, kills Desdemona, and makes a murderer and suicide of Othello.

> Simple minded critics have been of opinion that Shakespeare constructed Iago on the lines of the historic Richard III—that is to say found him in literature, in the pages of a chronicler. Believe me, Shakespeare met Iago in his own life, saw portions and aspects of him on every hand throughout his manhood, encountered him piecemeal as it were on his daily path, till one fine day when he thoroughly felt and understood what malignant cleverness and baseness can effect, he melted down all these fragments, and out of them cast this figure. —COLERIDGE.

> There is no character in Shakespeare's plays so full of serpentine power and serpentine poison as Iago. The Iachimo of *Cymbeline* is a faint sketch in water colors of the absolute villain Iago. He is envious of Cassio, and suspects that the Moor may have wronged his honor; but his malignancy is out of all proportion to even its alleged motives.—E. DOWDEN: *The Shakespeare Primer.*

Ianthe, in classical mythology the maiden for whose sake Iphis was changed from female to male. Sir William Davenant, in *The Siege of Rhodes* (1656), took the name for his leading female character. Pepys's *Diary* often refers to Mrs. Betterton as Ianthe, because that was the part in which he most admired her. Shelley and Byron have made the name familiar to modern readers. Shelley's Ianthe in *Queen Mab* (1810) is the maiden to whom the queen appears in a dream. Byron's Ianthe, to whom he dedicated his *Childe Harold* in the introductory stanzas written

in 1813, was Lady Charlotte Stanley, daughter of the Earl of Oxford, who at that time was only fifteen years old. Before either Byron or Shelley, Landor had applied the name to Miss Sophia Jane Smith—afterwards Countess Molande—in some early amatory verses. In Byron's case Landor resented the appropriation, as appears from some verses preserved by Colvin in his monograph on Landor:

Ianthe, who came later, smiled and said,
I have two names and will be praised in both;
Sophia is not quite enough for me,
And you have simply named it, and but once.
Now call the other up . . .
I went and planted in a fresh parterre
Ianthe; it was blooming, when a youth
Leaped o'er the hedge, and snapping at the stem
Broke off the label from my favorite flower,
And stuck it on a sorrier of his own.

Ibbetson, Peter, hero of a novel of that name by George du Maurier (1891).

Even the "esoteric" part of Peter Ibbetson—the fantastic theory that the soul may relive, in dreams, its own and the entire life of its race in time, and anticipate both in eternity—appealed to the imagination by the simple fervor with which it was set forth, and melted the heart by a sweet if deceitful glimpse of consoling and compensating possibilities. Peter Ibbetson was the sort of book which one reads and decides to keep, and does not lend to everybody.—*Atlantic Monthly.*

Ichabod. When the ark of the Covenant was captured from the Israelites by the Philistines at Ebenezer, Hophni and Phinehas, sons of Eli, were slain. Eli perished on hearing the news, and Phinehas's wife gave premature birth to a child: "And she named the child Ichabod, saying, the glory is departed from Israel for the ark of God is taken" (I Samuel, Chap. iv). Ichabod is a compound of the Hebrew word for glory and a negative. J. G. Whittier applied the term to Daniel Webster in a poem intended to rebuke his change of attitude toward the question of slavery, as shown in his "Seventh of March Speech" (1850) in defence of the Fugitive Slave Law. Thirty years later, in *The Lost Occasion,* Whittier made such amends as he deemed proper for whatever injustice he might have done to Webster's memory.

The poem of Ichabod has been compared to Browning's *Lost Leader* (*q.v.*). Stedman couples with these a third poem, strangely overlooked, as he deems, by anthologists—the *Lines on a Great Man Fallen,* written by William W. Lord after the final defeat of Clay, but here the scorn is visited on the popular judgment that to be defeated is to fall.

Ida, Princess, heroine of Tennyson's poem, *The Princess; a Medley* (1847). Daughter of King Gama, Ida has been betrothed in childhood to a prince she has never seen. In womanhood she repudiates an engagement not of her own making, and having ideas on the reformation and regeneration of women she retires from the world with a number of attendants and founds a university for women only,

With prudes for proctors, dowagers for deans.

The poem shows how the prince, after many rebuffs, finally comes into his own. It has been suggested that the germ of the poem is found in the last chapter of Johnson's *Rasselas,* "The Princess thought that of all sublunary things knowledge was the best. She desired first to learn all sciences, and then proposed to found a college of learned women in which she would preside; that, by conversing with the old and educating the young, she might divide her time between the acquisition and communication of wisdom, and raise up for the next age models of prudence and patterns of piety." But in fact the idea dates back still earlier—to the play, *A Female Academy,* by Margaret, Duchess of Newcastle, and just a hint of it may be found in Aristophanes's *Lysistrata.*

If, Castle of (Fr. *Chateau d'If*), the scene of the imprisonment of Edmund Dantes in Dumas's *Monte Christo,* is a real castle, built by Francis I in 1530,

which occupies an island in the Gulf of Lyons and was once the centre of defence of the roadstead, the chief of the twenty-two forts or batteries distributed along the coast from Cape Croisette to Cape Couronne. The spot on the battlements from which Dumas feigns that Dantes was thrown is pointed out by the custodian. Off in the distance appears the island to which he swam. A more orthodox identification is that of the cell in which the Man of the Iron Mask was actually confined during the greater part of his imprisonment. Equally historic is the cell of the Abbé Faria who was a real character actually confined here at the date given by Dumas. It is a fact likewise that the Abbé died in prison. But even the *gardien* smiles when he shows the remains of the tunnel constructed between Faria's cell and that of Edmund Dantes.

Ignaro, in Spenser's *Faërie Queene*, (1590), foster-father of Orgoglio, an old dotard who walked one way and looked another and had one answer to all questions, "I don't know." It will be remembered that the members of a secret organization in America, known as the Native American Party, were familiarly known as Know-Nothings because they answered, "I know nothing about it," to all interrogatories concerning their society. Similarly during the trial of Queen Charlotte in England (1820) the Italian witnesses answered "Non mi ricordo" ("I don't remember") to most of the questions asked them. In Mrs. Inchbald's comedy, *Such Things Are* (1786), Lord Flint, minister of state to an Indian sultan, parries every embarrassing question with the stock phrase, "My people know, no doubt, but I cannot recollect."

Ilchester, Janet, in George Meredith's *Adventures of Harry Richmond*, a spoilt child who develops into a noble woman. When Squire Beltham disinherits his grandson, the hero of the novel, she becomes the heiress to all his property but she saves the situation by marrying Harry.

Illyria, King and **Queen of.** In Daudet's *Kings in Exile* these are portraits of the Neapolitan Francis II and his wife, a sister of the Empress of Austria. See CHRISTIAN II.

Ilyitch, Ivan, the principal and practically the only character in Tolstoy's gruesome novelette, *The Death of Ivan Ilyitch.*

There are many deaths in literature, but there is none, I think, in which the gradual processes of dissolution are analyzed and presented with such knowledge, such force, such terrible directness, as here. The result is appalling, but the final impression is one of encouragement and consolation.
W. D. HOWELLS.

Imlac, in Dr. Johnson's oriental romance, *Rasselas* (1759), son of a rich merchant of Goima, Egypt, a poet philosopher and traveller who accompanies Rasselas on his search for happiness and moralizes on all they see and experience.

Imogen, heroine of Shakespeare's *Cymbeline* (1605) and daughter of the titular hero. Her husband, Posthumus Leonatus (*q.v.*), makes vicarious trial of her virtue much after fashion of Cervantes's *Curious Impertinent* (see LOTHARIO), accepts as true the lies told him by the baffled and revengeful Iachimo (*q.v.*), and orders his servant Pisanio to assassinate her. Pisanio instead informs the lady of his instructions, and on his advice she assumes the disguise of a page and enters the service of Lucius, the Roman general in Britain.

Of all Shakespeare's women she is perhaps the most tender and the most artless. Her incredulity in the opening scene with Iachimo, as to her husband's infidelity, is much the same as Desdemona's backwardness to believe Othello's jealousy. Her answer to the most distressing part of the picture is only "My lord, I fear, has forgot Britain." Her readiness to pardon Iachimo's false imputations and his designs against herself is a good lesson to prudes; and may show that where there is a real attachment to virtue it has no need to bolster itself up with an outrageous or affected antipathy to vice.—HAZLITT: *Characters of Shakespeare's Plays* (1817).

Imogine, the Fair. See ALONZO THE BRAVE.

Imogine, the Lady, in Maturin's romance, *Bertram* (1816), the wife of

St. Aldobrande, who renews her love for an old flame, the titular hero, with disastrous results. See BERTRAM.

Imoinda, in Mrs. Aphra Bell's *Oronooko* (1696), the daughter of a white man, commander of the forces of Angola, a negro king, and the wife of Prince Oronooko (*q.v.*).

Indiana, heroine and title of the first novel (1832) written entirely by George Sand and published under the famous pseudonym. It embodies her first attack upon the marriage system. Indiana is a creole united in loveless bondage to Colonel Delmare, a hot-tempered rheumatic old soldier, brutal to his inferiors, peevishly censorious toward his wife. She falls in love with Raymon de Ramière and through the help of her English cousin, Sir Ralph Brown, escapes from the island of Bourbon in the hope of joining Raymon, but finds that, unknown to her, he has married in Paris. Sir Ralph thereupon proposes that they return to the island of Bourbon and commit suicide by leaping into a favorite waterfall. They do leap but by some unexplained circumstance — Sir Ralph thinks a blue-eyed angel interfered— they survive, and, the husband having died in the interval, live happy ever after.

It is from this model that we have one of the favorite types of woman in literature for the next twenty years—the misunderstood woman (*la femme incomprise*). The misunderstood woman is pale, fragile and subject to fainting. This fainting was not due to bad health. It was the fashion to faint. The days of nerves and languid airs had come back. The women whose grandmothers had walked so firmly to the scaffold and whose mothers had listened bravely to the firing of cannon under the Empire were now depressed and tearful like so many plaintive elegies. It was just a matter of fashion.—RENÉ DOUMIC, *George Sand*, p. 81.

Inez, Donna, in Byron's *Don Juan* Canto i, 10–30 (1819), the mother of the titular hero, supposedly drawn from Byron's wife. A prude and a bluestocking, she worried Don Jose, her husband, into his grave and made her son recalcitrantly improper through an educational overdose of the proprieties.

Infant Phenomenon, in Dickens's *Nicholas Nickleby* (1838), the name which her fond father Nicholas Crummles gives to his eight-year-old daughter Ivinetta, and under which he bills her in his programmes.

The *American Notes and Queries*, February 23, 1889, preserves a communication from an old English actor who identifies the Infant Phenomenon with the daughter of a strolling player named Davenport.

She borrowed my wig and played Peter Teazle well at the age of twelve. Those little English villages are often merely one long street, and Davenport would pick out a lodging which all the churchgoers would have to pass Sunday morning. He would dress up the infant phenomenon and make her sit dancing a big doll where she could be seen in the window, and the people would stand in groups open-mouthed in wonder at the baby who played with her doll in the morning and trod the boards at night as Macbeth. Then the family formed in procession with prayer-books in their hands and the vanity of earthly joys in their faces, and went to church. Davenport went first, his wife behind, and the phenomenon in the rear, and always managed to reach the church just after everybody else was seated, and marched up the aisle to the communion-table in a style of pure melodrama, thus attracting the attention of all to the phenomenon.

Ingenu, The, in Voltaire's story of that name (Fr. *L'Ingenu*, 1767), a young Canadian half-breed, sprung from European forefathers and a Huron mother who comes by chance to live with his surviving relatives in France. He is described as a being of impossible virtue, summing up all the best qualities of man in his natural and unsophisticated state—the satire of the story lying in the contrast between his simple and noble nature, and the meanness, hypocrisy and falsehood of the civilized beings whom he looks up to as his superiors.

Inglesant, John, hero and title of a historical romance by John Henry Shorthouse. The scene is laid in the time of Charles I. Inglesant is a sensitive, imaginative, dreamy young man with a Protestant head and a Catholic heart who has developed consummate tact through the Jesuit training intended to fit him for the task of mediator between the Catholics and Protestants in England.

The author's power as a story-teller is shown in his tacitly saying to the reader "My hero is weak, but I defy you to despise him!" The hero is, indeed, the tool of a Jesuit, but so noble a tool that we forgive him for being one; he loves a woman not by any means above the average, but because he is true to her we respect his marriage; and he is willing to die with a lie that disgraces him on his lips, that the lie may save the honor of a king whom he does not greatly love, and serve the purpose of a religious party to which he does not openly belong.—*Saturday Review.*

Ingoldsby, Thomas, the feigned editor of the *Ingoldsby Legends*, which are supposed to have been disinterred from the family chest of the Ingoldsbys.

These legends are a medley of prose and verse, the latter remarkable for their exuberant spirits and their grotesque felicities of rhyme and rhythm. The real author was Rev. Richard Harris Barham.

Inkle, Thomas, hero of the story, *Inkle and Yarico*, in Addison and Steele's *Spectator*. See YARICO.

Innes, Evelyn, heroine of a novel of that name (1898) by George Moore and of its sequel, *Sister Teresa* (1901). An impassioned young woman of odd antecedents and of great musical genius, she falls under the influences, successively, of an agnostic man of the world, of an artist and a mystic, and of a Catholic priest. Conscience drives her to give up an immoral life, enter a Catholic sisterhood, as the "Sister Teresa" of the sequel, and devote the rest of her life to penance.

Insarof, Demetri, in Tourgenief's *On the Eve*, a young Bulgarian patriot who devotes his life to freeing his country from the Turkish yoke. Elena Strashof, a brilliant, imaginative girl, an artist's model, of noble but impoverished lineage, falls in love with him. Insarof would fain break away from her lest she interfere with his self-imposed mission but she shows that she is willing to abandon home and country for his sake. The struggle between passion and patriotism, intensified by his dread of involving her in peril, ends in a dangerous illness from which he recovers long enough to marry her and then falls back into a fatal relapse. She joins the sisters of Mercy in the Bulgarian army.

Interpreter, Mr., in Bunyan's *Pilgrim's Progress*, Part I (1678), lord of a house, a little beyond the Wicket Gate, where Christian is relieved of his doubts. He may be taken as a symbol of the Holy Ghost in its action upon hearts that are well disposed.

Ionè, to whom some of Landor's early verses were addressed, was a Miss Jones. The process by which the name was hellenized is thus poetically explained in some verses of Landor's which Professor Colvin has preserved in his Life of the poet:

Ionè was the first. Her name is heard
Among the hills of Cambria, north and south,
But there of shorter stature, like herself:
I placed a comely vowel at its close,
And drove an ugly sibilant away.

Ippolito, Don, in Howells's *A Foregone Conclusion* (1875). A Venetian priest whom circumstances and not belief or inclination have forced to take orders. Not only does he chafe under a lack of faith that he acknowledges to himself and to his intimates, but he finds the priesthood an obstacle to his normal development as an inventor. Falling in love with the American, Florida Vervain, she pities him but is horrified when he declares himself, and her refusal of him is the remote cause of his death.

Irena, in Spenser's *Faërie Queene*, v (1596), a personification of Ireland. Deprived of her inheritance by Grantorto (the rebellion of 1580), Sir Artegal was dispatched to her aid and succeeded in restoring her to her own.

Irene, subject of a poem by Edgar Allan Poe, which originally appeared under that name in a juvenile volume (1831) but was later republished as *The Sleeper*—an apostrophe to the lady Irene, who lies dead upstairs, from her distracted lover, who has risen from his bed at night to pace under her casement.

Irene, heroine of *Smoke*, a novel by Ivan Tourgeneif. An unprincipled, selfish and pitiless coquette, she had jilted Litvinof for a more brilliant match, but accidentally meeting him when he is engaged to another she

does all in her power to revive the old flame still smouldering in his heart. He only partly trusts her, respects her less and really does not love her. Nevertheless for her sake he breaks his betrothal vows, abandons all the purposes and hopes of his life, and but for her capricious and cowardly retreat at the last moment would have plunged with her into utter disgrace and ruin.

Irene, Countess, in Berthold Auerbach's novel, *On the Heights* (*Auf der Hohe*) (1865), a young beauty whom her father, Count Eberhard von Wildenort, a recluse, has placed in a German court. Her vivacity, intelligence and unconventional ways capture the fancy of the king, wearied as he is of the dull monotony of state and the pious sentimentality of his queen. He betrays his passion by kissing a statue of Victory for which she had sat as model. We are given to understand that she falls with him, but whether in an actual sin of sense or merely of the imagination is left to the reader to determine. At all events she is the chief sufferer. She writes her guilt to the queen and plans to drown herself but is saved by Walpurga, wet-nurse to the king's son, who takes her to her own mountain home. Here Irma for a year lives "on the heights," literally and metaphorically, occupying her time with a journal of philosophical and religious rhapsody. Finally she dies in the presence of the reconciled king and queen.

Ireson, Flood, hero of Whittier's ballad, *Skipper Ireson's Ride*, was in real life Captain Benjamin Floyd Ireson. The poem tells how the skipper for his hardheartedness in sailing away from a leaking ship in Chaleur Bay was

> Tarred and feathered and carried in a cart
> By the women of Marblehead.

In his *History and Traditions of Marblehead*, Samuel Roads has shown that Ireson was a much maligned man. A terrific gale was blowing when his ship *The Betty* sighted the wreck, and the crew decided not to risk their own lives for others. In vain Skipper Ireson proposed to stay by the wreck all night, or until the storm should abate, and then go to the rescue. "To this they also demurred and insisted on proceeding homeward without delay. On their arrival in Marblehead, fearing the just indignation of the people they laid the entire blame upon the skipper." Acknowledging a presentation copy of Roads' book Whittier wrote: "I have no doubt that thy version of Skipper Ireson is the correct one. My verse was solely founded on a fragment of rhyme which I heard from one of my early schoolmates, a native of Marblehead. I supposed the story to which it referred dated back at least a century. I knew nothing of the particulars and the narrative of the ballad was pure fancy. I am glad for the sake of truth and justice that the real facts are given in thy book. I certainly would not, knowingly, do injustice to any one, dead or living."

Ironsides, Old, a popular nickname for the American frigate *Constitution* launched at Boston September 20, 1797, which had won no small fame by the capture of the British *Guerriere* and other exploits in the war of 1812. In 1825 a proposal was made to break it up. Much indignation was aroused in Boston near which town, in the Charleston Navy Yard, the vessel was lying. To this public feeling Oliver Wendell Holmes, then a stripling of sixteen, gave voice in a spirited little poem, *Old Ironsides* first published in a Boston newspaper, and then circulated about the country. The verses are characteristic. The ship

> No more shall feel the victor's tread
> Or know the conquered knee;
> The harpies of the shore shall pluck
> The eagle of the sea.

The effect was so great that the proposal was abandoned.

Isaac of York, in Scott's historical romance, *Ivanhoe*, the father of Rebecca. Befriended by Ivanhoe he and his daughter show their gratitude by tending him when he is wounded. "Detested by the credulous and

prejudiced vulgar, and persecuted by the greedy and rapacious nobility," he found that in wealth lay "the only road to power and influence." But while following this road he was "trampled down like the shorn grass, and mixed with the mire of the ways." Ultimately he and Rebecca leave England and go to live abroad.

Isaacs, Mr., in Marion Crawford's novel of that name, a study of the development of a man's higher nature through a woman. A professed Mussulman married to three wives whom he regards with kindly but contemptuous tolerance, he meets a noble and beautiful Englishwoman, Miss Westonhaugh, and falls hopelessly in love with her and she with him.

Isabella, heroine of Thomas Southerne's tragedy, *The Fatal Marriage or the Innocent Adultery* (1694), the supposed widow of Biron. Disinherited for marrying he has gone to the wars and is reported dead. After seven years, she is driven by poverty to marry Villeroy. Next day Biron returns; he is slain by the minions of his younger brother Charles, who accuses Villeroy. Isabella goes mad and dies. In 1770 a revised version of the play was brought out by Garrick as *Isabella*, and under that title it was ever afterwards acted.

The character of Isabella is well conceived and worked out with great sympathy. Her gradual yielding to the importunate advances of Villeroy, her second husband, and her grief and horror at the discovery that Biron, her first husband, is alive and has returned to her, are depicted with considerable power. The introduction of Isabella's and Biron's child is a stroke of dramatic genius and must have materially strengthened the play, as the same device has strengthened many a popular drama since. —Charles Whibley: *The Cambridge History of English Literature*, viii, 217.

Isabella, in Shakespeare's comedy, *Measure for Measure* (1603), the sister of Claudio. She is pursued by Angelo, but even to save her brother from death, she will not yield her purity. The disguised duke, however, persuades her to a stratagem. She "assents in words" and substitutes Mariana in her stead (see Mariana).

The plot of *Measure for Measure* is similar to that of Whetstone's drama *Promos and Cassandra* (1578), which he turned into a prose story in his *Heptameron of Civil Discourses* (1582). Before him the theme had been treated by Giraldi Cinthio in a tragedy, *Epithia*, and a novella (*Hecatommithi*, viii, 5). As Shakespeare has called his heroine Isabella and not Cassandra he is generally assumed to have borrowed from Whetstone rather than directly from Cinthio. He was less obviously indebted to Robert Greene's *Never too Late* (1590), whose heroine, Isabel, has a very similar adventure. Deserted by her husband, she is tempted and threatened by Bernardo, one of the burgomasters of the city of Caerbranck, but successfully resists him. He then has her brought before the council, of which he is executive head, and accused of adultery by a false witness whom he has suborned. Isabel is condemned and sentenced, but the witness suddenly repents of his perjury and confesses, whereupon Signor Bernardo is heavily fined and deposed from office.

Isadore, title and subject of a poem by Albert Pike, beginning

Thou art lost to me forever! I have lost thee, Isadore!

Pike claimed that Poe had plagiarized from him the metre and the motive of the poem *Lenore*.

Isbosheth, in Dryden's satirical poem, *Absalom and Achitophel* (1681), is meant for Richard Cromwell, son of Oliver, the great Protector, who is called Saul in the poem. The analogy is very close. Ishbosheth, like Richard, was the only surviving son of his father. He was accepted as king on the death of his father by all except the tribe of Judah, just as Richard was acknowledged "protector" by all except the royalists. Both ruled but a few months.

Ithuriel, in Milton's *Paradise Lost*, Book iv, the angel of truth whose spear, by the lightest touch, exposes deceit. Gabriel sends him and Zephon to find Satan who had eluded

the vigilance of the angelic guards and won his way into Paradise. They found him " squat like a toad, close at the ear of Eve " whispering to her as she slept

Vain hopes, vain aims, inordinate desires
Blown up with high conceits engendering pride.
Him thus intent Ithuriel with his spear
Touched lightly for no falsehood can endure
Touch of celestial temper but returns
Of force to its own likeness; up he starts
Discovered and surprised.

The name and the character seem to have been invented by Milton. Klopstock in *The Messiah* (iii, iv) borrows both and makes Ithuriel the guardian angel of Judas, who retires when Satan enters the traitor's heart.

Ivanhoe, Sir Wilfrid, Knight of, hero of Scott's historical novel, *Ivanhoe* (1819). His father, Cedric of Rotherwood, disinherits him because of his love for Rowena, whom Cedric, as her guardian, had betrothed to Athelstane. He follows Richard I to the Crusades, returns to England disguised as a palmer and appears at a tournament at Ashby under the name of the Disinherited Knight, overthrows Bois-Guilbert and four other knights; reveals himself after he has named Rowena queen of the tournament; is still rejected by his father; finds shelter with the Jew, Isaac of York, and his beautiful daughter Rebecca, champions the latter's cause when she is accused of sorcery; accidentally overcomes Bois-Guilbert; is finally reconciled to his father and marries Rowena.

Ivanhoe, like an honorable gentleman, curbs his passion for Rebecca and is true to Rowena, though we see that the memory of Rebecca never leaves his heart. Ivanhoe behaves as in his circumstances Scott would have behaved instead of giving way to passion. It would have been more to the taste of to-day if the hero had eloped with the fair Hebrew, but then Ivanhoe and Rebecca are persons of honor and self-control. I found in Scott's papers a letter from an enthusiastic schoolboy, a stranger—"Oh, Sir Walter, how could you kill the gallant cavalier and give the lady to the crop-eared Whig?" This was the remark of the natural man. Scott kept the natural man in subjection.—ANDREW LANG.

Ivanovitch, Ivan (literally " John Johnson "), an imaginary personage embodying the peculiarities of the Russian people in the same way that John Bull represents the English. Browning in a poem under this title (1879) makes Ivan the name of a Russian carpenter who hears a mother tell the ghastly tale of how she threw her little children to the wolves to save herself. The story is an old one but Browning adds a new end. Ivan, when the poor frightened woman had confessed, lifted up his axe and cut off her head. The mother's sin was out of Nature: the punishment should be outside of ordinary law. So thinks Ivan, so think his neighbors; so the village judge decides.

Ixe, Mademoiselle, heroine of a novel of that name (1891), by Lanoe Falconer. A Russian governess in an English family, the Merringtons, she excites suspicion by her reticence and reserve. At a ball given by the Merringtons she shoots a Russian count, a visitor in the neighborhood, with the aid of Evelyn, a daughter of the house. The count survives his wounds, Evelyn escapes, and three years later, on the occasion of her marriage, she receives a letter of congratulation from a Russian prison signed simply X.

J

Jack, Colonel, titular hero of Defoe's novel, *The History of the Most Remarkable Life and Extraordinary Adventures of the Truly Hon. Colonel Jacque, Vulgarly called Colonel Jack* (1722).

Colonel Jack is a young Arab of the streets—as it is fashionable to call them nowadays—sleeping in the ashes of a glass-house by night, and consorting with thieves by day. Still the exemplary nature of his sentiments would go far to establish Lord Palmerston's rather heterodox theory of the innate goodness of man. He talks like a

book from his earliest infancy. He once forgets himself so far as to rob a couple of poor women on the highway instead of picking rich men's pockets; but his conscience pricks him so much that he cannot rest till he has returned the money.—LESLIE STEPHENS: *Hours in a Library.*

Jacques, from Latin *Jacobus*, the French for James, which, being the most common of all Christian names in France, is used slightingly or contemptuously like the English Jack, to which it is etymologically akin.

Jacques, titular hero of a novel by George Sand.

Jacques discovers that Octave and his wife are in love with each other. There are various alternatives. He can dismiss his rival, kill him, or merely pardon him. Each alternative is a very ordinary way out of the difficulty. Jacques cannot resign himself to anything ordinary. He therefore asks his wife's lover whether he really cares for his wife, whether he is in earnest and whether the attachment will last. Satisfied with the results of this examination he leaves Fernande to Octave. He then disappears and kills himself, but he takes all necessary precautions to avert the suspicion of suicide, in order not to sadden Octave and Fernande in their happiness . . . Jacques is "a stoic." George Sand has a great admiration for such characters. Personally I look upon him as a mere simpleton.—RENÉ DOUMIC: *George Sand*, p. 88.

Jacques, Pauvre, hero of a song of that name by the Marchioness de Travanet which was highly popular for some years before the French Revolution. Marie Antoinette, when she conducted her imitation Swiss village in the Little Trianon, sent for a real Swiss girl to heighten the illusion. The stranger grew melancholy and was often overheard sighing for *Pauvre Jacques*, whereupon the queen sent for Jacques, made him marry the girl and settled a handsome dowry on the pair.

Jaffier, in Thomas Otway's tragedy, *Venice Preserved*, a protégé of the Senator Priuli, who rescues his daughter Belvidera from shipwreck and after a brief courtship marries her clandestinely. Priuli wrathfully discards them both whereupon Jaffier is induced by Pierre to join a conspiracy against the lives of the Venetian senators. Belvidera induces him to confess all to Priuli, under promise of pardon to the conspirators but Priuli condemns all to death save Jaffier. The latter slays his friend Pierre to save him from death on the wheel and then kills himself. Belvidera dies raving mad.

In Jaffier we have a vivid portrait of the man who is entirely governed by the affections, and who sways from the ardent resolution to a weakness hardly distinguishable from treachery, as friendship and love alternatively incline him. The little that we know of Otway warrants the impression that he was such a man and assuredly he could not have excited such warm interest in a character so feeble in his offence, so abject in his repentance, and in general so perilously verging on the despicable, without a keen sympathy with the subject of his portrait *Tout comprendre c'est tout pardonner.* RICHARD GARNETT: *The Age of Dryden.*

Jaggers, in Dickens's novel, *Great Expectations* (1860), a lawyer of Little Britain, Pip's guardian and Miss Havisham's man of business. A hard, logical man, suspicious of others but personally above suspicion.

There is hardly in literature a more finished specimen of the legal bully, perfect in the art of hectoring witnesses, terrifying judges, and bamboozling juries. Even when there is no case to be tried he cannot get rid of the contentiousness of mind and manner he has acquired in the criminal courts. In private conversation, where no point is to be gained, he refuses to admit anything, and cross-examines everything and everybody.—E. P. WHIPPLE.

James I of England and **VI** of Scotland (1566–1625), called by his flatterers "the English Solomon" and by Sully "the Wisest Fool in Christendom," is admirably drawn in Scott's historical novel, *The Fortunes of Nigel*:

"He was deeply learned, without possessing useful knowledge; sagacious in many individual cases, without having real wisdom; fond of his power, and desirous to maintain and augment it, yet willing to resign the direction of that, and of himself, to the most unworthy favourites; a big and bold assertor of his rights in words, yet one who tamely saw them trampled on in deeds; a lover of negotiations, in which he was always outwitted; and one who feared war, where conquest might have been easy."

In gentle King Jamie he had a model of which the grotesque absurdity needed pruning rather than exaggerating, and of all Scott's many portraits of kings the slobbering, trotting figure of James is the most truthful and the most comic.—ANDREW LANG.

James, Truthful, the supposed narrator of several of Bret Harte's poems, including *The Society on the Stanislaw* and *The Heathen Chinee.* The latter was originally published as *Further Language from Truthful James.*

Janos, the principal character in *Janos the Hero,* narrative poem (1844) by Alexander Petofi, a strange medley of epic and extravaganza based on popular traditions. A German translation by Kertbeny appeared in 1851, and an English one by Sir John Bowring.

Janos, a herdsman, dismissed in disgrace because in his love for Duska he has neglected his sheep, joins a band of Magyar Hussars, under Mathias Corvin, who are marching to aid France against Turkish invaders. They traverse Tartary, the land of the Saracens, Italy, Poland and India—the geographical confusion being in purposed imitation of the chivalrous romances—and at last reach France. In a pitched battle with the Turks, Janos slays their pasha and rescues the King's daughter from the clutches of the infidel, refuses to marry her but is richly rewarded and returns on a dragon's back to his native village to find Duska dead. Once more the Hero wanders forth, this time in heart-broken search for death, but after numerous weird adventures in Giant Land, in the Land of the Witches, etc., he reaches Fairyland, where Duska is magically restored to life and to her lover, and they are King and Queen of Fairyland to this day.

Jansoulet, hero of Alphonse Daudet's novel, *The Nabob.* He emigrates from Paris to Tunis with only half a louis in his pocket. He returns with more than twenty five millions and becomes the prey of a horde of penniless adventurers whose greed even his prodigality cannot satisfy. His dining-room in the Place Vendome is the rendezvous of projectors and schemers from all parts of the world. Finally he fails.

Jaquenetta, in Shakespeare's *Love's Labor's Lost,* a country girl who excites the jealous rivalry of Don Adriano de Armado and Costard.

Jaques, in Shakespeare's comedy, *As You Like It* (1598), one of the lords attendant on the banished duke in the forest of Arden. His soliloquy, known as the Seven Ages, occurs in Act ii, Sc. 1. Lamb in a sonnet speaks of the fair domain of Arden:

> Where Jaques fed his solitary vein.

The Folio of 1623 spells the name Jaques, or rather Iaques, but other editions sanction the intercalary *c* that recognized its Latin origin in Jacobus, through the French Jacques. Shakespeare makes it a dissyllable.

> Jaques is the only purely contemplative character in Shakespeare. He thinks, and does,—nothing. His whole occupation is to amuse his mind, and he is totally regardless of his body and his fortunes. He is the prince of philosophical idlers; his only passion is thought; he sets no value upon anything but as it serves as food for reflection. He can "suck melancholy out of a song, as a weasel sucks eggs;" the motley fool, "who morals on the time," is the greatest prize he meets with in the forest. He resents Orlando's passion for Rosalind as some disparagement of his own passion for abstract truth; and leaves the Duke, as soon as he is restored to his sovereignty, to seek his brother out who has quitted it, and turned hermit.—HAZLITT: *Characters of Shakespeare's Plays.*

Jaques, Maitre, in Molière s comedy, *L'Avare* (1668), a factotum playing the combined rôle of cook and coachman in Harpagon's niggardly household. Whenever he is addressed in a capacity unsuited to his costume he solemnly changes smock for livery, or vice versa—a bit of by-play that never fails to find the audience.

Jarley, Mrs., in Dickens's *Old Curiosity Shop* (1840), the merry and kind-hearted proprietor of a travelling wax-work show, "the only stupendous collection of real wax-work in the world" containing one hundred figures the size of life—"the delight of the nobility and gentry, and the peculiar pet of the royal family and the crowned heads of Europe." She befriends Little Nell and engages her to display the wax-works to visitors.

Jarndyce, John, in Dickens's novel, *Bleak House,* a kindly optimist of sixty, guardian of Richard Carstone, Ada Clare and Esther Summerson, one of the parties in the suit of Jarn-

dyce *v.* Jarndyce which has occupied the Court of Chancery for nearly half a century. When things went wrong he was sure that the wind was "in the East," but when they righted themselves the wind was "due west."

Jarvie, Bailie Nicol, in Scott's novel, *Rob Roy*, a kinsman of Rob's. He is a Glasgow magistrate, and a pawky, petulant purseproud Lowland tradesman, full of his own and his father's local dignity, full also of mercantile and Presbyterian formalities, but kindly, good-natured, and ever humorous. "The idea of carrying him to the wild, rugged mountains among outlaws and desperadoes—at the same time that he retained a keen relish of the comforts of the Saltmarket at Glasgow and a due sense of his dignity as a magistrate—completes the ludicrous effect of the picture" (CHAMBERS: *English Literature*). There is no known original, but Charles Mackay of the Edinburgh Theatre Royal fulfilled Scott's ideal to the life. "I am not sure," writes Scott to Joanna Baillie, "that I ever saw anything possessing so much truth and comic effect. At the same time he is completely the personage of the drama, humane and irritable in the same moment, and the true Scotsman in every turn of thought and action; his variety of feelings towards Rob Roy whom he likes and fears and despises and admires and pities all at once is exceedingly well expressed."

Jarvis, in Edward Moore's domestic tragedy, *The Gamester*, a devoted servant who strives to wean Beverley from his passion for the gaming table.

Jeames, the original English form of James, retaining that pronunciation, even after the change in spelling, among the London flunkies and the classes in which they moved and from which they sprang. Hence the significance of the name in Thackeray's burlesque, *Jeames's Diary*, the original of which is a footman who comes into a large fortune and assumes the name of Jeames de La Pluche.

Jeddler, Dr. Anthony, in Dickens's Christmas story, *The Battle of Life* (1846), a self-imagined "great philosopher," kindly at heart but reneging his own kindliness to pose as a cynic who looks on the world as a gigantic joke. His daughters, Grace and Marion, are both in love with Alfred Heathfield, who loves Marion but is by Marion induced to marry Grace.

Jekyll, Dr., in R. L. Stevenson's allegorical tale of the dual personality in man, *Dr. Jekyll and Mr. Hyde* (1886), is an eminent and most reputable physician. Mr. Hyde is the worser self that dwells within his members. The doctor is genial, handsome, loving and beloved by society. Hyde is loathsome, skulking, dwarfish, as evil in looks as he is in morals. Dr. Jekyll accidentally discovers how to separate these two personalities. When he is wearied of the virtues of Jekyll he can become Mr. Hyde and revel in vice until, surfeited, he welcomes a return to virtue. All the time he is conscious that the ape-like thing within him grows stronger for each fresh liberation. At last he can no more be transferred back into Dr. Jekyll. There is no longer a Dr. Jekyll left, only a Mr. Hyde, waiting for the hangman, and yet it is the soul of Jekyll that cries frantically from the lips of Hyde.

As long as man remains a dual being, as long as he is in danger of being conquered by his worst self, and, with every defeat, finds it the more difficult to make a stand, so long Dr. Jekyll will have a personal and most vital meaning to every poor struggling human being. *Mutato nomine de te fabula narratur*, so craftily is the parable worked out that it never obtrudes itself upon the reader or clogs the action of the splendid story. It is only on looking back, after he has closed the book, that he sees how close is the analogy and how direct the application.—CONAN DOYLE, *National Review*, vol. 14, p. 647.

Jellyby, Mrs., in Dickens's *Bleak House* (1852). A sham philanthropist who is not all a sham, for she succeeds in deceiving herself as to the sincerity of her interest in public matters and especially in the scheme of unloading Britain's superfluous population into Borrioboola-Gha on the left bank of the Niger in Africa. So entirely is she immersed in this project that she neglects herself and her household,

her children grow up ignorant and unkempt, and her husband becomes a bankrupt. Her eldest daughter "Caddy" (Caroline) gets so disgusted copying unending letters to uncountable correspondents that she gladly marries "Prince" Turveydrop, exchanging a life of drudgery for domestic happiness.

Jellicot, Old Goody, in Scott's *Woodstock*, servant at the underkeeper's hut at Woodstock.

Jenkins, Peter, in Mrs. Gaskell's *Cranford*, brother to the Misses Deborah and Mattie Jenkins. He runs away from home as a boy and returns to restore the family fortunes. Miss Deborah is a prim old maid, a great stickler for form and ceremony and a profound admirer of Dr. Johnson. Miss Mattie is gentle, sweet-tempered and a general favorite.

Jenkins, Winifred, in Smollett's novel, *Humphrey Clinker*, maid to Miss Tabitha Bramble.

Not even the Malapropism of Sheridan or Dickens is quite as riotously diverting, as rich in the unexpected turns, as that of Tabitha Bramble and Winifred Jenkins, especially Winifred, who remains delightful even when deduction is made of the poor and very mechanical fun extracted from the parody of her pietistic phraseology. That it could ever have been considered witty to spell "grace" "grease," and Bible "byebill," can only be explained by the indiscriminate hostility of the earlier assailants of Enthusiasm.—Austin Dobson, *Eighteenth Century Vignettes*, ii, 140.

Jenkinson, Dr., in W. H. Mallock's satire, *The New Republic* (1877), is meant as a caricature of Dr. Benjamin Jowett (1817–1893), Master of Baliol College, Oxford, and translator of Plato. Dr. Jenkinson preaches a latitudinarian sermon barely distinguishable, if at all, from out-and-out infidelity, which it is said annoyed Dr. Jowett very much.

Jenkinson, Ephraim, in Goldsmith's *Vicar of Wakefield*, a swindler who imposes upon Dr. Primrose by his venerable appearance, his piety, his fluent talk about "cosmogony," and his approval of the vicar's pet theory concerning monogamy.

Jenkinson, Mrs. Mountstuart, in George Meredith's *The Egoist*, a widow, wealthy, clever and domineering, who rules society in the county where Sir Willoughby Patterne lives.

Jennico, Basil, in *The Pride of Jennico* (1898), a novel by Agnes and Egerton Castle, a young Englishman who inherits the castle of Tollenddhal in Bohemia on condition that he shall marry none but a woman of noble blood. Accident throws in his way the Princess Marie Ottilie and her waiting maid who have exchanged characters in a mad prank, and the novel shows how he married the disguised princess through that lady's stratagem although he had wooed and won the substitute.

Jenny, subject of a short poem by D. G. Rossetti, an analysis of the life and feelings of a courtesan. The poem is uttered in the person of one who has half accidentally dropped again into a momentary companionship, such as had once been too familiar with him, and soliloquizes over the poor mercenary beauty who has fallen into the unexpected slumber of pure weariness.

Jermyn, Matthew, in George Eliot's *Felix Holt*, a lawyer, the father of Harold Transome, and himself secretly married to Mrs. Transome.

Jerome, Edwards, hero of Mary Wilkins Freeman's novel, *Jerome*. A poor young man with no apparent prospects, he promises that he will give away to the town poor all his wealth if he ever makes it. Two incredulous rich men, taunted by the jibes of the company, declare that if within ten years he receives and gives away as much as $10,000 they on their side will give away to the poor one-fourth of their property. Jerome comes into a fortune, keeps his promise, and the rich men fulfil their agreements.

Jeronimo or **Hieronymo,** hero of a play of that name by Thomas Kyd, and its sequel, *The Spanish Tragedy* (1597). His verbal peculiarity is to address himself—"Go by, Jeronimo"—when things happen awry. This expression caught the fancy of Eliza-

bethan playgoers and was multitudinously caricatured by Elizabethan playwrights.

Hostess: You will not pay for the glasses you have burst?
Sly: No, not a denier. Go by, Jeronimy, go to thy cold bed and warm thee.
SHAKESPEARE: *Taming of the Shrew, Induction.*

Jess, heroine of a novel of that name by H. Rider Haggard (1887). The scene is laid mainly on an ostrich farm in the Transvaal during the first Boer insurrection in 1880. The main incident of the story is the hackneyed one of two lovers who sacrifice their own happiness for the sake of a third who has the conventional right of prior engagement. Jess and Captain Niel are doubtless actuated by heroic motives in renouncing each other because Niel is affianced to Bessie, the baby-faced sister of Jess, but a more reasonable solution of the same problem has been presented by Howells in *The Rise of Silas Lapham.*

Jessica, in Shakespeare's *Merchant of Venice,* the daughter of Shylock, who elopes with Lorenzo and carries off with her a casket full of money. Thus she prompts the agonized cry "My daughter and my ducats!" which may have suggested to Molière a remote analogy in Harpagon's lament for *les beaux yeux de ma casette.*

Jim, Lord, the title of a novel (1900) by Joseph Conrad and the sobriquet of its hero.

A young officer in the mercantile marine whose courage is tempered by too much imagination, he momentarily loses his head in a dire emergency, is cashiered, and seeks to redeem himself and recapture his ideals by a career of self-devotion among the savages of Malaysia.

Jingle, Alfred, in Dickens's *Pickwick Papers* (1836) a swindler of easy manners, affable address, and abounding impudence who for a time imposes upon the members of the Pickwick Club. His conversation is a hurried jumble of staccato phrases. Henry Irving made a great success of the part of Jingle in a dramatization of the *Pickwick Papers.*

Jiniwin, Mrs., in Dickens's *Old Curiosity Shop,* the mother of Mrs. Quilp.

Jip, in Dickens's *David Copperfield,* the pet dog of Dora Spenlow.

Joan (see DARBY). Joan is sometimes the name of Punch's wife though she is usually called Judy. Discredited legend tells of a mythical Pope Joan, a disguised female who is said to have reigned as Pope John VIII (855–858) and to have died in childbirth during a public procession.

Joan of Arc (Fr. *Jeanne Darc*), known to history as the Maid of Orleans from her chief exploit in relieving the city of Orleans of its English besiegers May, 1429. She crowned Charles VII at Rheims, July 17, 1429, and then, her mission accomplished, would fain have returned to her mother. Charles prevailed on her to remain. But now the militant girl prophetess, hitherto so strangely successful, failed in almost everything. Only sixteen months after her first appearance at Vaucouleurs to announce her mission to Robert de Baudricourt she was taken prisoner by the English at Compiègne. On May 30, 1431, she was burned at the stake as a witch. Her extraordinary career and the peculiar combination in her of simplicity and shrewdness, of fire and gentleness, of the peasant girl with the mystic and the saint, have made her a favorite study of dramatists, poets and romancers. Early English slander portrayed her as a termagant sorceress, even Shakespeare—if Shakespeare did write the First Part of *Henry VI* in which she appears—reviled her as "a railing Hecate." Worse than all her own countryman, Voltaire, vilely slandered her in *La Pucelle* (written 1738, published 1755), the most disgraceful poem ever written by a man of European influence. Posterity has done her justice. History has cleared her name. Her personality, so strong, pure and simple, emerges from the fiercest light of criticism without a serious blot. Poetry and fiction have

supplemented history. The German Schiller led the way in his tragedy, *The Maid of Orleans* (*Jung-frau von Orleans*), and a great transatlantic humorist, Mark Twain, has brought up the rear in a historical romance, *Personal Recollections of Joan of Arc* (1896). The American feigned that this was an authentic memoir written by " the Sieur Louis de Conte, her Page and Secretary."

Joblilies. A nonsense word invented by Samuel Foote. See PANJANDRUM.

Jocelyn, in Alphonse Lamartine's poem of that name, a young student of divinity cast out of Paris by the Revolution, who takes up his abode in a cave. Here he harbors two other refugees, one of whom, Laurence, turns out to be a girl. He flees from temptation, becomes curate of a small Alpine village, whither in his old age Laurence, now a great lady but weary of the penalties of greatness, comes to make her last dying confession.

Jocelyn, Rose, in George Meredith's novel, *Evan Harrington*, a high-spirited girl, daughter of the kindly and sensible Lady Jocelyn. She meets Evan in Portugal and eventually marries him.

Joe, the Fat Boy, in Charles Dickens's *Pickwick Papers*, Mr. Wardle's page, who could be waked up to duty but invariably went to sleep again. " Damn that boy, he's asleep again! " is a favorite expression with Mr. Wardle and his friends. Mr. F. G. Kitton tells us that the original of this character was probably one James Budden, whilom landlord of the Red Lion Inn in Military Road, Chatham.

John, Don, in Shakespeare's *Much Ado About Nothing* the bastard brother of Don Pedro, Duke of Arragon—

He is composed and framed of treachery.

He trumps up a false accusation against Hero on the eve of her marriage.

John, Dr., the nickname of Graham Bretton, in Charlotte Brontë's novel, *Villette*, the brilliant physician for whom Lucy Snowe cherishes a " one-sided friendship " which she describes as " half marble, half life,"—indignantly repelling any accusation of " warmer feelings." According to the autobiographic heroine this paragon was " handsome, bright-spirited and sweet-tempered, a curled darling of Nature and of Fortune "—possessing in short all the graces which had been denied herself—" born a conqueror as some are born conquered."

In *Villette* my mother was the original of Mrs. Bretton; several of her expressions are given verbatim. I myself, as I discovered, stood for Dr. John. Charlotte Brontë admitted this to Mrs. Gaskell, to whom she wrote: "I was kept waiting longer than usual for Mr. Smith's opinion of the book and I was rather uneasy, for I was afraid he had found me out and was offended.— SIR GEORGE MURRAY SMITH: *In the Early Forties, N. Y. Critic*, vol. 38, p. 59.

John, Friar, in Rabelais's romance, *Pantagruel*, an unclerical cleric whose gluttony, debauchery and unquenchable high spirits furnish much of the fun of the book. When an army from Lerne pillaged his convent vineyard Friar John seized a cross and pummelled the rogues without mercy, beating out their brains, smashing their limbs, cracking their ribs, gashing their faces, breaking their jaws and dislocating their joints (*Gargantua* i, 27). He is an inseparable companion of Panurge in the search for the oracle of the Holy Bottle.

Throughout the book, he dashes on, regardless of every thing in this world or the next. If there is a shipwreck or a skirmish, Friar John is foremost in the bustle; fear is unknown to him; if a joke more than usually profane is to be uttered, Friar John is the spokesman. The swearing, bullying phrases are all put in the mouth of Friar John. Rabelais loved this lusty friar, this mass of lewdness, debauchery, profanity, and valor. He is the "fine fellow" of the book; and the author always seems in a good humor when he makes him talk.— *For. Qu. Rev.*

John, King, hero of a play (1595) of that name by Shakespeare, the first of his historical dramas. An earlier drama on the same subject, *The Pageant of King John*, by Bishop Bale (supposed to be written in the reign of Edward VI), was bitterly and even brutally polemic in its anti-

popery bias. Shakespeare's play is founded upon *The Troublesome Reign of King John* (1591), which is somesometimes attributed to him, but in the later version he has toned down or rejected all that could be offensive to Catholics.

So long as John is the impersonator of England, of defiance to the foreigner, and opposition to the Pope, so long is he a hero. But he is bold outside only, only, politically; inside, morally, he is a coward, sneak and skunk. See how his nature comes out in the hints for the murder of Arthur, his turning on Hubert when he thinks the murder will bring evil to himself, and his imploring Faulconbridge to deny it.—F. J. FURNIVALL, editor, *The Leopold Shakespeare.*

Johnstone, Christie, in Charles Reade's novel of that name (1855), a female vender of fish in Newcastle, England, whose native refinement, brightness and generous impulses end in her capture of an artist, Charles Gatty, after having captivated a peer—Viscount Ibsden.

Jones, Tom, hero of a novel by Henry Fielding, *The History of Tom Jones, a Foundling* (1749), whose character is meant to be representative of the typical young Englishman of the period, a generous, good-natured, free-living youth, prodigal and profligate, hating only lies and hypocrisy, honest and truthful in his ordinary habit but with no sensitive scruples of conscience in accepting anything that was offered him in the way of pleasure or profit, however tainted in origin or degraded by association.

I cannot say that I think Mr. Jones a virtuous character; I cannot say but that I think Fielding's evident liking and admiration for Mr. Jones show that the great humorist's moral sense was blunted by his life, and that here in art and ethics there is a great error. . . . A hero with a flawed reputation, a hero sponging for a guinea, a hero who cannot pay his landlady, and is obliged to let his honor out to hire, is absurd, and his claim to heroic rank untenable."—THACKERAY.

José, Don, in Byron's *Don Juan,* the husband of Dona Inez and father of Juan.

Josiana, Lady, heroine of Victor Hugo's historical romance, *The Man Who Laughs* (Fr. *L'Homme qui Rit,* 1869). A natural child of James II of England whom the King had made a duchess in her cradle and betrothed (with the additional stimulus of a magnificent dowry) to Lord David Dirry Moir. At the age of 23 she still spurned the matrimonial yoke, not from coldness of temperament but from mingled pride and love of freedom.

Bold yet inaccessible, "a possible Astarte in a real Diana," Josiana had sounded every depth but fallen into none. Everything about her was two-fold. She had one eye blue, the other black. Light and darkness, good and evil, love and hate, mingled in her very looks. Lovers she had none in the flesh, yet she was not chaste of spirit. She possessed every virtue without any innocence. Men she disdained; she yearned for a god or a monster. Failing the god, accident threw in her way the alternative of her dreams. This modern Titania fell in love with Gwynplaine (*q.v.*).

Josselyn, hero of George Du Maurier's novel, *The Martian,* a brilliant youth who comes under the influence of the invisible Egeria, a visitor from Mars, and dwindles into a vague abstraction.

Jouarre, Abbess of, the name of a drama by Ernest Renan (1888), and the semi-official title of its heroine, Julie de Saint Florent. She is in love with the Marquis d'Arcy, who loves her. In the dark hours of the French Revolution both are condemned to the guillotine. Left alone in their last moments, natural impulses overmaster conventional canons. Julie succumbs to the arguments of the marquis that the laws of chastity which they have hitherto respected are no longer binding. Those laws were invented merely for the sake of future generations. As no future, no marriage, no family, no children exist for these lovers there is nothing to stand in the way of the closest union. "Assigned to a most imminent death we are free; the laws established in view of the necessities of a durable society exist no longer for

us. Very soon we shall be in the absolute of truth, which knows neither time nor place. Let us anticipate the hours, dear Julie." The lovers pass to the death cart radiant with a perfect happiness which seems to them a foretaste of heaven. But, at the very last, he alone is sent to death while she is spared. In an agony of despair she attempts her life but fails. She lives to become a mother, and in after years the wife of the young nobleman who had snatched her from death.

Jourdain, Monsieur, the principal character in Molière's comedy, *Le Bourgeois Gentilhomme* (1670). An elderly tradesman, ill-educated and ill-bred, who has suddenly acquired great wealth, he is filled with the desire to educate himself in accordance with his new station in life. So he hires an entire corps of professors. Dancing master, fencing master, professor of music, etc., all play upon his vanity and help to expose his follies and his weaknesses to the audience. M. Jourdain is particularly astonished to learn from his professor of philosophy that for forty years he has been speaking prose without knowing it.

Joyce, in Mrs. Oliphant's novel of that name (1888), is a gracious figure, gentle-born and peasant-bred, cultured through her natural attraction for whatever is noble, and sympathetic as she would not have been by a more artificial training.

Juan, Don, the arch libertine of European literature, whose popularity is second only to that of Faust, the arch sceptic. His legend has a remote basis in fact. Don Juan Tenorio, member of an illustrious Seville family in the fourteenth century, killed Commander Ulloa after seducing his daughter Giralda. A statue of Ulloa placed above his tomb in the convent of St. Francis was destroyed by an incendiary. The monks, suspecting the Don, are said to have lured him into the convent and killed him. They encouraged or connived at the wild stories which crystallized around the memory of the prodigal. These first took literary shape in a drama by Tirso de Molino (Gabriel Tellez, 1626) entitled *Ee Burlador de Seville y el Convidado de piedra* (*The Blasphemer of Seville or the Stone Guest*). We are here shown how the sensual excesses of Don Juan so undermined his faith in God or devil that he brazenly visited the commander's tomb and invited his statue to sup with him. The statue accepts, keeps the appointment and in return bids Don Juan sup with him on the morrow. When the Don appears at the rendezvous, the statue seizes him by the hand, and amidst thunderings and flashes of lightning, the earth opens and swallows him up.

The story passed into Italy, was dramatized at Naples by Onofreo Giliberti (1652), appeared in France (1658) in a translation of Giliberti's drama, and definitely assumed its place among the great masterpieces of literature when Molière produced his *Festin de Pierre* (1665). In Molière's hands Don Juan becomes the type of the hardened and irreclaimable yet brilliant and fascinating libertine, the literary ancestor of all the modern race of seducers from Lothario to Lovelace. His own servant Sganarelle describes him as "the wickedest man that ever trod this earth—a madman, a dog, a devil, a Turk—a heretic fearing neither heaven, nor saint, nor God, nor hobgoblin, spending his life like a mere brute-beast, a hog of Epicurus, a regular Sardanapalus." Nevertheless Juan's high courage, his gallant bearing, his light-hearted grace make one almost forget the wickedness which is so constantly and steadily pursued that it excites a bastard admiration.

From the dramatic stage the character passed to the operatic in Mozart's *Don Giovanni* (1787). Byron took the name but not the legend for his own *Don Juan* (*q.v.*) a very different character. Very different also is the hero of Browning's *Fifine at the Fair* (*q.v.*).

Juan, Don, titular hero of a satirical and narrative poem by Lord Byron, in sixteen cantos. Cantos 1 and 2

were published in 1819, Cantos 3, 4 and 5 in 1821, Cantos 6, 7, 8 and 9, 10, 11 and 12, 13, 14 at different dates in 1823, and Cantos 15 and 16 in 1824.

Byron's Don Juan has little in common with the Don Juan of legend except the name. He is a young Spanish grandee, who having been seduced into an amour with a married woman older than himself, is obliged to flee from her husband. His ship founders at sea and he is cast upon a little island in the Ægean. Here he is succored by Haidee, a Greek girl with whom he falls in love. Their union is celebrated by splendid festivities, in the midst of which Lambro, the pirate-father of Haidee, who had been given up for dead, suddenly reappears. Juan is disarmed, carried to Constantinople and sold for a slave. His purchaser is the Sultana, Gulbayez, who introduces him, disguised, into the seraglio (see DUDU). Afterwards he escapes, arrives before the city of Ismail, then besieged by the Russians, distinguishes himself in the storming of that place and is sent as special messenger to convey the news to the Empress Catherine. He rises so far in the favor of the Court of St. Petersburg that he is appointed ambassador to England. The poem abruptly ends with a number of satirical pictures of life and society in the latter country.

Jubal, titular hero of a poem by George Eliot (1874) founded on the Old Testament story of the son of Lamech and Adah who invented the "harp and organ."

Jubal invents the lyre, teaches his tribe how to use it, and then wanders away in quest of new musical inspiration. Returning, an old man, he finds the people celebrating his anniversary and glorifying his name, but when he declares himself they treat him as a lunatic and cast him out into the desert.

The immortal name of Jubal filled the sky
While Jubal, lonely, laid him down to die.

Jude the Obscure, the familiar nickname of the hero of Thomas Hardy's novel, *Jude the Obscure.* An orphan brought up by his great aunt Miss Fawley, he assists her in her bakery and then becomes apprentice to a stonemason, dreaming dreams, meanwhile, of college and a great career. His life is wrecked by an entanglement with Arabella Donn who traps him into mismated matrimony. The girl he loves, Sue Bridehead, marries the village schoolmaster but leaves him for Jude. When both get a divorce Sue objects to a legal tie. The couple have two children of their own and with them bring up the morbid sensitive son of Jude's first marriage who ends by hanging himself after murdering the other offspring. Sue remorsefully returns to her schoolmaster and Jude to Arabella. Jude dies in an effort to reach Sue again.

Julia, in Shakespeare's *Two Gentlemen of Verona* (1594), a young woman who disguises herself as a page, accompanies Proteus on a journey, and so wins back that recreant lover.

Here first Shakespeare records the tender and passionate history of a woman's heart, and the adventures to which love may prompt her. Julia (who is like a crayon sketch of Juliet, conceived in a way suitable to comedy instead of tragedy) is the first of that charming group of children of Shakespeare's imagination which includes Viola, Portia, Rosalind and Imogen—women who assume, under some constraint of fortune, the disguise of male attire, and who while submitting to their transformation forfeit none of the grace, the modesty, the sensitive delicacy, or the pretty wilfulness of their sex.—E. DOWDEN: *Shakespeare Primer.*

Julia, a more or less imaginary sweetheart whom the Rev. Robert Herrick (1591–1674) addressed or alluded to in amatory poems so decidedly unclerical in tone that Cromwell in 1648 ejected him from his church living, thus reducing him to the grade of Robert Herrick, Esq.

Mr. Gosse assures us that Julia really walked the earth and even gives us some details of her mundane pilgrimage; other critics smile and shake their heads and doubt. It matters not, she lives and will continue to live when we who dispute the matter lie voiceless in our graves. The essence of her personality lingers on every page where Herrick sings of her. His verse

is heavy with her spicy perfumes, glittering with her many colored jewels, lustrous with the shimmer of her silken petticoats.—AGNES REPPLIER: *Points of View: English Love Songs* (1891).

Julia, heroine of *The Hunchback* (1832), a drama by Sheridan Knowles. The scene is laid in the time of Charles I. Julia, brought up as the ward of a hunchback named Master Walter, in unsophisticated ignorance of her own origin and of the world at large, falls in love with and engages herself to Sir Thomas Clifford. A season of fashionable frivolity in London turns her head, she breaks with Sir Thomas and is affianced to a young man who poses as the Earl of Rochdale. Sir Thomas loses his fortune and becomes the humble dependent of the Earl. He appears on the appointed marriage day to announce the coming of his master. Julia breaks down and announces that it is he whom she had always loved. Then the hunchback appears and discloses that he is the true Earl of Rochdale, the father of Julia, and the secret mover of an elaborate plot to recall her to the right path.

Julian, one of the two interlocutors in Shelley's poem, *Julian and Maddalo.* He stands for Shelley himself —as Maddalo stands for Byron.

Julian, Count, semi-mythical hero of a legend which has been versified in Scott's *Vision of Don Roderick*, Southey's *Don Roderick*, and Walter Savage Landor's *Count Julian.* He was one of the principal lieutenants of Roderick the Goth (*q.v.*), but when that prince violated his daughter Florinda or Cava, Julian allied himself with Musca, the Caliph's lieutenant in Africa, and countenanced the invasion of Spain by a body of Saracens and Africans, commanded by Tarik, from whom Jebel Tarik, Tarik's Rock—that is, Gibraltar—is said to have been named. The issue was the defeat and death of Roderick and the Moorish occupation of Spain. A Spaniard, according to Cervantes, may call his dog, but not his daughter, Florinda.

Juliana, heroine of John Tobin's comedy, *The Honeymoon.* See ARANZA, DUKE OF.

Julie, heroine of Jean Jacques Rousseau's sentimental romance, *Julie ou la Nouvelle Héloise* (1760), who was drawn from an actual flame of his own, the Countess d'Houdetot. Rousseau himself, under the name of Saint Preux, figures as the modern Abelard, in love with his pupil, but too honorable to play the part of Abelard. His highborn pupil loves him in return, but they are parted and she marries M. de Wolmar, who is better suited to her in rank and wealth. Later the lover is invited to return and he lives with the married couple in Arcadian simplicity and innocence. See SAINT PREUX.

Juliette, in George Sand's romance, *Leone Leoni* (1835), an infatuated young girl who follows over Europe the most faithless, unscrupulous and ignoble, but also the most irresistible of charmers.

It is *Manon Lescant*, with the incurable fickleness of Nanon attributed to a man; and as in the Abbé Prévost's story the touching element is the devotion and constancy of the injured Desgrieux, so in *Leone Leoni* we are invited to feel for the too closely clinging Juliette who is dragged through the mire of a passion which she curses and which survives unnamable outrage.—HENRY JAMES.

K

Kaled, in Byron's poem, *Lara* (1814), a boy page in attendance on the hero. When the latter is slain by an arrow it turns out that the page was a girl in male disguise:

He saw the head his breast would still sustain,
Roll down like earth to earth upon the plain;
He did not dash himself thereby, nor tear
The glossy tendrils of his raven hair,
But strove to stand and gaze, but reeled and fell,
Scarce breathing more than that he loved so well.
Than that *he* loved! Oh! never yet beneath
The breast of *man* such trusty love may breathe!
That trying moment hath at once revealed
The secret long and yet but half concealed;
In baring to revive that lifeless breast,

Its grief seemed ended, but the sex confessed;
And life returned,—and Kaled felt no shame—
What now to her was Womanhood or Fame?
Lara, Canto ii, l., 1151.

Karénina, Alexis, in Tolstoy's novel, *Anna Karénina* (1869), the unloved husband of the heroine.

A bureaucrat, a formalist, a poor creature, he has conscience; there is a root of goodness in him, but on the surface and until deeply stirred he is tiresome, pedantic, vain, exasperating . . . Alas! even if he were not all these, perhaps even his pince-nez and his rising eyebrows, and his cracking finger joints would have been provocation enough!—MATTHEW ARNOLD: *Essays in Criticism.*

Karénina, Anna, heroine and title of a novel by Count Lyof Tolstoy (1869, English translation 1886). A Russian noblewoman, young and beautiful and emotional, she is married to a man much older than herself. Count Vronsky, a young officer of superficial brilliancy, falls in love with her and she with him, and the story deals with her struggles against temptation, her eventual yielding, her raptures, her terrors, her despair and final suicide.

Karol, Prince, in George Sand's novel, *Lucretia Floriani* (See FLORIANI), was evidently drawn from François Chopin, with whom the authoress lived for eight years.

It may have been to the glory of Prince Karol to resemble Chopin, but it was also quite creditable to Chopin to have been the model from which this distinguished neurasthenic individual was taken . . . What concerns us is that George Sand gives with great nicety the exact causes of the rupture. In the first place, Karol was jealous of Lucretia's stormy past; then, his refined nature shrank from certain of her comrades of a rougher kind. The invalid was irritated by her robust health, and by the presence, and we might almost say the rivalry of the children. Prince Karol finds them nearly always in his way, and he finally takes a dislike to them. There comes a time when Lucretia finds herself obliged to choose between the two kinds of maternity, the natural kind and the maternity according to the convention of lovers.—RENÉ DOUMIC: *George Sand.*

Karshish, in Robert Browning's poem, *An Epistle, containing the Strange Medical Experience of Karshish* (*Men and Women*, vol. i, 1855), an Arab physician who meets the risen Lazarus and reports his version of the miracle to his teacher Ahib. He strives to display no more than a scientific interest in the story as a mere case of mistaken trance, yet his imagination is haunted by the mental transfiguration of the man who in his own belief has brought back into time eyes that have looked upon eternity, and he cannot repress a mysterious awe at the bare possibility of the truth of the story.

Keeldar, Shirley, the heroine of Charlotte Brontë's novel, *Shirley* (1849), a young woman of free and independent spirit, loving nature, hating shams and conventions, joining feminine wilfulness to a willpower more than masculine.

The heroine is Emily Brontë as she might have been if the great god Wunsch who inspires day dreams had given her wealth and health. One might as readily fancy the fortunes of a stormy sea petrel in a parrot's gilded cage. Shirley cannot live with Jane Eyre.—ANDREW LANG: *Good Words*, vol. xxx, p. 239.

Kehama, hero of an oriental legend which Southey has versified in his epic poem, *The Curse of Kehama* (1809). Mighty lord of earth and heaven, he claimed dominion also over hell but was punished for his presumption by being condemned to "the immortality of death," and in this state to become the fourth supporter of the throne of Yamen the Mahommedan Pluto. See LADURLAD.

Kenneth of Scotland, in Scott's romance of the Crusades, *The Talisman*, the name assumed by David, Earl of Huntington, when as an obscure adventurer he enters the service of Richard Cœur de Lion in Palestine. He is also known as the Knight of the Sleeping Leopard from the device on his shield. Though in the opening chapter he fights bravely against Saladin (disguised as Sheerkohf) and later signalizes himself in a secret mission to the hermit Theodorick, he falls a victim to a practical jest played by Queen Berengaria, is surrendered to Saladin by Richard, returns disguised as the mute Nubian slave Zohauk, a present from Saladin, saves Richard's life from the dagger of an assassin, successfully champions his

master's cause in a trial by combat with the traitor Conrade of Montserrat, and being acclaimed under his true name becomes the avowed suitor of Edith of Plantagenet whom he had ever loved.

Kent, Earl of, in Shakespeare's tragedy, *King Lear*, is banished by Lear for remonstrating against his treatment of Cordelia, but under the guise of Caius, a servant, follows the King in his misfortunes and brings about the meeting with Cordelia in the final scene.

Kent is perhaps the nearest to perfect goodness in Shakespeare's characters, and yet the most individualized. There is an extraordinary charm in his bluntness, which is that only of a nobleman arising from a contempt of overstrained courtesy and combined with easy placability where goodness of heart is apparent.—COLERIDGE.

Kenwigs, Mr. and **Mrs.,** in Dickens's *Nicholas Nickleby*, an ivory turner and his wife who for various reasons looked upon themselves as highly genteel and were generally looked up to as desirable acquaintances. Their daughters were pupils of Nicholas Nickleby.

Kenyon, in Hawthorne's *Marble Faun*, a New England sculptor resident in Rome where he falls in love with Hilda.

Mrs. Elizabeth Akers Allen, whose first husband was Paul Akers, furnished this note to the correspondents' column of the New York *Sun* in November, 1891: "While it is true that W. W. Story's statue of Cleopatra is mentioned in the *Marble Faun*, it is also true that the Pearl Diver and the grand calm head of Milton commented on at some length in the dialogue between Miriam and Kenyon in his studio were not works of Story but of the late Paul Akers, a personal friend of Hawthorne in Rome, a native of the same state and an artist in whose studio Hawthorne often passed a social hour. In his preface to the *Marble Faun* Hawthorne expressly speaks of Mr. Akers and credits these marbles to him. In the text of the romance the personal description of Kenyon is a portrait of Mr. Akers.

Kerouec, Alain de, Marquis de Rochebriante. The principal character in Bulwer-Lytton's novel, *The Parisians*, a young aristocrat bred in the great traditions of his house who cannot fraternize with the flippant *jeunesse dorée* of the metropolis. Although impoverished by his father's extravagance he never dreams of selling his chateau or going to work for a living. What he does do is to marry the daughter of a great financier.

Keyber, Conny, a nickname which Henry Fielding applied to Colley Cibber in *The Author's Farce* (1731). A burlesque of *Pamela* entitled *An Apology for the Life of Mrs. Shamela Andrews* (1741), whose pretended author is "Mr. Conny Keyber," is attributed to Fielding, and the attribution is all the more plausible because at that date it would seem that Fielding believed Cibber to be the author of *Pamela* (see Dobson's *Samuel Richardson*, pp. 43–45).

Killingworth, originally Kenilworth, a town in Connecticut founded 1663 which is probably the scene of Longfellow's poem *The Birds of Killingworth*.

I found among his papers a newspaper cutting—a report of a debate in the Connecticut legislature upon a bill offering a bounty upon the heads of birds believed to be injurious to the farmers, in which debate a member from Killingworth took part. The name may have taken his fancy and upon this slight hint he may have built up his story.—SAMUEL LONGFELLOW: *American Notes and Queries*, v, 198.

Kilmansegg, Miss, heroine of Thomas Hood's satirical poem, *Miss Kilmansegg and her Golden Leg*, an heiress with great expectations and with an artificial leg of solid gold.

Who can forget her auspicious pedigree, her birth, christening and childhood, her accident, her precious leg, her fancy ball, her marriage *a la mode*, followed in swift succession by the Hogarthian pictures of her misery and death.—E. C. STEDMAN: *Victorian Poets*, p. 80.

Kim, the nickname of Kimball O'Hara, hero of Kipling's novel *Kim* (1901), a precocious little vagabond of Irish parentage, orphaned when a baby and left to shift for himself in the depths of the native quarter of Lahore. He meets a Thibetan priest, Tesleo Lama, who is seeking the All-healing River of the Arrows or Stream of Immortality, becomes his disciple, and roams through India in his company. Eventually Kim is recognized, reclaimed and adopted by the Irish regiment to which his father belonged.

His apprenticeship to the secret service gives him unique insight into the shady walks of Anglo-Indian life.

King of the Mountains, hero of a novel by Edmond About (1856) exposing the brigandage and maladministration of modern Greece. The narrative is placed in the hands of a young German, who with two ladies, the wife and daughter of a London banker, are represented as falling into the hands of the king of the mountains —a brigand named Hadji Stauros.

Kirkwood, Maurice, in O. W. Holmes's novel, *A Mortal Antipathy* (1885), a young man of good presence and good family, suffering from a singular malady. As a child he had been dropped from the arms of a girl cousin. Ever after, the presence of a beautiful woman caused a violent derangement of the heart's action and endangers life. He cherishes the hope that as like cures like some lovely woman may lift the curse from his life. His hope is justified.

Kite, Sergeant, in Farquhar's comedy, *The Recruiting Officer* (1706). By sheer audacity and vulgar aplomb he coaxes, wheedles or bullies recruits into the army. Thoroughly frank in self-understanding and self-description he says of his own characteristics— "the whole sum is: canting, lying, impudence, pimping, bullying, swearing, drinking, and a halberd."

Kitty, the name under which Matthew Prior celebrated Catherine Hyde (1700–1777), who in 1720 married the third Duke of Queensbury and is also famous as the patron of Gay and Swift. She was high-spirited and whimsical—a spoiled child, a beauty and a wit at odds with the tyrannous conventions of her time—but her character was unblemished. Bolingbroke called her *La Singularité*. Walpole spoke of her frankly as "an out-pensioner of Bedlam." Yet four years before her death her still triumphant charms extorted from this most persistent of her detractors the following *amende*:

> To many a Kitty, Love his car
> Will for a day engage,
> But Prior's Kitty, ever fair
> Obtained it for an age!

Klesmer, Herr, in George Eliot's *Daniel Deronda* (1876), a German musician, poor and proud and of high ideals, who teaches Gwendoleth Harleth and incidentally seeks to convert her to the doctrine of hard work and self-sacrifice.

Knight, Henry, the second lover of Elfrida in Hardy's novel, *A Pair of Blue Eyes* (1873). He is an author, inclined to Quixotry and even priggishness, a little stilted and something of a purist in his notions about women.

> Knight is a genuine man, and it is not his fault if he is uninteresting in proportion as he is literary. Since Pendennis and Warrington, many personages of our calling have figured in fiction, and they have nearly all been bores; and some blight of tiresomeness seems in novels to fall upon a class who in life are so delightful. It is to be said of Knight, that he is something more than the conventional literary man of fiction; but he at no time gives us the sense of entire projection from the author's mind that Stephen Smith does, and that, in a vastly more triumphant way, Elfrida does. He remains more or less dependent, more evidently a creature of the plot; but he very imaginably serves as the object of Elfrida's adoring love, after her heart has helplessly wandered from its first ignorant choice.—W. D. Howells in *Atlantic Monthly*, October, 1873.

Knight of the Burning Pestle, a title assumed by the hero of a burlesque of that name (1611) by Beaumont and Fletcher. Like Don Quixote, which was translated in 1612, the satire is aimed at the exaggerations and affectations of the tales of chivalry. In a play within a play Ralph, a grocer's boy, sallies out in quest of adventures. "Hence my blue apron!" he cries. "Yet in remembrance of my former trade, upon my shield shall be portrayed a burning pestle, and I will be called the Knight of the Burning Pestle."

Krook, Mr., in Dickens's *Bleak House*, the drunken proprietor of a rag and bone shop, who died under circumstances that suggested spontaneous combustion.

Kunigunde, in German legend the Lady of the Kynast, and in French annals the heroine of the story of *The Glove*, which Schiller has versified. See Lorge, De.

L

Lacy, Sir Hugo de, in Scott's novel, *The Betrothed*, Constable of Chester and Lord of the Marches, a crusader and "one of the most redoubted warriors of the time." He left his betrothed, Lady Eveline Berenger, under the protection of his nephew, Sir Damian de Lacy, and returned after three years to find she had married the nephew.

Randal de Lacy in the same novel is a remote kinsman of Sir Hugo, "a decayed reveller," who turns up at intervals in various disguises, a merchant, a hawkseller, a robber captain.

Ladislaw, Will, in George Eliot's novel, *Middlemarch* (1872), a clever, good-natured and easy-going Bohemian who flirts with Rosamund Vincy though in love with Dorothea, and who marries the latter after she has been widowed by the death of Casaubon.

Ladislaw is almost obtrusively a favourite with his creator. He is called "Will" for the sake of endearment; and we are to understand him as so charming that Dorothea's ability to keep him at a distance gives the most striking proof of her strong sense of wifely duty. Yet Ladislaw is scarcely more attractive to most masculine readers that the dandified Stephen Guest. He is a dabbler in art and literature; a small journalist, ready to accept employment from silly Mr. Brooke, and apparently liking to lie on a rug in the houses of his friends and flirt with their pretty wives. He certainly shows indifference to money, and behaves himself correctly to Dorothea, though he has fallen in love with her on her honeymoon. He is no doubt an amiable Bohemian, for some of whose peculiarities it would be easy to suggest a living original, and we can believe that Dorothea was quite content with her lot. But that seems to imply that a Theresa of our days has to be content with suckling fools and chronicling small beer.—Sir Leslie Stephen: *George Eliot.*

Ladurlad, in Southey's epic, *The Curse of Kehama* (1809), incurred that curse by killing Kehama's son Arvalan for attempting to dishonor his daughter Kailyal. The curse had manifold clauses, among them that water should not wet him nor fire consume him nor sleep bless him nor death release him. In the end the curses turned to blessings for by them he was enabled to release his daughter from a burning pagoda, to deliver her lover Lorrimite from his captivity under the ocean, and to wreak vengeance against Kehama in hell. When Kehama drank the cup of "immortal death," Ladurlad was taken up to paradise.

Lady of the Lake, in Arthurian romance, a name sometimes given to Vivien, mistress of the enchanter Merlin. Her palace was situated in the midst of a delusive lake, a mirage whose mere semblance protected it from approach. Scott has given the same name to Ellen Douglas, heroine of his poem, *The Lady of the Lake*, a former favorite of King James IV of Scotland, then living in banishment in a secret retreat in Loch Katrine.

Ladylift, Elinor, in Mrs. Archer Clive's novel, *Why Paul Ferrol Killed his Wife*, the girl with whom Ferrol (*q.v.*) was in love, though he was inveigled into marrying Laura Chanson in her stead.

Laertes, in Shakespeare's tragedy, *Hamlet*, brother to Ophelia and son of Polonius, a young courtier, gallant and courteous enough when things go well with him, but easily jarred by adversity so that his naturally choleric temper bursts out into noisy rhodomontade and he can even be persuaded into treachery. The king induces him to fight Hamlet in a sham duel with a poisoned foil. After he has inflicted a deadly wound the foils are accidentally exchanged; thus Laertes and Hamlet both perish.

La Fayette, Louise de (1616–1665) was for two and a half years the closest friend and confidante of Louis XIII, but retired to a convent when he proposed to make her his mistress. On this episode Madame de Gentis founded a historical romance *Mlle. de La Fayette* (1813), which gives only the platonic side of the story, paints Louise in glowing colors, hides as far as possible the weakness and imbecility of Louis, and presents Richelieu as the hypocritical knave and Boisenval as the traitor of melodrama.

Lagado, in *Gulliver's Travels* (1726), by Dean Swift, the capital city of Balnibari, a continent subject to the

King of Laputa. Here stands the great academy of inventors and projectors, engaged in all sorts of fanciful schemes, ridiculing the speculative philosophers and pretenders of Swift's own day. Some seek to extract sunshine from cucumbers, to calcine ice into gunpowder, to build houses from the roof down, etc. But Swift's greatest scorn is ironically reserved for a set of political projectors who were proposing schemes for persuading monarchs to choose favorites on the score of wisdom, capacity and virtue, for teaching ministers to consult the public good and for ensuring the rewards of life to eminent services and great abilities.

La Garaye, Countess of, heroine of a poem by Hon. Mrs. Norton, *The Lady of La Gayare* (1862). A newly-wedded and most devoted wife, she insists on accompanying the count to the hunting field and there meets with an accident which cripples her for life. Her only fear is that she will be unable to hold the affections of her husband, but he removes her doubts by word and deed.

Laird's Jock, The. See ARMSTRONG, JOHN.

Lajeunesse Gabriel, in Longfellow's poem, *Evangeline,* the lover of the titular hero. See EVANGELINE.

Lalla Rookh, titular heroine of Moore's poem of that name (1817). Daughter of the great Aurengzebe, she is betrothed to Aliris, the young King of Buchuria, and sets out to meet him in the Valley of Cashmere. Her journey is beguiled by four tales recited to her by Feramorz, a young Persian poet with whom she falls in love. Great is her delight on arriving at her journey's end to find that the poet is in reality her affianced prince.

Lambro, in Byron's *Don Juan* (Canto iii), the father of Haidee and a Greek pirate who has built himself a home on "one of the wild and smaller Cyclades." Coleridge praises this as one of the finest of all Byron's characters. There was a real Major Lambro, captain in 1791 of a Russian piratical squadron which plundered the islands of the Greek archipelago and was attacked by seven Algerine corsairs. Major Lambro was wounded but escaped with his life.

"Upon the whole, I think the part in *Don Juan* in which Lambro's return to his home, and Lambro himself, are described, is the best—that is, the most individual—thing in all I know of Lord B.'s works. The festal abandonment puts one in mind of Nicholas Poussin's pictures."—COLERIDGE.

Lamia, in Keats's narrative poem of that name (1820), a serpent who assumes the form of a fair lady and wooes to his own destruction a young man of Corinth. Keats found the story in Burton's *Anatomy of Melancholy* who gives it on the authority of Philostratus (*De Vita Apollonii,* Bk. iv). According to Philostratus Menippus Lycius, a young man of twenty-five was met on his way between Cenchreas and Corinth by a phantasm of this sort who carried him home to her house in the suburbs of Corinth.

The young man, a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her a while to his great content, and at last married her, to whose wedding, amongst other guests, came Apollonius; who, by some probable conjectures, found her out to be a serpent, a lamia; and that all her furniture was, like Tantalus's gold, described by Homer, no substance but mere illusions. When she saw herself described, she wept, and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house, and all that was in it, vanished in an instant: many thousands took notice of this fact, for it was done in the midst of Greece.—BURTON: *Anatomy of Melancholy,* part 3, sect. 2, memb. 1, subs. 1.

Lammle, Alfred, in Dickens's novel, *Our Mutual Friend* (1864), a "mature young gentleman with too much nose on his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his teeth." He married Miss Sophronia Akersheim, "a mature young lady with raven locks and complexion that lit up well when well powdered." Each imagined that the other was wealthy and both were bitterly disillusioned after marriage.

Lancelot or **Launcelot of the Lake,** the most famous of the Knights of the Round Table. Son of King Ban

of Brittany, he received his surname from having been stolen in infancy by Vivian, the Lady of the Lake, who brought him up in her own palace until he was about eighteen, and then took him to the court of King Arthur to be knighted. He won for himself the reputation of being the greatest warrior and the most accomplished Knight of the Round Table. The one blot upon his name was his adulterous passion for Queen Guinevere, which not only brought misery into his own life, but according to Tennyson was eventually the cause of the death of King Arthur and the breaking up of the Round Table.

Tennyson has taken the traditions in regard to Lancelot and infused into them a depth of meaning quite out of the reach of the old romancers. He has given us no grander conception than that of the erring knight in the *Idylls of the King*.

The moment this strong, sad, tender, heroic figure comes upon the scene the whole atmosphere is changed. He is the embodiment of truth itself warped into falsehood, honor itself turned into dishonor. We have no glimpse of Lancelot in the first triumph and feverish exultation of his sin. He has found it all out, its enormity of evil, its bitterness, its growing and gathering mesh of falsehoods, its kindred with everything that is most opposed to all the impulses of his nature, before he becomes known to us. It is a bondage which he cannot break. Were he even strong enough to break it, his loyalty to Guinevere could not brook that he should be the first to suggest such a severance. He is her slave to do her will, in that great wondering shame and pity which amid all his love he has for the woman who has yielded to him. Never from him can the word of parting come. His honor is rooted in dishonor, his faith unfaithful is beyond the touch of change. He moves about that court where every man suspects him but Arthur, his face marred and his spirit veiled by the shadow of his sin, in everything but this spotless as Arthur's self, the soul of knightly nobleness and grace. —*Blackwood's Magazine.*

Langeais, The Duchess of, heroine of Honoré de Balzac's novel of that name. Montriveau, a man mature in all save knowledge of the world and of women, is suddenly thrown into dangerous intimacy with the Duchesse de Langeais, whose luxurious leisure tempts her to practise all her arts of seduction, but whose native coldness protects her against the moral dangers of such a pastime. Gradually they change places, the Duchess against her will is drawn into a real love, but Montriveau had learned her true character and contrives a terrible revenge. The original of the character is said to have been Balzac's quondam friend, The Duchess de Castries.

Langham, Edward, in Mrs. Humphry Ward's novel, *Robert Elsmere*, an Oxford tutor whose excellent qualities of head and heart are neutralized and rendered almost abortive by morbid shyness, introspection and indecision. Mark Pattison (see CASAUBON) has been suggested as the original of this character, but Mrs. Ward explained in a subsequent introduction that it was drawn from her conception of Amiel, whose *Journal* she had recently translated.

Langham owes his being entirely to the fact that in 1885 I had published a translation of Amiel's "Journal Intime." Some of the phrases in the description of Langham are taken or paraphrased from the "Journal Intime." And yet, of course, Langham is no more Amiel than Grey is T. H. Green as soon as he enters the little world of the novel.—MRS. HUMPHRY WARD in *McClure's Magazine.*

Languish, Lydia, in *The Rivals*, a comedy (1775) by Richard Brinsley Sheridan, a beautiful heiress, the object of the titular rivalry between Bob Acres and "Ensign Beverley." She is a gushing and romantic young lady, full of high-flown fancies borrowed from the current heroines of fiction, and with an unhealthy imagination that despises the robust commonplace of life and seeks to be wooed and won in some novel and startling fashion. Knowing this, Captain Absolute assumes the name of Ensign Beverley in order to court her in the manner she desires. With his revelation of himself in his true character everything ends happily.

Laon, hero of Shelley's juvenile poem, *The Revolt of Islam* (1817). An enthusiast for civil and religious liberty, he inculcates with his own principles the beautiful and high-spirited Cythna, who unconvention-

ally surrenders herself to him. Othman the tyrant seizes Cythna for his harem, she escapes, finds Laon bound to the stake and perishes with him by her own wish. The poem was originally published under the title *Laon and Cythna*, and in this first edition Shelley made hero and heroine brother and sister, "not," says Symonds, "because he believed in the desirability of incest, but because he wished to throw a glove down to society and to attack the intolerance of custom in its stronghold."

Lapham, Irene, in *The Rise of Silas Lapham* (see below), daughter of Silas. Beautiful and intelligent, she is sensitive about the plebeian ways of her parents, but bears her troubles in silence and is equally undemonstrative and self-sacrificing when Tom Corey whom she loves, declares his passion for her sister.

Lapham, Silas, the principal character in W. D. Howells' novel, *The Rise of Silas Lapham* (1885).

His big hairy fist, his ease in his shirtsleeve, his boastful belief in himself, his greed, his coarseness, his mixture of ignorance and shrewdness, his queer glimmerings of sensitiveness not only to the call of conscience but to the finer issues of honor, make him a typical self-made American sprung from obscurity—as Balzac's Cæsar Birotteau is a typical Frenchman of like origin. Each also is a business man whom success floats to the crest of the wave only to let him be overwhelmed by disaster, and each—broken, beaten, bankrupt—develops in his feebleness a moral strength he had not known in his days of power.

Silas Lapham is one of the great triumphs of modern fiction. He is a type, and yet he is intensively individual. John T. Raymond, who personated Colonel Sellers all over the United States for several seasons, once told me that there was scarcely a town in which some man did not introduce himself to the comedian as the original of Sellers, saying, "Didn't Mark ever tell you? Well, he took Sellers from me!" And there is scarcely a town in New England or in that part of the Middle West which was settled from New England in which there is not more than one man who might claim to be the original of Silas Lapham. Strong, gentle, pushing, pertinacious, bragging unconsciously, scrupulous with the scrupulousness of the New England conscience, provincial, limited in his ideas, and yet not hostile to the light in so far as he can perceive it, Silas Lapham is an American type which has never before been so boldly presented.—BRANDER MATTHEWS: *London Saturday Review.*

Laputa, in *Gulliver's Travels* (1726), a flying island inhabited by scientific quacks so immersed in their own thoughts that attendants called Flappers were appointed to strike them with blown bladders on the mouth and ears to bring them back to a realization of the world around them.

Lara, hero and title of a narrative poem by Lord Byron (1814). A chief, long absent from his own domain, he returns unheralded, accompanied by a single page. The mystery that surrounds him is increased by his proud isolation, his weariness of the world, his scowling contempt for his fellow-men, his aloofness from the very people with whom he associates.

Born of high lineage, linked in high command,
He mingled with the Magnates of his land;
Joined the carousals of the great and gay,
And saw them smile or sigh their hours away;
But still he only saw, and did not share,
The common pleasure or the general care.

At a banquet given by his neighbor, Lord Otho, a stern stranger, Sir Ezzelin, accuses him of being—what or whom? The words Ezzelin would have spoken are stopped in mid flow. A duel is arranged for—but Ezzelin is never seen again. Lara is subsequently slain in heading a rebellion. His page Kaled turns out to be a girl in boy's clothes, and dies of a broken heart. It is hinted that on the eve of the appointed duel with Ezzelin a peasant had witnessed the concealment of a body. The reader is left to his own inferences. Was Lara none other than Conrad the Corsair? Was Kaled, Gulnare? Was it Lara or Kaled who had gotten rid of Ezzelin? Any of these surmises will fit the given facts.

Lariat, The, in Mark Twain's jocose book of travels, *Innocents Abroad*, one of his fellow pilgrims who, having a

fondness for writing doggrel, instals himself as Lariat (Laureate) of the journey. The portrait was drawn from a real personage, Bloodgood H. Cutter (1817–1900), a Long Island farmer who published some very poor verses. Having inherited a fortune sufficient to gratify his passion for travel he could pack up and start at a moment's notice. His house at Littleneck, Long Island, came under the hammer after his death and revealed an eccentric collection of curios gathered by himself from all parts of the world.

Larpent, Lady Louisa, in Miss Burney's novel *Evelina*, an excellent specimen of the die-away lackadaisical ladies of quality that frequented the old watering places of England.

Lars, hero of a narrative poem, *Lars, A Pastoral of Norway*, by Bayard Taylor; a Norwegian peasant. Yielding to the custom of his people he fights a duel, seriously wounds his adversary and, thinking he has killed him, flees to Pennsylvania, where he adopts the Quaker faith. Years after he returns to Norway to destroy the tyrannous custom of the duello.

Lasca, hero and title of a poem of the great American west, by Frank Desprez.

Last, Dr., a character in Foote's satirical play, *The Devil on Two Sticks*, originally acted with great success by Weston. Long after the play itself, as a complete work, had vanished from the stage the scenes in which Dr. Last appears lingered as a farcical interlude. The name and the character were borrowed by Isaac Bickerstaffe in *Dr. Last in his Chariot* (1769), an adaptation of Molière's *Le Malade Imaginaire*.

Latimer, Darsie, hero of Scott's novel, *Redgauntlet* (1824), supposed to be the son of Ralph Latimer, but eventually discovered to be Sir Arthur Darsie Redgauntlet, heir to the family estates.

Launce, in *The Two Gentlemen of Verona* (1592), a clownish servant to Proteus, much addicted to puns and conceits.

Launce, accompanied by his immortal dog, leads the train of Shakespeare's humorous clowns: his rich, grotesque humanity is worth all the bright fantastic interludes of Boyet and Adriano, Costard and Holofernes, worth all the dancing doggrel or broad-witted prose of either Dromio.—E. Dowden: *Shakespeare Primer*.

Laura, heroine of Byron's poem, *Beppo*.

Laurence, Friar, in Shakespeare's *Romeo and Juliet*, a Franciscan friar who marries the lovers (ii, 6) and gives Juliet a sleeping potion (iv, 1.)

The reverend character of the friar, like all Shakespeare's representations of the great professions, is very delightful and tranquillizing, yet it is no digression but immediately necessary to the carrying out of the plot.—Coleridge.

Laurie, Annie, heroine of the famous Scotch song by William Douglas (written about 1705), was a real character, the eldest daughter of Sir Robert Laurie. The poet wrote the words of this song during the progress of his courtship which was unsuccessful, for Annie married James Fergusson of Craigdarrock in 1709 and became the mother of Alexander Fergusson, the hero of Burns' poem, *The Whistle*. Douglas himself was the hero of a popular song, *Willie was a Wanton Wag*.

The air that now accompanies the words of *Annie Laurie* is of comparatively recent origin. It was composed by Lady John Scott. A touching incident in connection with the song is told in Bayard Taylor's, *An Incident in the Camp*.

Lavengro, hero of George Borrow's semi-fictitious autobiography, *Lavengro the Scholar, the Gipsy, the Priest* (1851), and its sequel *The Romany Rye* (1857). The two books describe Borrow's wanderings over Great Britain and Ireland, his strange adventures, literary struggles in London, vagrancy with gypsies, etc., all with a veil of mystery purposely thrown over them so as to blend romance and realism in an enchanting fashion.

Lavinia, heroine of an episode in Thomson's *Seasons, Autumn* (1730). She is the daughter of Acasto, to whom Palemon, a young squire, owes

his fortune. Acasto, dying, leaves Lavinia and her mother destitute; she comes among the gleaners in Acasto's fields, he sees her and falls in love with her, but fights against the prospect of a mesalliance, until he discovers that she is the daughter of his old friend and patron, when he proposes and is accepted. The story is evidently inspired by the old Testament story of Ruth.

Lavinia, in Shakespeare's *Titus Andronicus*, daughter of Titus, becomes the wife of Bassanius, is dishonored and mutilated by the Goths (ii, 3, 5) and is killed by her father (v, 3).

Lawrence, Lazy, hero of one of Miss Edgeworth's stories in *Parent's Assistant* who is adequately described by this nickname. Probably the author had in mind a popular chapbook entitled *The Infamous History of Sir Lawrence Lazie*, the hero of which was arraigned under the laws of Lubberland for having served the Schoolmaster, his Wife, the Squire's Cook and the Farmer. Sir Lawrence successfully explained away the treasons laid to his charge.

Lawson, Sam, a shrewd, illiterate, shiftless, humorous Yankee villager, the supposed narrator of the stories collected in *Old Town Folks* (1869) by Mrs. Harriet Beecher Stowe. With all his worthlessness he has amusing streaks of God-fearing piety and law-abiding reverence for magistrates and dignities.

Leandre. Three of Molière's characters bear this name—the rival of Lélie in *L'Etourdi*, the son of Geronte in *Les Fourberies de Scapin*, and the lover of Lucinde in *Le Médecin Malgré Lui*.

Lear, Lir, or **Lier,** a mythical king of Britain, especially notable in literature as the hero of Shakespeare's tragedy, *King Lear* (written 1605, printed 1608). The success of Shakespeare's play prompted the publication of the older play on which it was founded, doubtless with the hope that it might be passed off for Shakespeare's. The title page ran: *The True Chronicle History of King Leir and his three Daughters, etc., as it has been divers and sundry times lately acted.* Its last appearance on the stage had been in 1594. This play is not a tragedy; it ends happily in accordance with the original legend wherein Cornel'a defeats her sisters and reinstates her father on the throne. The germ of the story appears in the *Gesta Romanorum*, the hero being a Roman emperor. It was first transferred to the mythical British king by Geoffrey of Monmouth in his *Chronicle*. Thence it passed into various lamentable ballads describing the death of King Leyr and his Three Daughters of which the catastrophe probably suggested to Shakespeare his own tragic conclusion.

Learoyd, a Yorkshire private in an Indian regiment, the companion of Mulvaney and Ortheris, in *Soldiers Three* and other tales and sketches by Rudyard Kipling.

> Of these three strongly contrasted types the first and the third live in Mr. Kipling's pages with absolute reality. I must confess that Learoyd is to me a little shadowy. . . . It seems as though Mr. Kipling required, for the artistic balance of his cycle of stories, a third figure, and had evolved Learoyd while he observed and created Mulvaney and Ortheris, nor am I sure that places could not be pointed out where Learoyd, save for the dialect, melts undistinguishably into an incarnation of Mulvaney.—EDMUND GOSSE: *The Century.*

Leatherstocking, the nickname under which Natty Bumppo (*q.v.*) appears in Cooper's novels, *The Pioneers* and *The Prairie*. He has other nicknames in other books of the series, but as this represents him in his maturity and age it has become most closely identified with him. Hence the five novels are known to the public and to the book trade as the Leatherstocking Series.

> Leatherstocking is indeed a most memorable and heroic yet pathetic figure, as living and impressive almost as any we know, and we should be sorry to believe that the world will ever willingly let die the delightful books which tell of his battles, his friendships, his unhappy love, his integrity and grand simplicity of character, his ungrudging sacrifices for others, his touching isolation and his death on the lonely prairie. American fiction has no other such character.—*London Spectator.*

Lecks, Mrs., one of the heroines of Frank R. Stockton's mock serious extravaganza, *The Casting Away of Mrs. Lecks and Mrs. Aleshine* (1886). Two elderly New England ladies, in a wreck which they had discounted in advance, are thrown into the sea and floated there for some days on life-preservers. Their housewifely prescience had provided them with all the necessaries and some of the luxuries suitable for the emergency. From their pockets they produced Westphalian sausages, carefully canned and bread hermetically sealed and ship biscuit and a bottle of whiskey, without which Mrs. Lecks declared that she never travelled—not to mention the fact that both ladies had put on black stockings having heard that sharks never snapped at colored people.

Lecoq, Monsieur, a detective who figures brilliantly in Gaboriau's novel of that name and its sequel, *The Honor of the Name.*

Sherlock Holmes might have taught Lecoq many little dodges, but Lecoq was by far the greater intellect—an intellect that moved in larger curves on a higher plane, for in the sequel especially he had to unravel the threads of a vast and complicated politico-social intrigue rooted in the national life of France.—*Saturday Review.*

Lecouvreur, Adrienne, a famous French actress (1690–1760), whose house in Paris became the resort of the best society including the ladies of the court. She not only succeeded in raising her profession, hitherto scorned, to something like esteem, but she revolutionized the mannerism and artificiality of the contemporaneous stage and introduced the natural and unaffected delivery ever since cultivated by her successors. Eugene Scribe and Legouvé made her the heroine of a tragedy, *Adrienne Lecouvrier* (1849), which was adapted by Fanny Davenport in *Adrienne the Actress* (1853). The story turns upon the love of Maurice de Saxe for Adrienne, who at first knows him only as an officer without fame or rank, whom she loves for himself alone. She has a terrible rival in the Princesse de Bouillon, a woman who stops at nothing to gain her own ends, and who finally poisons Adrienne by means of a bouquet, which is made to appear a present from Maurice de Saxe. The dramatists make her a passionate, loving, worthy woman, on whom the artificial life of the stage has exercised no perceptible influence, capable under the influence of jealousy of forgetting for a while most self-imposed restraints, but incapable of any action that is not defensible from the code of feminine morality which is accepted by the majority of women, or that springs from any degrading motive.

Lee, Annabel, subject of a lyric of that name by E. A. Poe, in which he celebrates his love for his childwife Virginia Clemm and his despair over her early death. The poem originally appeared in the *New York Tribune* on October 9, 1849, two days after Poe's death. In 1851 Poe's friend, Thomas H. Chivers of Georgia (1807–1858), published a collection of poems, *Eonchs of Ruby,* in which appears a poem called *Rosalie Lee,* that has a far-off resemblance to Poe's lyric. It is impossible to say which was written first.

Lee, Simon, hero and title of a poem by Wordsworth. The poet sees old Simon Lee at work on the root of an old tree, and helps him to get over a difficulty. The old man thanks him. The incident suggests nearly a hundred lines, the whole history of Simon being sketched, and the sorrow of bleak age shown stealing over the brightness of youth and the power of manhood.

Le Fevre, a poor lieutenant whose death is related in *The Story of Le Fevre,* an episode in Sterne's novel, *The Life and Opinions of Tristram Shandy.*

Legeia, heroine and title of a short story by E. A. Poe.

Legeia, the devoted wife of the narrator of the story, holds the theory which was a favorite with Bulwer, that will ought to be able to conquer death. She, however, dies of consumption but apparently haunts her successor, the second wife, till the

latter dies of the mere oppression on her spirits. Then by a vast spiritual effort, the tentatives of which are attended with ghastly physical effects, Legeia enters the dead body of her rival and for one brief moment brings back the exhausted organism to life in her own person. Legeia was a favorite name with Poe. He had already used it in his juvenile poem, *Al Aaraf*:

> Legeia, Legeia,
> My beautiful one,
> Whose lightest idea
> Is to melody run.

See LIGEA.

Legend, Benjamin, known familiarly as Ben without prefix or affix, in Congreve's *Love for Love* (1695), the prodigal son of Sir Sampson Legend, who runs away to sea and becomes a common sailor, kindly at heart but rough in exterior, full of picturesque sea-slang and harmless oaths like "Mess!" This was Bannister's favorite character.

> What is Ben—the pleasant sailor which Bannister gives us—but a piece of satire . . . a dreamy combination of all the accidents of a sailor's character, his contempt of money, his credulity to women, with that necessary estrangement from home? . . . We never think the worse of Ben for it, or feel it as a stain upon his character.—C. LAMB.

Legend, Valentine, hero of Congreve's comedy *Love for Love* (1695), a young Cambridge man, a lover of the classics and eke of pleasure, who, partly out of pique because Angelica, the beautiful heiress, will not marry him, has wasted all his fortune and is reduced to the husks of the prodigal son.

Legree, Simon, in Mrs. Stowe's novel, *Uncle Tom's Cabin* (1853), a slave dealer and slave-driver brutalized to callousness by the exigencies of his trade. Though he dies a harrowing death in this novel, Thomas Dixon resuscitates him in *The Leopard's Spots* and "reconstructs" him as a Republican leader under the carpet-bag régime.

Leicester, Robert Dudley, Earl of, a historical character (1532–1588), who forfeited the love of Queen Elizabeth by his marriage to Amy Robsart (*q.v.*). He is the hero of Scott's romance, *Kenilworth.*

Leigh, Sir Amyas, hero of Charles Kingsley's historical romance, *Westward Ho! or the Voyages and Adventures of Sir Amyas Leigh in the Reign of Queen Elizabeth* (1855). He is a trifle over-muscular but he is also a man endowed with strong poetic feelings, a keen sensibility to all beauty of art and nature and an amiability that is only disturbed when he meets or when he merely thinks of the Spaniards whom it is his object in life to drive off the face of the earth—and the sea.

> The gigantic Amyas Leigh was the legitimate parent of a lusty progeny, which has become a considerable nuisance in these latter days. He was, for example, the undoubted ancestor of Guy Livingstone and a host of huge blundering male animals of the heavy dragoon species, with a "most plentiful lack of discretion," and a terrible superfluity of muscular development. . . . And thus Mr. Kingsley's dislike for the excesses of asceticism or sentimentalism, and generally for a stunted and one-sided development of human nature, was easily pressed into the service of people who were anxious to develop the inferior instincts at the expense of the superior. Moreover, there is no more annoying form of affectation than the affectation of simplicity; and Mr. Kingsley's frequent denunciations of morbid self-consciousness made some of his disciples too obtrusively and demonstratively unconscious of themselves. It is hard to be fair to him when we are suffering from the excess of the qualities which he admired. And yet we must admit that, when the balance is rightly struck, there is really something to be said for the genuine Amyas Leighs. Manliness and simplicity are after all good qualities, thought the factitious imitations of them are detestable. And in Mr. Kingsley's pages they were certainly not intended to imply any predominance of merely physical excellence.—*Saturday Review*, January 30, 1875.

Leigh, Aurora, heroine of a narrative poem of that name (1856) by Mrs. E. B. Browning. The brilliant daughter of an Englishman by an Italian mother, she is orphaned at an early age, is disinherited by her father's will and after many vicissitudes marries Romney Leigh, the high-minded cousin who had involuntarily supplanted her in the possession of the family estate.

Leila, in Byron's narrative poem, *The Giaour* (1813), the beautiful

slave of the Caliph Hassan, who falls in love with the titular hero, escapes from the seraglio, is overtaken and cast into the sea. Another Leila appears in Byron's *Don Juan* (Canto viii). A Turkish child, Juan rescues her at the siege of Ismail and takes her first to St. Petersburg and then to London, where the adventures of both come to an abrupt close.

Lelia, heroine of a romance, *Lelia* (1833), by George Sand, a beautiful woman who having been once deceived has foresworn love and laughs at men. She plays a cruel joke upon Stenio (*q.v.*) by substituting for herself in a pretended assignation her own sister Pulcherie (*q.v.*), a courtesan who is her physical double. She turns a deaf ear to all the advances of Magnus, a priest whose faith cannot cure him of his passion for her. Stenio ends by committing suicide. Magnus, driven mad by the austerities he has imposed upon himself, slays Lelia.

Lelie, the titular "blunderer" in Molière's comedy *L'Etourdi*, which is imitated from Nicolo Barbieri's *L'Inavvertito* and has in turn been imitated by Dryden in *Sir Martin Marall*, by Mrs. Centlivre in *Marplot*, and others. Lelie is a conceited and scatterbrained youngster whose capacity for blundering confounds all the schemes devised by his ingenious and unscrupulous valet to secure the person of the slave girl Clélie. Mascarille (*g.v.*) cajoles, lies, and thieves with indefatigable perseverance and marvellous adroitness; but each new plan is foiled, almost in its inception, by the stupidity of the marplot in whose behalf he labors.

Lenore, heroine of a lyric poem of that name by Edgar A. Poe, and, in the same poet's *Raven*, the name of the "rare and radiant maiden" whose death has plunged the hero into gloom.

Lenore, heroine of a German ballad of that name by Gottfried August Burger, which has been translated by Sir Walter Scott, D. G. Rosetti and many others of less note. Her lover dies and she blasphemously cries for him to come to her, he appears at night in ghostly form, places her behind him on his spectral steed and rides madly to the graveyard where their marriage is celebrated by a crew of howling goblins. In one form or other the story is common to most European nations. Burger confesses his obligations to an old Dutch ballad. See also ALONZO THE BRAVE.

Leonato, in Shakespeare's *Much Ado about Nothing* (1600), governor of Messina and father of Hero. Merry, light-hearted and indulgent, he is weakly credulous when scandal assails his daughter.

Leoni, Leone, the titular hero of a romance by George Sand (1835), an infamous young seigneur, a swindler and a libertine, with a special penchant for the women of the pavement. He yet succeeds in inspiring Juliette, who tells the story, with a passion that sweeps away all scruples and triumphs over all revolts of conscience.

The subject of the story is the sufferings of an infatuated young girl who follows over Europe the most faithless, unscrupulous and ignoble, but also the most irresistible of charmers. It is *Manon Lescaut* with the inconceivable fickleness of Manon attributed to a man, and as in the Abbé Prévost's story the touching element is the devotion and constancy of the injured and deluded Desgrieux, so in Leone Leoni we are invited to feel for the too closely-clinging Juliette who is dragged through the mire of a passion which she curses and yet which survives unnamable outrage.—H. JAMES.

Leontes, King of Sicilia in Shakespeare's *A Winter's Tale*, the husband of Hermione, whom he unjustly suspects of infidelity and casts away from him.

Besides the ripe comedy, characteristic of Shakespeare at his latest . . . there is also a harsh exhibition in Leontes of the meanest of the passions, an insane jealousy, petty and violent as the man who nurses it. For sheer realism, for absolute insight into the most cobwebbed corners of our nature, Shakespeare has rarely surpassed this brief study which in its total effect does but throw out in brighter relief the noble qualities of the other actors beside him, the pleasant qualities of the play they make by their acting.—ARTHUR SYMONS: *Henry Irving Shakespeare*, vol. II, p. 320.

Leporello, in Mozart's opera of *Don Giovanni* (1787), usurps the place of Sganarelle as valet to Don Juan. The

name is first heard of on the mimic stage in Shadwell's drama of *The Libertine* (1676).

Lerouge, Claudine, the *corpus delicti* in Émile Gaboriau's detective novel *L'Affaire Lerouge.* A woman of worthless character, she has been the nurse of an illegitimate son of the Count of Commarin by a mistress whom he adored. The Count bribes her to substitute the infant for his legitimate heir by a wife he dislikes. She was baffled by her husband, an honest suitor, but the Count thinks the substitution has been effected. The bastard, when he grows up, plots to assert his pretended rights and first finds it necessary to rid himself of the former nurse. Hence the murder of Claudine Lerouge, which needs all the detective skill of Lecoq to unravel.

Lescaut, Manon, titular heroine of a novel by the Abbé Antoine Prévost, a female profligate of winning grace and beauty and perennial gayety and good humor. Des Grieux, a youngster at college, sacrifices brilliant prospects to elope with her. Although strongly attached to him she is vain, reckless, luxurious. To provide for her wants she descends to the most disgraceful expedients, while he becomes a gamester and a cheat and assists Manon in extorting money from her base admirers. Finally an ill-concerted fraud throws Manon into the clutches of the law. She is convicted and transported to New Orleans. Her lover follows her despite all the efforts of his family and friends. In the new world they reform and give a striking example of constancy and devotion until Manon's death. See Des Grieux, Chevalier.

The amiable chevalier Des Grieux and the seductive Manon meet by accident, fall mutually in love and abandon their families to elope together, never thinking there is ought else but love. Falling soon into poverty, one makes a commerce of her charms, the other learns to cheat at cards. How do these two characters inspire such lively interest, carried at last to the highest degree? It is because there is, here, passion and truth; because this woman, always faithful to Des Grieux even in betraying him, who loves nothing better than him, who mingles so great a charm with her infidelities, whose voluptuous imagination, whose graces, whose gaiety have taken so strong a hold upon her lover—because such a woman is as seductive in fiction as in fact. The enchantment that surrounds her by the author's art never leaves her even in the cart that carries her to the hospital.—La Rousse: *Grand Dictionaire Universelle.*

Lesley, Bonnie, in Robert Burns's song of that name, was in real life Miss Leslie Baillie, one of the two daughters of an Ayrshire gentleman. Father and daughters called upon the poet at Dumfries when on their way to England. Burns mounted his horse, rode with the travellers for fifteen miles and composed the song on his return home. William Black, in his novel *Kilmeny,* makes Bonnie Leslie the pet name of his heroine.

Lestrange, Nelly, the autobiographical heroine of Rhoda Broughton's novel, *Cometh up as a Flower* (1868).

She smells neither of bread and butter nor of the stables, two almost equally odorous extremes between which the heroines of most English novels vibrate, and is at the widest removed from the metaphysical and strong-minded nondescripts affected by our writers. She is merely a very genuine little girl, innocent, passionate and with a genius for loving, the story of whose love and troubles is told with a simplicity and truth to nature which we think quite exceptional. —*N. Y. Nation.*

Lesurques, Joseph, the hero of a drama, *Le Courrier de Lyon,* 1850 (*The Lyons Mail* incorrectly translated by Charles Reade, 1854, as *The Courier of Lyons*) founded on fact by Eugene Moreau, in collaboration with Sirandan and Delacour. Even the real names of the leading characters are retained. On April 27, 1796, the Lyons mail coach was attacked between Melun and Lieussant by robbers who shot postilion and courier. Five years later, Dubosc, the leader of the gang, was guillotined. In the interim the innocent Lesurques had been convicted and executed on circumstantial evidence, which included an extraordinary resemblance to the murderer. The French drama inexorably follows every tragic detail. The English version alters the catastrophe; Lesurques is saved at the last moment and Dubosc is sent to the

gallows. The play has always been a favorite on the French stage because it affords excellent opportunity to a versatile and melodramatic actor who assumes the double part of the criminal Dubosc and the upright, courageous Lesurques.

Levi, Isaac, in Charles Reade's novel, *It is Never too Late to Mend* (1856), a representative of the better class of Jews who had hitherto been scurvily treated in English fiction. From the Jew that Shakespeare drew to those of Thackeray and Dickens none wins our cordial sympathy. Disraeli sought to make a change, but his gorgeous Sidonia is too idealistic for everyday wear. Levi himself is somewhat theatrical, but he is wise, charitable, kindly—the instrument by which wrong-doers are punished and the good vindicated. Love for home and for his dead wife exalts him, and there is something even nobler when he turns to his reviler, and, disclaiming all intention to threaten, says solemnly: "Be advised then. Do not trample upon one of my people. Nations and men that oppress us do not thrive." See HARRINGTON.

Levine, Constantine Dmitrich, in Lyof Tolstoy's novel of *Anna Karenina*, a character in which many traits are drawn from the author's own character and history.

By birth and wealth Levine belongs to the world of great people, but he is not a man of the world. He has read much and thought more; he would fain better the condition of his retainers; he is interested in schools and agriculture. But he is shy, suspicious, touchy, impracticable and quite out of his element in the gay world of Moscow. In Levine's religious experiences Tolstoi was relating his own.—MATTHEW ARNOLD: *Essays in Criticism*, 2nd Series.

Lewis, in Charles Kingsley's dramatic poem of *The Saint's Tragedy*. Landgrave of Thuringia, and husband of Elizabeth. He is intended as a type of the husbands of the Middle Ages, and of the woman-worship of chivalry.

Liberty Hall, a place where every one may do as he chooses. The term first occurs in Goldsmith's comedy, *She Stoops to Conquer* Act i, Sc. 2 (1773). Young Marlow and Hastings mistake Squire Hardcastle's house for an inn and disport themselves accordingly. The squire, though taken aback, determines to enter into the spirit of his guests and assures them: "This is Liberty Hall, gentlemen; you may do just as you please here."

Licentiate of Glass, hero and title of a tale by Cervantes, a scholar and a gentleman who never succeeds in life until he goes mad and attracts the attention of the great by his disorderly wit. Unfortunately he gets cured and is compelled to leave the court.

Lieschen, in Carlyle's *Sartor Resartus*, bed-maker and stove-lighter, washer and wringer, cook, errand-maid, and general provider to Professor Teufelsdröckh.

Life-in-Death, in Coleridge's eerie poem, *The Ancient Mariner*, a spectre who throws dice with Death for the shipwrecked crew. Death, it would appear, wins the first throw or throws and has seized upon all the comrades of the hero, but Life-in-Death wins the final cast for the Mariner himself. He is reserved, in other words, for a living death. The spectre is thus described:

Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare Life-in-Death was she
Who thicks man's blood with cold.
Part III, l. 190.

It is difficult to reconcile the description of Life-in-Death with the subsequent adventures of the Mariner. She is apparently a personification of lawless pleasure, and has a bold and evil beauty. Apart from the sequence it would seem as though the text, "She that liveth in pleasure is dead while she liveth" (1 Timothy v, 6), had been in the poet's mind. Perhaps Coleridge wished to bring her before us as a general embodiment of one dead in sin, without regard to her particular part in the poem.—HENRY S. PANCOAST: *Standard English Poems* (1899), Notes, p. 687.

Ligea, a water nymph inhabiting the river Severn; celebrated by Milton in the song *Sabrina Fair* in *Comus*:

And fair Ligea's golden comb
Wherewith she sits on diamond rocks
Sleeking her soft alluring locks.

There seems to be here a curious anticipation of Heine's Lorélei (*q.v.*).

Lilian, Airy, Fairy. First line of *Lilian*, a short poem by Alfred Tennyson.

Lilliput, in Swift's *Gulliver's Travels*, an imaginary country peopled by a diminutive race who describe Gulliver as the Man-Mountain. Their sovereign, whose dominions extend within a dominion of no less than twelve miles, is taller by the breadth of Gulliver's nail than any of his subjects, which alone is sufficient to strike all with awe. He describes himself as "the delight and terror of the universe, whose dominions extend to the extremities of the globe, monarch of all monarchs, whose feet press down to the centre and whose head strikes against the sun; at whose nod the princes of the earth shake their knees."

Lillyvick, Mr., in Dickens's *Nicholas Nickleby*, a collector of water rates, uncle to Mrs. Kenwigs. The entire Kenwigs family, his expectant heirs, are alarmed and disgusted when he marries Henrietta Petowker, an actress, newly engaged for the Crummles company at Portsmouth. They are correspondingly elated when she runs away with a half-pay captain, and Lillyvick returns to his own family.

Limmason, Lieut. Austin, the titular hero of Kipling's short story, *The Man who Was*, in *Life's Handicap* (1890). He is brought in—"a limp heap of rags"—while the mess of the White Hussars are entertaining Dirkovitch, a Cossack officer. He is white, he speaks English, he answers to a number and discloses a disconcerting knowledge of mess matters. At sight of the Cossack he grovels with abject fear and in reply to a question tells of a long period in Siberia. The rolls of the regiment are searched. Under date, "Sebastopol, 1854," Lieutenant Austin Limmason is recorded as missing. The man remembers his name but dies before many days. A dramatization by F. Kingsley Peile was produced in London by Beerbohm Tree who played Austin Limmason.

Lindabrides, heroine of a romance, *The Mirror of Knighthood*, one of the books in Don Quixote's library (*Don Quixote*, Part I, i, 6) whose name has survived as a cant term for a courtesan, a woman of ill fame.

Linden, in W. D. Howells's novel, *A Hazard of New Fortunes*. A German socialist, a hater of the capitalistic class, who is employed on *Every Other Week* but who resigns when he discovers that it is financed by the millionaire Dryfoos. Colonel Higginson tells us that among all Howells's characters in fiction, the one who most caught Whittier's fancy was "that indomitable old German, Linden," whom he characterized, in writing to Mrs. Fields, as "that saint of the rather godless sect of dynamiters and atheists—a grand figure."

Lindores, The Ladies, in the novel of that name by Mrs. M. O. W. Oliphant (1883), are the daughters of a gentleman who has been leading a needy life abroad but succeeds to a Scotch peerage just as his girls grow up, and is straightway transformed from a useless dilettante into a stern, scheming man of the world. To the lasting sorrow of the elder daughter, "poor Lady Car," and to the scorn and dismay of the younger one, Edith, they are made pawns in the game their father is playing. In a sequel—*Lady Car* (1889)—the further fortunes of the elder are continued through the blankness of widowhood to the disillusion of a second marriage with the lover of her youth.

Lindsay, Margaret, heroine of a rather lachrymose novel, *The Trials of Margaret Lindsay* (1823), by John Wilson.

Linkinwater, Tim, in Dickens's *Nicholas Nickleby*, the cheerful, kindly, business-like old clerk, ultimately the business partner, of the Cheeryble Brothers (*q.v.*), said to have been drawn from an actual employee of the Grant Brothers.

> Punctual as the counting-house dial . . . he performed the minutest actions, and arranged the minutest articles in his little room in a precise and regular order.

paper, pens, ink, ruler, sealing-wax, wafers, . . . Tim's hat, Tim's scrupulously folded gloves, Tim's other coat, . . . all had their accustomed inches of space. . . . There was not a more accurate instrument in existence than Tim Linkinwater.—DICKENS: *Nicholas Nickleby*, XXXVII (1838).

Lionel, The Late (Fr. *Feu Lionel*), hero of a comedy by E. Scribe produced in 1858 at the Théatre Français, Paris.

Lionel is a young man who is saved from committing suicide, and who thenceforth drops his real name—hence the title "*feu* Lionel." Considerable embarrassment is afterwards caused by his difficulty in establishing his identity.

Lirriper, Mrs., a lodging-house keeper in two Christmas stories by Dickens, *Mrs. Lirriper's Lodgings* (1863) and *Mrs. Lirriper's Legacy* (1864).

She is quite the lodging-house keeper, fills her home as well as she can, hates Miss Wozenham, her rival, with a true professional hatred, and yet she has a goodness, an overflow of humor and sense, and a benevolence quite her own. The abundance of bye-remarks that proceed from her is inexhaustible, and although by the characteristic oddity of expression they are tolerably well connected with her they are often instances of the drollest and happiest fancies that have come from Mr. Dickens. —*Saturday Review*, December 12, 1863.

Lisa, heroine of George Eliot's poem, *How Lisa Loved the King* (1869), which versifies a tale from Boccaccio (*Decameron*). A lovely Italian maid of wealthy but plebian parents, she looks coldly on her suitors, for she is pining away with a hopeless passion for the king. A poet puts her story into a song that is sung to beguile the royal leisure. The king, interested beyond his wont, is yet more caught up by learning that the love thus recited is a real and not an imaginary thing, and resolves, in perfect purity of purpose, to have an interview with the lovelorn damsel. He visits her, promises to wear her colors in the tourney, and to be her faithful knight, and having brought back the rosy health to her cheeks, advises her to marry one who has long loved her. Lisa takes the good counsel, and the King, in his nobility of soul, settles a principality upon the husband.

Lisa, Monna, mother of Tessa, in George Eliot's *Romola*.

Lishmahago, Captain, in Smollett's novel, *Humphrey Clinker* (1771), a superannuated officer on half-pay, the favored suitor of Miss Tabitha Bramble. He is a hard-headed and hard-featured Scotchman, vain, pedantic, disputatious, dogmatic; eccentric in manner and in dress, but with a jealous sense of honor and a bigoted pride of country. Scott acknowledges that he was in some sense a forerunner of Dugald Dalgetty. Hazlitt sees in him a faint imitation of Don Quixote. Thackeray recognizes a family likeness in all three:

What man who has made his estimable acquaintance—what novel reader who loves Don Quixote and Major Dalgetty—will refuse his most cordial acknowledgments to the admirable Lieutenant Lishmahago?—THACKERAY, *English Humorists*.

Lismahago is the flower of the flock. His tenaciousness in argument is not so delightful as the relaxation of his logical severity when he finds his fortune mellowing in the wintry smiles of Mrs. Tabitha Bramble. This is the best-preserved and most severe of all Smollett's characters. The resemblance to "Don Quixote" is only just enough to make it interesting to the critical reader without giving offence to anybody else.—HAZLITT.

Littimer, in Dickens's *David Copperfield*, the confidential servant of Steerforth; an embodiment of aggressive and awesome respectibility. "He surrounded himself with an atmosphere of respectibility, and walked secure in it. It would have been next to impossible to suspect him of anything wrong, he was so thoroughly respectable. Nobody could have thought of putting him in a livery, he was so highly respectable. To have imposed any derogatory work upon him would have been to inflict a wanton insult on the feelings of a most respectable man."

Livingstone, Guy, hero of G. A. Lawrence's novel (1857), *Guy Livingstone, or Thorough*, a young aristocrat of considerable wealth, of enormous bodily strength and of an implacable temper—a Berseker out of his element in an age of peace and civiliza-

tion—who finds vent for his pent-up energies in libertine amours and physical sports. Despite his cruelty and egotism he is immensely popular, especially with women. He is a direct descendant of Rochester and an ancestor of St. Elmo.

Liza, heroine of Tourgenief's novel, *A Nest of Nobles*, and the name under which the book itself has been translated into English by W. R. S. Ralston. Fedor Lavretsky, when a boy in heart though a man in years, had fallen in love with and married a frivolous woman of society who proved false to him. Shocked and outraged, he left her to return to his home. Here he meets Liza, whose serious, frank, and loyal nature restores his faith in womanhood, and just as he becomes interested in her he receives news of his wife's death. He declares his love; Liza confesses her own. After a moment of happiness their dream is rudely broken by the return of the wife, the report of her death having been false. Liza, with lofty resignation, counsels Fedor to receive and forgive his erring wife; he bows to what he recognizes as his duty, and Liza goes into a convent.

Lobaba, in Southey's oriental epic, *Thalaba the Destroyer* (1801), one of the sorcerers connected with Dom-Daniel, who had vowed himself to kill Thalaba. He approached him (Book III) in the garb of a merchant, and under pretence of guiding him to Babylon led him astray into the wilderness and there raised up a whirlwind to destroy him. The whirlwind, however, proved a boomerang that destroyed Lobaba and let his intended victim escape.

Lochiel, Donald Cameron of (1695–1748), generally known as Gentle Lochiel, is the titular hero of Thomas Campbell's poem, *Lochiel's Warning*. The Highland seer who is the speaker vainly warns him to beware of the day—

> When the Lowlands shall meet thee in battle array.
> For a field of the dead rushes red on my sight,
> And the clans of Culloden are scattered in flight

This is a prophetic glimpse of the battle of Culloden, April 16, 1746, where Lochiel, fighting for the Pretender, was wounded and the clans defeated by the Duke of Cumberland.

Lochinvar, Young, titular hero of a ballad by Sir Walter Scott, a young Highlander who, being invited to the enforced wedding of the maiden he himself loves, induces her only too easily to become his partner in a dance; then, watching his opportunity, swings her over the saddle of his horse and gallops away to the dismay of her family, the bridegroom and the wedding guests.

Locke, Alton, hero of Charles Kingsley's novel, *Alton Locke, Tailor and Poet* (1849). A man of infinite yearnings, brought up in sordid surroundings and among narrow-minded dissenters, he is thrown upon the world by his mother at the instigation of a clerical bigot. He works as a tailor, sees much of the distressful trade carried on in the sweater's den, educates himself, writes poems that are published by subscription, supports himself for a while with his pen, but drifts back among his Chartist friends; is innocently mixed up with the burning of a farm, is sentenced to three years' imprisonment, and dies shortly after his release.

Lockit, in Gay's *Beggar's Opera* (1728), the harsh and cruel jailer of Newgate who refuses Captain Macheath's request for candles in his cell. The quarrel between the two was contemporaneously recognized as a topical hit at Walpole and Lord Townshend, who had come into personal collision.

Lockit, Lucy, daughter of the above. She falls in love with Macheath and helps him to escape from Newgate in return for his promise to marry her. He is recaptured and then confesses that he already has a wife in Polly Peachum.

Locksley, or "Diccon Bend-the-Bow," in Walter Scott's romance, *Ivanhoe*, the names under which a mysterious stranger is introduced. He eclipses all the other archers in the passage-of-arms at Ashby-de-la-

Zouch, and afterwards he and his men, under the leadership of the Black Knight, relieve the prisoners in Front-de-Bœuf's castle. Finally he reveals himself to Richard I: "Call me no longer Locksley, my Liege," he says, "but know me under the name which, I fear, fame hath blown too widely not to have reached even your royal ears—I am Robin Hood of Sherwood Forest."

Locksley Hall, a feigned country seat, obviously in Lincolnshire, which Tennyson makes the scene of two poems *Locksley Hall* (1842) and *Locksley Hall; Twenty Years After* (1886). Here the unnamed hero has spent his orphaned youth under the guardianship of an uncle; here has met, loved and been jilted by his cousin Amy. In the first poem he pours out his scorn for Amy, her wealthy boor of a husband, her mother and the entire social order. He wildly protests that he will abandon civilization and take to wife some savage woman who shall rear him a dusky brood. Finally he schools himself to self-conquest by dwelling on the insignificance of the individual; the mighty meaning of the race and the glorious possibilities of the future.

In the second *Locksley Hall* the image of old age is as clear and true as the image of youth in its predecessor.

The old lover of Locksley Hall is exactly what the young man must have become, without any change of character by force of time and experience, if he had grown with the growth of his age. For that reason alone the poem in its entirety has a peculiar historical importance as the impersonation of the emotional life of a whole generation. Its psychological portraiture is perfect, its workmanship exquisite, and its force and freshness of poetic fervor wonderful.—Lord Robert Bulwer Lytton, letter to Mary Anderson quoted in Hallam Tennyson's *Life* of his father, vol. II, p. 330.

Lodore, hero of a novel of that name (1835) by Mrs. Shelley, a morbid sentimentalist who has a liaison with a married woman of title, marries a girl of the lower classes, is horrified to find his illegitimate son attempting a flirtation with his wife, leaves her and dies in a duel in New York. Luckily she is rescued from the dangers that surround her by her love for a noble being named Horatio Saville, an evident portrait of Shelley.

Lodowick, Friar, in Shakespeare's *Measure for Measure*, the name assumed by Duke Vincentio (*q.v.*).

Loftus, Father Tom, in Lever's *Confessions of Harry Lorrequer*, a kind-hearted, good-tempered, rollicking Irish priest, fond of telling a good story and of assisting at the emptying of a bowl of punch. The character has been borrowed by Boucicault in the Father Tom of his *Colleen Bawn*. Lever drew him from a Father Comyns of Kilkee, in Clare, whose hospitality had been extended to the author for three months while the latter was in hiding from his Dublin duns. Father Comyns recognized the portrait at once, and in a letter to the mutual friend who had introduced him to Lever, protested against this breach of hospitality. In spite of all Lever's attempts at extenuation, the priest never gave his absolution to the author of the *Confessions*.

Lofty Jack, in Goldsmith's comedy of *The Goodnatured Man*, a gentleman who makes his way among his creditors by the magnificent audacity of his lies. He claims to have the ear of parliament and of the King, to be the bosom friend of the ministers and the intimate acquaintance of all persons of rank and fashion, with more offices in his gift than any other man in England. The character is almost identical with that of Beau Tibbs in the *Citizen of the World*, only he is placed in better circumstances.

Longaville, in Shakespeare's comedy, *Love's Labor's Lost* (1594), a young lord attending on Ferdinand, King of Navarre (*q.v.*). No sooner has he signed the compact of solitary study for three years than he falls in love with Maria. "A man of sovereign parts" and glorious in arms, his only fault

Is a sharp wit matched with too blunt a will;
Whose edge none spares that come within his power. Act ii, Sc. 2.

Lorenzaccio, in Alfred de Musset's tragedy of that name (1833), dramatizing an episode in mediæval Florentine history.

The Lorenzaccio of De Musset, the filthy wretch who is a demon and an angel, with his fierce, serpent-tongued repartees, his subtle blasphemies, his cynical levity playing over a passion of horror at the wickedness and cowardice of the world that tolerates him.—G. B. SHAW: *Dramatic Opinions*, ii, 294.

Lorenzo, in Shakespeare's *Merchant of Venice*, a high-spirited, care-free, romantic boy who elopes with Jessica. We should like Jessica better if she had not deceived and robbed her father, and Lorenzo, if he had not married a Jewess, though he thinks he has a right to wrong a Jew. The dialogue between this newly-married couple by moonlight, beginning "On such a night," etc., is a collection of classical elegancies.

Lorenzo, an atheist and evil liver in Young's *Night Thoughts*, held up as a warning and example to others. It has been thought to be a portrait of the poet's son, who was something of a prodigal. Dr. Johnson points out, however, that in 1741, when the poem was written, "this Lorenzo, this finished infidel, this father to whose education vice had for some years put the last hand, was only eight years old." He is inclined to believe that Lorenzo was entirely a fictitious person.

Lorge, De, hero of a ballad, *Der Handschuh* (*The Glove*), versifying a legend which Schiller found in Froissart's *Chronicles*. De Lorge, one of the courtiers of Francis I of France, one day sat making love to his lady in the gallery of the amphitheatre above the wild beasts. From sheer levity and hardness of heart she threw her glove into the arena and challenged her lover to bring it back as a test of his boasted love. He descended and recovered it, then flung it into her face, all his love changed to contempt by this revelation of her character. Bulwer's translation is very good. Leigh Hunt and Robert Browning have a poem on the same subject, Leigh Hunt closing as Schiller does by leaving the lady silent and ashamed in the midst of the assembly. Browning, who tells the story in the person of Ronsard, a pretended witness to the event, goes on to vindicate the lady by a curious analysis of the motives that prompted her to this test of her lover's truthfulness and makes De Lorge end by marrying a mistress of the king, who takes particular pleasure in sending her spouse after her gloves.

Lorraine, Mrs. Felix, in Disraeli's *Vivian Grey*, a clever, designing, vicious and unscrupulous woman, who sometimes aids and sometimes thwarts the plans of Vivian and finally, becoming his implacable enemy, tries to poison him. Says Vivian to himself: "A horrible thought sometimes comes over my spirit. I fancy that in this woman I have met a kind of double of myself—the same wonderful knowledge of the human mind, the same directness of voice, the same miraculous management which has brought us both together under the same roof, yet do I find in her the most abandoned of all beings, a creature guilty of that which even in this guilty age I thought was obsolete." The character was undoubtedly drawn from Lady Caroline Lamb.

Lorrequer, Harry, hero of Charles Lever's novel, *The Confessions of Harry Lorrequer* (1837), a young Irishman of good family who, after campaigning with Wellington on the Continent, comes home to Ireland and, shifting from Cork to Dublin and then back again to Germany, gets himself tangled up in tragi-comic perplexities from which he is invariably extricated by dint of his own high spirits, or the good-nature and cleverness of others.

We are not interested in Harry's love affairs, but in his scrapes, adventures, duels at home and abroad. He fights people by mistake whom he does not know by sight, he appears on parade with his face blackened he wins large piles at trente et-quarante; he disposes of coopers of claret and bowls of punch, and the sheep on one thousand hills provide him with devilled kidneys. The critics and the authors thought little of the medley but the public enjoyed it and defied the reviewers.—ANDREW LANG: *Essays in Little*, p. 164.

Lost Leader, The, is the title of one of Browning's most famous poems

—a passionate invective upbraiding some person unnamed for having been tempted by a few paltry rewards, to desert his cause. There has been some question as to the person aimed at—Wordsworth, Goethe and Southey—all of whom changed in mature life from the radicalism of their youth to extreme conservatism —being suggested by rival disputants. But the controversy was settled by a letter inserted in Grosart's edition of the *Prose Works of William Wordsworth*:

19, Warwick-crescent, W.
Dear Mr. Grosart: Feb. 24, '75.

I have been asked the question you now address me with, and as duly answered it, I can't remember how many times; there is no sort of objection to one more assurance, or rather confession, on my part, that I did in my hasty youth presume to use the great and venerated personality of Wordsworth as a sort of painter's model; one from which this or the other particular feature may be selected and turned to account: had I intended more, above all, such a boldness as portraying the entire man, I should not have talked about "handfuls of silver and bits of ribbon." These never influenced the change of politics in the great poet; whose defection, nevertheless, accompanied as it was by a regular face-about of his special party, was to my juvenile apprehension, and even mature consideration, an event to deplore. But just as in the tapestry on my wall I can recognize figures which have *struck out* a fancy, on occasion, that though truly enough thus derived, yet would be preposterous as a copy, so, though I dare not deny the original of my little poem, I altogether refuse to have it considered as the "very effigies" of such a moral and intellectual superiority.

Faithfully yours,
Robert Browning.

Lothair, titular hero of a novel (1871) by Benjamin Disraeli, a young English nobleman who succeeds to an immense fortune after a long minority. The Catholic Church and the Revolutionary societies run a race against each other for his money and influence. The latter win chiefly through his platonic love for Theodora, the wife of an American general who is the inspiring element of the Italian patriots. After adventures with both parties he finally escapes to England, where he recovers his senses, saves the remainder of his fortune, and marries the Lady Corisande.

The immediate provocation for the novel was the conversion of John, second Marquis of Bute, a young and enormously wealthy peer, to the Church of Rome. He had been received on Christmas Eve, 1868. Lothair's coming of age is copied faithfully from the picturesque ceremonials with which Lord Bute's majority had been celebrated in September, 1868, and the intrigues concocted in order to make Lothair a Roman Catholic bear a close resemblance to those which were said to have entrapped Lord Bute. But there the similarity ended. In appearance, character, and tastes Lothair has no resemblance to Lord Bute, and whereas Lord Bute succumbed, Lothair emerged triumphant from his encounter with the proselytizers.

Lothario, in Cervantes's story, *The Curious Impertinent* (*Don Quixote*, i, iv, 6), a Florentine cavalier, the friend of Anselmo. The latter, proud of his wife Camilla and convinced of her virtue, challenges Lothario to put it to the test. Lothario's attack, begun reluctantly enough in a spirit of bravado, ends in a serious passion; the lady succumbs and the pair elope. Anselmo dies of grief, Lothario is slain in battle and Camilla retires to a convent where she, too, shortly dies. Rowe undoubtedly took the name of Lothario from the hero of this story.

Lothario, in Rowe's tragedy, *The Fair Penitent* (1703), a young Genoese nobleman, a brilliant, handsome and perfidious libertine, who seduces Calista and is killed in a duel by Altamont, her husband. He undoubtedly suggested the Lovelace of Richardson and thus became the prototype of a long line of splendid but treacherous villains in fiction and drama. In Act v, Sc. 1, occurs the line which has always been accepted as succinctly descriptive.

Is this that haughty, gallant, gay Lothario?

The character of Lothario seems to have been expanded by Richardson into that of Lovelace; but he has excelled his original in the moral effect of the fiction. Lothario, with gaiety which cannot be hated, and bravery which cannot be despised, retains too much of the spectator's kindness. It

was in the power of Richardson alone, to teach us at once esteem and detestation; to make virtuous resentment overpower all the benevolence which wit, and elegance, and courage, naturally excite; and to lose at last the hero in the villain.—Dr. Johnson.

Lothario, in Goethe's *Wilhelm Meister's Lehrjahre*, a magnificent German aristocrat, the friend and patron of Wilhelm. The portrait is evidently drawn after Karl August of Weimar, who stood in the same relation to Goethe.

Loti, Pierre, the pseudonym of Louis Marie Julien Viaud, a French naval officer who has distinguished himself in literature. Though energetic in action, young Louis was so bashful and self-effacing that his comrades nicknamed him Loti after a modest little Indian flower which shuns the light. His early novel, *Rarahu* (1880), was republished in 1882 under the title of *The Marriage of Loti*. It is largely autobiographical. So are its successors, *Le Roman d'un Spahi* and *Madame Chrysantheme*, whose hero is still named Loti, and remains a naval officer voyaging from port to port, who enters into a series of morganatic marriages with the native women of the countries he visits. See Rarahu.

Lotte, in Goethe's novel, *The Sorrows of Werther*, the diminutive by which Charlotte, the wife of Albert, is known in her own family circle. She was drawn from Charlotte (Lotte) Buff whom Goethe met at a ball in Wetzlar in May, 1772. She was the betrothed of his friend Kestner, a dry, formal and upright man, too short-sighted to understand that Lotte and his brilliant friend were fast falling in love with each other. Indeed Goethe himself did not realize that he was playing with fire until one moonlight night Lotte unintentionally revealed the secret. Then he incontinently fled from Wetzlar, partly from altruistic loyalty to Kestner and partly from egoistic regard for his own comfort. Love that might lead either to scandal or to matrimony was not a desirable contingency. See Werther.

Louis XI of France is the hero of a drama by Casimir de la Vigue, and is introduced as a prominent character in two of Scott's novels, *Quentin Durward* and *Anne of Gierstein*.

Lovegold, in Fielding's *The Miser*, a paraphrase of Molière's *L'Avare*, is an old man of sixty engaged to marry a designing young miss of nineteen, Marianna, who so alarms him by her pretended extravagance in ordering jewelry and dresses that he gladly pays £2000 to be let off the bargain, and she marries Lovegold's son.

Lovel, Lord, hero of *The Mistletoe Bough* (1839), a song by Thomas Haynes Bayley. On the night of his wedding to a baron's daughter the bride plays a game of hide and seek and shuts herself up in an old oak chest whose lid closes in upon her by its spring lock. In vain the bridegroom seeks her far and wide; no clue is discovered until years afterwards when the old chest is sold and the purchaser discovers a skeleton in bridal array. The same story is told by Rogers in *Italy*. See Ginevra.

Lovel, Peregrine, in Rev. J. Townley's farce *High Life below Stairs* (1759), a wealthy commoner who, suspecting his servants of extravagance and dishonesty, pretends to withdraw into the country, disguises himself as an Essex bumpkin, applies for service in his own town house and is hired by the unsuspecting butler Philip. He discovers that Philip has invited to supper a large company of gentlemen's gentlemen and their sweethearts, that they assemble under the names and titles of their respective masters and mistresses, drink his rarest wines and feed at his expense on the best that the markets afford. At the height of the fun he breaks up the revels by announcing himself.

Lovelace, Robert, the hero-villain of Richardson's novel, *Clarissa Harlowe*, who lays siege to the heroine's virtue and finally accomplishes her ruin by means of a drug. See Lothario.

Is there anything better than Lovelace in the whole range of fiction? Take Lovelace in all or any of his moods, suppliant,

intriguing, repentant, triumphant—above all triumphant—and find his parallel if you can. Where, you ask, did the little printer of Salisbury Court—who suggests to Mr. Leslie Stephen "a plump white mouse in a wig"—where did Richardson discover so much gallantry and humanity, so much romance and so much fact, such an abundance of the heroic qualities and the baser veracities of mortal nature? Lovelace is, if you except Don Quixote, the completest hero in fiction. He has wit, humor, grace, brilliance, charm; he is a scoundrel and a ruffian, and he is a gentleman and a man; of his kind and in his degree he has the right Shakespearean quality.—W. E. HENLEY: *Views and Reviews*, p. 220.

Loveless, Edward, with his wife Amanda, the leading characters in Colley Cibber's comedy, *Love's Last Shift or the Fool in Fashion* (1695); in its sequel *The Relapse, or Virtue in Danger* (1696) by Sir John Vanbrugh; and in an adaptation of the latter comedy by Sheridan rechristened *The Trip to Scarborough.*

In the first play Loveless, a young rake, recently married to Amanda, wearies of her monotonous virtues and abandons her to pursue a dissipated career in the European capitals. After ten years he returns and is told that she is dead. This is only a ruse. Amanda is alive and still in love with him. She has him introduced into her house by candlelight and passes herself off as a lady fond of gallantry. Charmed with her feigned looseness of behavior, he falls in love with a supposed mistress who had wearied him as a wife. When she has him securely in her toils, she reveals the truth.

In *The Relapse* Vanbrugh paints Loveless' second fall from marital integrity;—his pursuit of the, apparently, only too willing Berinthia who, however, only toys with him to arouse the jealousy of her real object, Colonel Townly. Amanda is almost tempted to retaliation, but at the critical moment recovers herself and dismisses first Mr. Worthy, for whom she has some esteem, and next the profligate and foolish Sir Foppington whom she holds in contempt. Her recreant husband overhears the scene with the latter and is once more restored to fealty and repentance.

Lovell, Archie, in the novel of that title (1866) by Mrs. Annie Edwardes, a pretty young hoyden, innocently audacious, who scandalizes the "shady English" by her tomboy manners and defiance of convention. She escapes by only the narrowest margin from the disastrous consequences of a wild adventure with a young man undertaken in perfect ignorance of the ways of the world.

Lovely, Anne, heroine of Mrs. Centlivre's comedy, *A Bold Stroke for a Wife* (1718), an orphan whose father has left her £30,000 which she will forfeit if she marries without the consent of four guardians,—each so full of idiosyncrasies that "they never agreed on any one thing." Colonel Feignwell, whom she favors, succeeds in ingratiating himself with each and all by sheer audacity.

Love-o'-women, the nickname of Larry Tighe and the title of a story in Rudyard Kipling's *Many Inventions.* A handsome man, "wicked as all hell," his favorite amusement was the seduction of innocent women. Mulvaney meets him in later life a victim of torturing remorse.

It is worth a hundred addresses on Social Purity platforms and yet is written with an artistic reliance which is beyond all praise.—*London Athenæum.*

Lowrie, Joan, heroine of *That Lass o' Lowrie's* (1877), by Mrs. Frances Hodgson Burnett. She works at the mouth of a Lancashire coal pit. Her father, a savage miner, is accustomed to beat her when he is drunk. Touched by the kindness of a pleasant young engineer when she is suffering from one of the paternal castigations, she in return saves him from her father's hatred, helps rescue him, half dead, from the mine after a terrible accident, and consents to marry him on finding that he had long been in love with her.

Lucasta, the name under which Richard Lovelace (1618–1658) celebrated his ladylove, Lucy Sacheverell, in a series of lyrics. *Casta* is Latin for chaste and the name has been alternatively interpreted as "Chaste Lucy" or "Chaste Light" (*Lux*

casta). Amarantha and Althea appear to have been other names for the same sweetheart. Tradition asserts that Lovelace was betrothed to her; but on his being taken prisoner in one of the wars of the time and reported to be dead, she hastily married another. He soon returned to his native land, imprecated anathemas upon the sex, declined into a vagabond and died miserably in a cellar. It must be added that the posthumous poems of Lovelace contain no reference to Lucasta's broken troth. His place in literature is maintained to-day by two among his many lyrics: *To Lucasta, on going to the Wars*, and *To Althea from Prison*.

Lucetta, in Shakespeare's comedy, *The Two Gentlemen of Verona*, maid to Julia. She is sharp enough to discover the true character of Proteus.

Lucile, titular heroine of a novel in verse (1860) by Robert, Lord Lytton (" Owen Meredith "). A correspondent of the London *Literary World* first pointed out that Book i is a mere reproduction in English anapæsts of George Sand's prose tale, *Lavinia*, with the situations and motif so modified as to make them acceptable to the conventional standards of Anglo-Saxon morality.

Lucile, beautiful, impassioned and accomplished, had been betrothed in extreme youth to Lord Alfred Hargrave. Circumstances had parted them. For ten years she had borne a smiling face and an aching heart in brilliant French society. He meanwhile, a blasé man of the world, had been seeking peace of mind and conscience in travel. Learning of his engagement to Matilda Darcy, a cousin, Lucile writes the letter which opens the book asking that he return her letters in person. The old passion revives. There is now a rival in the field, a fiery French legitimist, the Duke of Luvois. Lucile refuses him. With diabolical ingenuity he suggests base suspicions to Alfred, thus frustrating a union which could alone have filled up the void in two desolate natures. The Englishman marries his cousin; the Frenchman takes to family pride and military glory. Again and again these two men are brought into collision and protected from each other by the lonely Lucile. Alfred's son falls in love with the Duke's niece. They are forbidden to think of each other. The boy takes service in the Crimea and, wounded, is tended by Sœur Seraphine, a nursing nun who proves to be Lucile. She learns his secret. The might of the persuasion of one so suffering and so religious ends in the reconciliation of the old enemies and the union of the young people.

Luck, Thomas (so named at a rough christening by a miner), the child-hero of Bret Harte's story of life (and birth and death) in a California mining camp, entitled *The Luck of Roaring Camp*. The story deals with the unexpected appearance of the baby amid these rough surroundings, the death of its mother, the only woman in camp, and later of the child itself after it has performed its mission of civilizing the camp up to the point that it was actually proposed to build a hotel and invite a few decent families to reside there for the sake of " the Luck "—who it was hoped would profit by female companionship.

Lucretia, heroine of *Lucretia, or Children of the Night* (1847), a romance by Bulwer-Lytton. Discovering the weakness and perfidy of Mainwaring (*q.v.*), who engages himself to her while really loving her cousin Susan Mivers, Lucretia, an orphan of great talents and fierce passions, elopes to France with her tutor, Dalibard, a French emigré, clever, unscrupulous and atheistical. Presently he seeks to deliver himself from his shrewish wife. She finds herself under the influence of slow poison. If Dalibard lives she must die. She betrays him to an assassin. Having once tasted blood she develops into a fiend. Returning to England she ruins the domestic happiness of Mainwaring, marries a Methodist minister and poisons him, attempts other crimes, and, inadvertently poisoning her own son, ends

her life in a madhouse. Mainwaring's original was Thomas Griffith Waignewright.

Lucullus, in Shakespeare's *Timon of Athens*, a false and fawning friend. Timon's servant calls him "thou disease of a friend."

Lucy, heroine of a ballad, *Lucy and Colin*, by Thomas Tickell. Lucy is betrothed to Colin but he forsakes her for a bride "thrice as rich as he." At his wedding he catches sight of her, standing silent and apart and, all his heart going out to her with pity and love, "the damps of death bedewed his brow." She also dies and is buried with him. Vincent Bourne has translated the poem into Latin verse. Goldsmith calls it the best ballad in our language.

Ludington, Miss, heroine of Edward Bellamy's fantastic novelette, *Miss Ludington's Sister*. A beautiful girl changed by misfortune and sickness into a sad and faded woman, she preserves an early portrait of herself and conceives the idea that what she was once must still exist somewhere. The delusion is furthered by impostors who undertake to materialize the wraith and introduce their tool to Miss Ludington as her soul-sister, but the go-between breaks down and confesses.

Ludlow, Johnny, the pretended author of a series of stories and sketches (1874 and 1880) by Mrs. Henry Wood. Johnny is the ward of a Worcestershire squire, whose healthy country life enables him to exercise his faculties of observation upon a number of oddities in different walks of life, and his descriptive powers upon not a few domestic tragedies and romances. Johnny acts as a sort of chorus; sometimes he plays a minor part.

> The admirable way in which Mrs. Wood preserves throughout the genuinely boyish tone is not the least of the merits of her book.—*Spectator*.

Luggnagg, in *Gulliver's Travels*, an imaginary island, about a hundred leagues southeast of Japan, the inhabitants of which have received the gift of eternal life, without the corresponding accompaniments of health and intellect.

Luke, hero of Massinger's *City Madam*, who, from a state of poverty, suddenly comes into the possession of unbounded wealth, a type of vindictive hypocrisy.

Lumpkin, Tony, in Goldsmith's comedy, *She Stoops to Conquer* (1773), a coarse, good-natured, fun-loving country booby, whose love of practical joking leads him to point out his own home, the house of his stepfather, Squire Hardcastle, as an inn. Hence Young Marlow and Hastings arrive there under a misapprehension and the consequent comedy of errors is not fully cleared up until Tony confesses his complicity. See MARLOW, YOUNG.

Tony is one of the especial favorites of the theatre-loving public, and no wonder. With all the young cub's jibes and jeers, his impudence and grimaces, one has a sneaking love for the scapegrace; we laugh with him rather than at him; nor can we fail to enjoy those malevolent tricks of his when he so obviously enjoys them himself.

Luria, in Robert Browning's tragedy of that name (1846), a Moor, captain of the army of France in the war against Pisa. He loves Florence; Florence mistrusts him. The Pisan general Tiburzio warns him that the day of his expected victory will also be that of his condemnation, offering him the Pisan command if he will leave the ungrateful Florentines. True to the end Luria leads his troops out to victory and then swallows poison. Tiburzio meanwhile is taken captive and has told his story. Luria dies surrounded by the repentant captain and others who had mistrusted him—the true human soul in each breaking its artificial barriers, reaching toward and doing fealty to the enthusiasm of the greater spirit which attracts and absorbs their own.

Lycidas, a shepherd in Virgil's *Third Eclogue*. Hence Milton in his poetical monody, *Lycidas* (November, 1637), adopts the name for his friend and former college companion, Edward King, son of Sir John King, Secretary for Ireland, who was drowned on the passage from Chester to Ireland, August 10, 1637.

Lydgate, Dr., in George Eliot's *Middlemarch*, an enthusiast ruined by an unfortunate marriage. At twenty-seven he comes to Middlemarch with high aims. He marries Rosamond Vincy, pretty, petty, obstinate, self-willed. The paradise of sweet laughs and blue eyes over which he has dreamed since he first met her proves a disastrous disillusion. At the age of forty Dr. Lydgate, of magnificent possibilities, is thoroughly disenchanted. Instead of completing the unfinished work of his ideal, one Doctor Bichat, he has become a fashionable physician at bathing places, and distinguished himself by writing a treatise on the gout. In the prime of life, his hair still brown, now and then conscious of visitations from his earlier self, he closes his career.

The skill with which Lydgate's gradual abandonment of his lofty aims is worked out without making him simply contemptible forces us to recognize the truthfulness of the conception. It is an inimitable study of such a fascination as the snake is supposed to exert upon the bird; the slow, reluctant surrender, step by step, of the higher nature to the lower, in consequence of weakness which is at least perfectly intelligible.—Sir Leslie Stephen: *George Eliot.*

Lygia, in H. Sienkiewicz's historical romance, *Quo Vadis* (1897), a beautiful Christian maiden living in the household of Aulus Plautius, a Roman noble during the reign of Nero. Vinicius, one of the emperor's guards, lays siege to her virtue and, being repeatedly foiled, denounces her as a Christian. She is exposed to the wild beasts in the amphitheatre, is saved therefrom by her attendant Ursus, a gigantic savage, and ends by marrying Vinicius, who has been converted to Christianity by the preaching of St. Peter and St. Paul.

Lyndon, Barry, the autobiographic hero of *The Memoirs of Barry Lyndon* (1844), a satirical romance of the picaresque order by W. M. Thackeray. His real name is Redmond Barry; the name Lyndon he assumes on his marriage. Telling his own story, he frankly reveals himself as an unmitigated blackguard, a profligate, a gambler and a sharper, who, after a riotous youth, a manhood of infamy and an old age of merited ruin and beggary, looks upon himself, gravely and in good faith, as a wronged and virtuous gentleman—"the victim," as he is made to say on his own title-page, "of many cruel persecutions, conspiracies and slanders."

As Thackeray paints the portrait it is worthy to hang in any rogue's gallery—as the original was worthy to be hanged on any scaffold. The villain double-dyed is very rare in modern fiction, and Barry Lyndon is an almost incomparable scoundrel, who believes in himself, tells us his own misdeeds, and ever proclaims himself a very fine fellow—and honestly expects us to take him at his own valuation, while all our knowledge of his evil doings is derived from his own self-laudatory statements!—Brander Matthews: *The Historical Novel and other Essays*, p. 157.

Lys, Diane de, titular heroine of a novel by Alexander Dumas fils (1851), and its dramatization (1853) by the author. Married for her money by a titled libertine and busy man of affairs who neglects her, she meets Paul Aubrey, a young sculptor who has amused himself with facile loves but has never experienced a *grande passion*. Both have ardent, imaginative natures, both are in search of some one on whom to lavish the wealth of their affections. The inevitable happens with tragic consequences.

Lysander, in Shakespeare's *A Midsummer Night's Dream*, a young man of Athens who flees from that city with Hermione, closely pursued by Demetrius, to whom Egeus, the lady's father, has betrothed her. Following Demetrius is another lady, Helena, who is madly in love with him. The four ill-assorted lovers fall asleep and dream a dream about the fairy court of Oberon and Titania, in the course of which Puck, by means of a magic herb known as "Love-in-idleness," rearranges matters in a thoroughly satisfactory manner. Demetrius wakes to find himself in love with Helena and out of love with Hermione. Egeus, arriving in quest of the fugitives, accepts the situation.

Lysimachus, in Shakespeare's comedy, *Pericles, Prince of Tyre* (1608), the governor of Mitylene who marries Marina.

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Macaire, Robert, at one time a generic name for any French *chevalier d'industrie* whose characteristics ran the gamut from petty vice and political chicanery to the gravest crimes against law and order. The term doubtless originated with the chevalier Richard (not Robert) de Macaire, who in 1371 murdered Aubrey de Montdidier in the Forest of Bondi, Paris. The assassin was apprehended on suspicions aroused by the conduct of Montdidier's faithful dog, Dragon, which had witnessed the attack. In 1814 the story was put into a play by Pixericourt, *The Dog of Montargis* (*q.v.*), which was later rehabilitated with the dog feature omitted, in *L'Auberge des Adrets* (see below). Here Macaire was recreated as a bold, humorous and reckless thief and murderer. Just about this time Daumier, the famous caricaturist of the Paris *Charivari*, borrowed the name for a series of sketches in which Robert Macaire was successively depicted as a banker, an advocate, a journalist, etc., in whom were personified perverseness, impudence, and charlatanism. They were remarkable as portraitures of abstract qualities, and it is largely owing to their favorable reception on the part of a good-natured public that Daumier has come to be known in later times as the "Aristophanes of French caricature." And in this way Robert Macaire came to be the sportive designation of a certain class of Frenchmen.

Macaire, Robert, the leading character in a French melodrama, *L'Auberge des Adrets*, by Benjamin Antier and Saint Amand. The plot turns on a murder committed at a wayside inn by the adventurer, Robert Macaire, the blame of which is thrown on a poor woman passing the night there who is eventually found to be the murderer's neglected wife. Frederick Lemaitre, the greatest French actor of his day, saw that the leading characters in the story would admit of being treated from a humorous standpoint. Associating himself with the original authors he turned the melodrama into an extravaganza entitled simply *Robert Macaire*, whose satirical strictures upon political and commercial chicanery were entirely foreign to the original conception, and so had a success of a different character as an exposure of passing vices and follies. Although Lemaitre's treatment of Macaire was purely farcical he found opportunities for emitting real flashes of tragical genius, so striking, so terrifying indeed that his capacity for throwing himself with overwhelming force into a situation was completely established.

McAndrews, who exploits himself in *McAndrews Hymn*, by Rudyard Kipling, a Scottish engineer who loved his engine with something of the same irreverent reverence that he bestowed upon his God.

Macbeth, King of Scotland in Shakespeare's tragedy of that name, is introduced in Sc. i, 3, where he meets the witches; murders Duncan, II, 1, and succeeds him as king; causes the murder of Bangno, III, 1, and of Macduff's family, iv, 1, 2; meets the English army at Dusinane, Act V, and is slain by Macduff, v, 8. According to authentic history he was not killed at Dusinane, but at Lumphanan two years later (1057). Furthermore, he appears to have been a benign and beneficent ruler. In the play Lady Macbeth complains of him (I, 5) that he is "too full of the milk of human kindness," and indeed it is only his wife's influence that decides his first murder and later that of Banquo. Struggling with remorse of conscience he confuses it, as Coleridge says, with the feeling of insecurity and plunges into more crimes in order to safeguard himself against the results of the first.

Macbeth himself appears driven along by the violence of his fate, like a vessel drifting before the storm. He is not equal to the struggle between fate and conscience. In thought he is absent and perplexed, sudden and desperate in act, from a distrust of his own resolution. His energy springs from the anxiety and agitation of his mind. His blindly rushing forward on the objects of his ambition or revenge, and

his recoiling from them equally betray the harassed state of his feelings. This part of his character is admirably set off by being brought in connection with that of Lady Macbeth, whose obdurate strength of will and masculine firmness give her the ascendancy over her husband's faltering virtue. She at once seizes the opportunity that offers for the accomplishment of their wished-for greatness, and never flinches from her object till all is over.—HAZLITT: *Characters of Shakespeare's Plays.*

Macbeth, Lady, in Shakespeare's *Macbeth*, the hero's consort who impels him to crime the moment she hears of the witch's prophecy that he shall succeed Duncan as King of Scotland.

The magnitude of her resolution almost covers the magnitude of her guilt. She is a great bad woman, whom we hate, but whom we fear more than we hate. She does not excite our loathing or abhorrence, like Regan and Goneril. She is only wicked to gain a great end; and is, perhaps, more distinguished by her commanding presence of mind and inexorable self-will, which do not suffer her to be diverted from a bad purpose, when once formed, by weak and womanly regrets, than by the hardness of her heart, or want of natural affections.—HAZLITT: *Characters of Shakespeare's Plays.*

Macbride, Miss (*née* McBride), heroine of a satirical poem, *The Proud Miss Macbride*, by John G. Saxe. She was "terribly proud" of everything concerning herself; though her boasted "high-birth" was under a skylight, and though her Phœnix-like rise had been from the ashes of a chandlery. She scorned a fractional tailor, was "up to snuff" with a tobacconist and "nonsuited" an attorney, but accepted the plausible and worthless fortune hunter "dapper Jim." Her pride had its fall; instead of "reversion" came "reverses;" lover and friends fled; the vulgar mocked; and Miss Macbride was left alone in her sorrow.

Macduff, thane of Fife in the time of Edward the Confessor, figures anachronistically in Shakespeare's *Macbeth*. One of the witches had warned Macbeth to beware of the thane of Fife, another had added that "none of woman born should have power to harm him." In England Macduff raised an army to dethrone Macbeth, who having attacked his castle and slain his wife and all his children, meets him at last face to face on the fatal field at Dusinane. Macbeth tauntingly repeats the witch's prophecy. Macduff retorts that he was not born of woman, but "was from his mother's womb, untimely ripped." Seeing all hope lost, Macbeth boldly cries:

Lay on Macduff
And damned be he who first cries Hold! Enough!

They fight and Macbeth is slain.

MacFarlaine, Ailie, in Mrs. Oliphant's novel, *The Minister's Wife* (1869), a Scotch lassie, with golden hair and mystical blue eyes and a delicate, half hectic color, who is converted at a revival and whom a brother enthusiast, a newly reformed sinner, claims in the name of the Lord, urging her to become his bride and help him to convert the world.

It is not easy to depict the visions which sweep across the mental eye of one whose brain religious enthusiasm has almost crazed, without rendering them ludicrous, but there is unmixed pathos in the picture which Mrs. Oliphant has drawn of this poor Lowland maiden as she knelt before the open Bible on her bed, and remained there lost "in one long trance of prayer and reverie, while the short autumn day came to an end, and the twilight closed around her," collecting her energies in order that she might submit to the marriage which she dreaded far more than she would have feared the scaffold or the stake.—*Saturday Review*, July 3, 1869.

McFingal, hero of John Trumbull's *McFingal*, a political satire in Hudibrastic verse (1774–1782), which deals with the events of the American Revolution and finds matter for humor in both Whig and Tory,—but especially the latter. McFingal, a New England Scotchman, represents the British and the Tories, Honorius the Whigs and the patriots. After undergoing many ludicrous adventures, and getting the worst of every argument, McFingal is hoisted to the top of a flagpole and let down again to receive a coat of tar and feathers. The most famous lines in the poem are frequently quoted as coming from *Hudibras*,

No thief e'er felt the halter draw
With good opinion of the law.

MacFlecknoe (*i.e.*, son of Flecknoe), the name under which Dryden caricatured his rival Thomas Shadwell (1640–1692) in a satirical poem, *Mac-*

Flecknoe, or a Satire on the True Blue Protestant Poet T. S. (1682). Richard Flecknoe was an Irishman who had died in 1678. Though he had done some good work in prose and verse, he had been the butt of Andrew Marvell and was accepted by his English contemporaries as a typical dullard. His character was estimated perhaps from his repeated failures as a dramatist. This man is depicted by Dryden as the king of " the realm of nonsense," conscious of his approaching end and anxious for the election of his successor. In a strain of ludicrous panegyric, he discusses the grounds of his son Shadwell's claims to the vacant throne. He reflects with pride on the exact similarity, as well in genius as in tastes and features, which exists between himself and his hopeful boy. Shadwell's coronation is then described with more humor than is common with Dryden, though the conclusion of the poem evinces a sudden change from banter to ferocity, and betrays the bitterness of the feelings which had prompted it. This admirable satire—to which Pope was indebted for the plot of the *Dunciad*—is certainly to be numbered among Dryden's most successful efforts.

M'Flimsey, Miss Flora, heroine of *Nothing to Wear*, a satirical poem by William Allen Butler. A dweller in Madison Square, then the fashionable headquarters of New York City, she is the discontented and indeed desolate possessor of extravagant gowns and jewelry and native and foreign finery, but still insists that she has nothing to wear.

Macheath, Captain, in *The Beggar's Opera* (1728), by John Gay, a handsome, reckless ruffian adored by the ladies and feared by all men save the accomplices who share his booty. He is married to Polly Peacham whom he really loves and who loves him in return, but this does not prevent his paying attentions to Lucy Lockit and other beauties. It is Macheath who sings the famous song,

> How happy could I be with either
> Were t'other dear charmer away.

Betrayed by Polly's father he is lodged in Newgate gaol. His escape, recapture, trial, condemnation to death and reprieve make up other episodes in his career which ends with his making Polly a promise that he will be true to her for the rest of his life.

MacIan, Gilchrist, in Scott's historical novel, *The Fair Maid of Perth*, the chief of Clan Quhele. Just before the birth of Eachin MacIan (see below) he had lost seven sons in battle with Clan Chattan, ominous prophecies had induced him to apprentice the eighth son to Simon Glover. Eighteen years later he suffered himself to be persuaded that Eachin's presence was necessary to ensure the defeat of Clan Chattan by Clan Quhele. Luckily he died before witnessing his son's disgrace.

MacIan, Ian Eachin (*i.e.*, Hector), in Scott's historical romance of the fourteenth century, *The Fair Maid of Perth* (1828). Son of Gilchrist MacIan (*supra*) he was " born under a bush of holly and suckled by a white doe," and under the name of Conachar was brought up in obscurity as Simon Glover's apprentice. He is the rival of Henry Gow for the hand of Catharine Glover, but is afflicted with " a quick fancy that overestimates danger " and is acutely conscious of his own faint-heartedness. Nevertheless he bears himself gallantly in the struggle with Clan Chattan until he is left alone face to face with his deadly enemy, Henry Gow. Then " his heart sickened, his eyes darkened, his ears tingled, his brain turned giddy " and he ignominiously fled from the field. In his tenderness towards this involuntary coward, Scott expiated the harshness he had visited on a ne'er-do-well brother Thomas, who had shown the white feather in the West Indies. This harshness he subsequently repented.

McIvor, Fergus (called also Vich Ian Vohr), in Scott's novel, *Waverley* (1814), the chief of Glennaquoich, a gallant Highland Jacobite of fiery temper and uncompromising loyalty.

He is the brother of Flora McIvor, with whom Edward Waverley is in love.

Fergus MacIvor has a much more possible prototype in Colonel Alexander Ranaldson Macdonnell of Glengarry, one of the most typical Celts of his race. His pride and heat of temper were quite equal to those of the hero of fiction. He was the last Highland chief who really kept up the state and customs of ancient gaeldom to their full extent. When he travelled he did so as a Gaelic prince, with a full retinue of kilted attendants, not a single articulus lacking of a Highland chieftain's tail. He was a great friend of Scott's, who writes of him in glowing terms (see Lockhart). On 14 January, 1828, he was killed in the attempt to get ashore from the wrecked steamer *Stirling Castle*. His grand ideas about the state of a Macdonald chief helped to embarrass the estates, the whole of which were sold partly in his son's and partly in his grandson's time.—S. R. Crockett: *The Scott Originals*.

McIvor, Flora, in *Waverley*, the sister of Fergus, and like him devotedly attached to the house of Stuart and the Catholic religion. In her unswerving loyalty to an unpopular faith and a losing cause, a loyalty which though "wildly enthusiastic" "burnt pure and unmixed with any selfish feeling," in her passionate attachment to principle and her final renunciation of woman's tenderest prerogatives she anticipates Rebecca of York. After a touching farewell scene with Waverley she retires to the convent of the Scotch Benedictine nuns in Paris. One incident embodied in the novel really happened to a fair Jacobite friend of the author, a Miss Nairne. As the Highland army rushed into Edinburgh Miss Nairne, like other Tory ladies, stood waving her handkerchief from a balcony. A ball, accidentally discharged, grazed her forehead. "Thank God," she said, on recovering her senses, "that the accident happened to me whose principles are known. Had it befallen a Whig they would have said it was done on purpose."

Mackaye, Saunders, a leading character in Charles Kingsley's novel, *Alton Locke* (1850), obviously drawn from his intimate friend, Thomas Carlyle.

He has some real humor, a quality in which Kingsley was for the most part curiously deficient; but one must suspect that in this case he was drawing from an original. It is interesting to read Mr. Carlyle's criticism of this part of the book. "Saunders Mackaye," he says (*Life*, vol. i, p. 244), "my invaluable countryman in this book, is nearly perfect; indeed, I greatly wonder how you did contrive to manage him. His very dialect is as if a native had done it, and the whole existence of the rugged old hero is a wonderfully splendid and coherent piece of Scotch bravura." Perhaps an explanation of the wonder might be suggested to other people more easily than to Mr. Carlyle; but at any rate Mackaye is a very felicitous centre for the various groups who play their parts in the story.—Leslie Stephen: *Hours in a Library*.

Mackenzie, Sheila, heroine of *The Princess of Thule*, by William Black (1874), who receives that nickname because her father rules unquestioned over the fisher peasants of "Borva," the remotest of the Hebrides isles. "The girl," we are told, "was somehow the product of all the beautiful aspects of nature around her. It was the sea that was in her eyes, it was the fair sunlight that shone in her face, the breath of her life was the breath of the Moorland winds." Lavender, an artist, clever and attractive, but something of a snob, transplants this delicate northern flower to the hot-house air of London, where she pines and withers until his neglect drives her to escape back to the freedom of her natural life,—only to find that its brightness and contentment have flown. Her loss startles Lavender into recognition of his better self and she succeeds in making him a true man.

Macleod, Colin or **Cawdie,** in Richard Cumberland's comedy, *The Fashionable Lover* (1780), a Scotch servant in the employ of Lord Abberville, who supervises the household finances with such strict economy and integrity that he earns the hatred of his fellow domestics and eventually checks his young master on the road to ruin. Cumberland's avowed object in drawing this portrait was "to weed out the unmanly prejudice of Englishmen against the Scotch."

Macleod of Dare, Sir Keith, hero of *MacLeod of Dare*, a novel by Wil-

liam Black (1878), a Highland chief, intense, untamed and passionate, yet fine-strung and chivalrous, spending most of his time in Scotland with a chorus of wild retainers, yet occasionally lured to London. Here he wrecks his happiness by a misplaced passion for Gertrude White, a fine and fickle lady, an actress spoiled by adulation. His dethroned and distempered reason prepares for both betrayer and victim a shocking catastrophe.

Macquart, Gervaise, heroine of Zola's novel, *L'Assomoir* (1877), who reappears in others of the Rougon Macquart series. At fourteen, and already a mother, she was driven from her home and accompanies her lover to Paris. He deserts her and two children. She marries Coupeau, a tinsmith. At first they are happy, but poverty and vice disintegrate what might have been a family into mere units of misery, wretchedness and corruption. Zola pitilessly traces their downfall.

MacSarcasm, Sir Archy, in C. Macklin's comedy, *Love à la Mode* (1779), a Scotch knight especially proud of his descent. He tells Charlotte Goodchild whom he is wooing that "in the house of MacSarcasm are twa barons, three viscounts, six earls, one marquisate, and twa dukes, besides baronets and lairds oot o' a' reckoning." Believing that Charlotte has lost her fortune he repents of his wooing and informs her that he has just received letters "frae the dukes, the marquis, and a' the dignitaries of the family expressly prohibiting my contaminating the blood of Macsarcasm wi' onything sprung from a hogshead or a coonting house."

MacSycophant, Sir Pertinax, in Macklin's comedy, *The Man of the World* (1764), a hard, practical, shrewd and worldly old Scotchman, ambitious for his son's sake rather than for his own and careless of how sordid or disgraceful the means whereby his ambitions may be realized.

Madeline, heroine of Keats's narrative poem, *The Eve of St. Agnes* (1820). The poem is based on the old superstition that if a maiden goes to bed supperless on the vigil of St. Agnes' feast she will see her destined husband on awaking. Madeline, in love with Porphyro, tries this spell and Porphyro, obtaining surreptitious access to her virgin bower, watches her reverently till she sinks in slumber, arranges a dainty dessert by her couch, and gently arousing her with a favorite air, persuades her to steal from the castle under his protection.

Maimuna, in Southey's epic, *Thalaba* (Books vii–ix), an old woman whom Thalaba finds spinning in her house in Kaf. Expressing surprise at the extreme fineness of her thread he was invited to break it if he could. Incredulously Thalaba wound it around his wrists, but found it impossible to disentangle it again and became utterly powerless. Maimuna with the help of her sister Khwala conveyed him helpless to the island of Mohareb. Later she repented, turned to Allah and liberated Thalaba.

Maison Rouge, Chevalier de (literally the Knight of the Red House), hero and title of a romance by Alexander Dumas. A young French nobleman, the chevalier is incited by chivalric love for Marie Antoinette to a heroic plan for liberating her from the Tower. By an unfortunate combination of circumstances he arrives just in time to frustrate a better plot conceived by cooler heads, and willingly allows himself to be slain by the baffled conspirators. G. LeNotre, in *The Real Maison Rouge* (1894), shows that this hot-headed youth was in actual life known as A. D. J. Gonze de Rougeville. He did take a bold part in the attempts to free Marie Antoinette, but he was a less chivalric person than his double in fiction. In fact he was an impostor of plebeian birth who usurped the name of de Rougeville. Nor was he a victim of the Revolution. He survived until 1814.

Maitland, Dean, hero of *The Silence of Dean Maitland* (1886), a novel by "Maxwell Grey" (Miss

M. G. Tuttiell). As a young curate the future dignitary of the Church of England had seduced a girl, committed manslaughter to avoid the consequences, and allowed an innocent friend to be condemned to penal servitude on circumstantial evidence. Despite severe twinges of conscience Maitland had led a good and useful life until the friend is released from prison and unconditionally forgives him, when he makes public confession and dies.

Malagigi (the Italian form of the French *Maugis*), in Ariosto's *Orlando Furioso* (1516), one of Charlemagne's paladins, brother of Aldiger and Vivian and cousin to Rinaldo. He was brought up by the fairy Oriana, and in his turn became a famous magician.

Malagrowther, Sir Malachi, the feigned author of a series of letters contributed by Sir Walter Scott to the *Edinburgh Weekly Journal* in 1826. Their object was to antagonize a proposal by the British government that the circulation of bank notes in Scotland should be restricted to those of £5 or more. Lockhart assures us that "these diatribes produced in Scotland a sensation not inferior to that of the Drapier letters in Ireland." What is more to the point they defeated the proposed measure.

Malagrowther, Sir Mungo, in Scott's historical romance, *The Fortunes of Nigel*, a crabbed old courtier whose natural peevishness is increased by his misfortunes. He takes delight in making everybody as unhappy as himself.

Malbecco, in Spenser's *Faëry Queen* (Book III, ix, 10), designed to represent the self-inflicted torments of jealousy.

> The sight could jealous pangs beguile,
> And charm *Malbecco's* cares awhile.
> Sir W. Scott.

Malcolm, in Shakespeare's *Macbeth*. A son of Duncan.

Malefort, in Massinger's *Unnatural Combat*, an incestuous ruffian who pays the penalty of his crimes by direct interposition from heaven. The character is probably modelled on that of the Italian villain Francesco Cenci (*q.v.*).

Malfi, Duchess of, heroine of a tragedy of that name by John Webster (*circa* 1618). Her marriage to her steward Antonio Bologna maddens her brothers when they discover the secret. One, a cardinal, hires Bosola to slay Antonio. A more terrible end for the Duchess is planned by her twin brother Ferdinand, Duke of Calabria. He calls upon her in a darkened room, pretends to be reconciled, then suddenly uncovers three waxen figures smeared with blood whom she takes for her slaughtered children and husband. After having sufficiently feasted on her mental tortures, Ferdinand sends a troop of madmen into her room who leap and howl around her. Then follow the executioners, with a gravedigger and a coffin, who sing a mournful dirge before they strangle her. The two children are likewise strangled.

Mall, Mistress, alluded to in Shakespeare's *Twelfth Night*, i, 3, a famous thief and murderess who dressed in man's clothing and infested Hounslow Heath. Her chief exploit was the robbery of General Fairfax, for which she was sent to Newgate. Her real name was Mary Frith. Under the nickname of Moll Cutpurse she is the heroine of *The Roaring Girl* (1611) by Middleton and Decker.

Mallinger, Sir Hugo, in *Daniel Deronda*, represents the aristocracy in the form most indulgently viewed by George Eliot—that of a wealthy, easy country gentleman of ancient descent and large means; but, as a comfortable, easy aristocrat must be either stupid or malignant, he is characterized by "that dulness towards what may be going on in other minds, especially the minds of children, which is among the commonest deficiencies even in good-natured men like him, when life has been generally easy to themselves, and their energies have been quietly spent in feeling gratified."

Maltravers, Ernest, hero of a novel of that name (1837) by Bulwer-

Lytton, and its sequel, *Alice, or the Mysteries*. He is put forward as the type of genius. At eighteen a marvel of precocious wisdom and learning, he comes home from a brilliant university career in Germany, meets a burglar's daughter, the beautiful and unsophisticated Alice, and lives with her until the burglar reclaims her. He falls in love with other ladies, married and unmarried; enlarges his mind by foreign travel; becomes famous in London as a poet, and is affianced to Lady Florence Lascelles, a kindred genius, a beauty and an heiress. She dies; he transfers his affections to a mysterious young woman, Evelyn Cameron; she turns out to be the daughter of the long lost Alice—presumably by himself. He is in despair. Eventually everything is cleared up. Alice's daughter had died, and Evelyn had been substituted in her place by Lord Vargrave, who had married Alice and died. Evelyn is happily disposed of to a colonel in the army; Maltravers is free to return to Alice.

Malvolio, in Shakespeare's comedy, *Twelfth Night*, steward to Olivia, solemn, pompous and puritanical, an easy butt for practical jokes.

The analogy between Malvolio and Don Quixote occurs inevitably. For both were men of lofty bearing, cursed with an exaggerated sense of their missions, and in both of them this sense was used by irreverent creatures to entice them into ludicrous plights. But the analogy does not go further than that. I cannot subscribe to Charles Lamb's ingenious paradox that Malvolio was in himself a fine fellow, whose dignified bearing had solid basis in a dignified nature. Malvolio does not, indeed, at the beginning of the play, say anything which would contradict this theory. But that is due to Shakespeare's slap-dash technique. Shakespeare's real opinion of Malvolio is shown in the words which he puts into the mouth of Olivia: "O, you are sick of self-love," etc. Malvolio is meant to be an egomaniac—a state quite inconsistent with true dignity. He is intrinsically absurd.—MAX BEERBOHM in *Saturday Review*.

And what a wonderful touch is that which opens all the sadder side of life in the very heart of the jest, by showing, within the pedantic gravity of Malvolio, a folly more intense than all the other folly combined, the half-tragic absurdity of self-importance and mad vanity, latent, and wanting only the stimulus of the simplest practical joke to call it forth!—MRS. OLIPHANT, *Molière*.

Mambrino, in Ariosto's *Orlando Furioso*, a pagan king of Bithynia who was specially famous for a golden helmet that made its wearer invisible. Mambrino is killed by Rinaldo, but the helmet is stolen from him by Scaripante and passes through many hands. In *Don Quixote* the mad knight sees a barber who has clapped upon his head a brazen basin to protect his hat from a sudden shower of rain. The Don insists that this is Mambrino's helmet. Taking possession of it he wears it as such. In Part I, iii, 8, the galley slaves snatch the basin from Quixote's head and break it to pieces. Cervantes, evidently forgetful of this episode, makes it turn up again in book IV, ch. xv, where the gentlemen at the inn sit in judgment on it, humor the Don's whim and gravely decide that it is not a basin but an undoubted helmet.

Mamillius, in Shakespeare's *A Winter's Tale*, a precocious and loving boy, son of Hermione, who dies in consequence of his mother's disgrace (III, 2).

The beautiful suggestion that Shakespeare as he wrote had in mind his own dead little son still fresh and living at his heart, can hardly add more than a touch of additional tenderness to our perfect and piteous delight in him.—SWINBURNE.

Mammon, Sir Epicure, in Ben Jonson's comedy, *The Alchemist* (1610), a conceited and purse-proud dupe who is easily cozened into supplying Subtle, the alchemist, with the funds necessary for carrying on his researches.

Epicure Mammon is the most determined offspring of its author. It has the "whole matter and copy of the father—eye, nose, lip, the trick of his frown." It is just such a swaggerer as contemporaries have described Old Ben to be. Meercraft, Bobadil, the Host of the New Inn, have all his image and superscription. But Mammon is arrogant pretension personified. Sir Samson Legend in *Love for Love* is such another lying, overbearing character, but he does not come up to Epicure Mammon. What a "towering bravery" there is in his sensuality. He affects no pleasure under a sultan.—CHARLES LAMB.

Man, The Last, lyric by Thomas Campbell turning on the gruesome fancy of a man who is left in utter

loneliness after all the race has perished. The same idea occurs in Byron's *Darkness*, and a useless discussion was started between the two poets and their followers as to who was the plagiarist. Byron's poem was published first, but Campbell insisted that his own lyric was written first and had been shown in MS. to Byron.

Man in Black, an eccentric philanthropist in Goldsmith's *Citizen of the World* (1759), an evident combination of some of those Goldsmith family traits which were afterwards so successfully recalled in Dr. Primrose, Mr. Hardcastle, and the clergyman of the *Deserted Village*.

The contrast between his credulous charity and his expressed distrust of human nature, between his simulated harshness and his real amiability, constitutes a type which has since been often used successfully in English literature.—Austin Dobson, *Eighteenth Century Vignettes*, i, 121.

Man Who Laughs, hero and title of a novel by Victor Hugo. See Gwynplaine.

Manders, Pastor, in Ibsen's *Ghosts*, the clerical adviser to Mrs. Alving, a kindly and childish man with a good deal of moral cowardice and futility posing as virtue.

Mandeville, hero and title of a romance by William Godwin (1817), a furious misanthropist suffering from what modern psychopaths would call the mania of persecution. All mankind, he thinks, have conspired against him, and he commits strange deeds nor hesitates at crimes to protect himself against this visionary combination.

Manette, Dr. Alexander, in Dickens's *Tale of Two Cities*, a physician of Paris, for eighteen years a prisoner in the Bastille because of his professional acquaintance with the misdeeds of a noble family. Released just before the outbreak of the Revolution, his daughter Lucie devotes herself to him during his remaining years. See Carton, Sydney, and Darnay, Charles.

Manfred, in Horace Walpole's romance, *The Castle of Otranto* (1764), a mediæval baron who tyrannizes over his wife and beautiful daughter, but is finally overawed by a gigantic apparition.

Manfred, Count, hero of Byron's dramatic poem, *Manfred* (1811), a moody person of high intellect and indomitable will who has been guilty of some monstrous crime (apparently an unholy love for his own sister) and wanders in agony over the earth seeking oblivion. When introduced he has made his final abode in an Alpine solitude. He calls upon the spirits of the unbounded universe (all but the great Supreme) and vainly pleads with them for the gift of forgetfulness. In his last agony demons assail him, but he defies their power. See Astarte.

It is a grand and terrific vision of a being invested with superhuman attributes in order that he may be capable of more than human sufferings, and be sustained under them by more than human force and pride. —Jeffrey: *Essays from the Edinburgh Review*.

Manisty, Edward, in Mrs. Humphry Ward's novel of *Eleanor* (1900), is believed to be drawn from William H. Mallock. It is no flattering portrait. Self-centred and egotistical, moody and taciturn, Manisty adds to these qualities the ungraciousness of peculiarly bad manners. He falls in love first with his cousin, the titular heroine, and then with a pretty American. Eleanor, though she is in love with him, sacrifices herself to bring about the match.

Manly, Captain, in Wycherley's comedy, *The Plain-dealer* (1674), is evidently based to some extent on the Alceste of Molière's *Le Misanthrope* (1666). In externals there certainly seems small likeness between Wycherley's surly and uncouth sea captain and the polished but impatient cynic painted by Molière. Both alike, however, have been soured by the wickedness and hypocrisy of the age. Manly's infatuation for straightforward conduct and "plain-dealing" blinds him to the real qualities of men and women, and while he sees through superficial pretence and affectation he is like a child in the hands of those who humor his whims.

Wycherley borrowed Alceste and turned him—we quote the words of so lenient a critic as Mr. Leigh Hunt—into "a ferocious sensualist, who believed himself as great a rascal as he thought everybody else." The surliness of Molière's hero is copied and caricatured. But the most nauseous libertinism and the most dastardly fraud are substituted for the purity and integrity of of the original. And to make the whole complete, Wycherley does not seem to be aware that he was not drawing the portrait of an eminently honest man. So depraved was his moral taste that while he firmly believed that he was producing a picture of virtue too exalted for the commerce of this world he was really delineating the greatest rascal that is to be found even in his own writings.—MACAULAY: *Essays Comic Dramatists.*

Mannering, Colonel Guy, in Sir Walter Scott's *Guy Mannering* (1815), a retired English officer, wealthy, a widower of aristocratic tastes and prejudices, with a turn for astrological studies. Despite his caustic speech and reserved manner he has a fund of affection which his daughter Julia learns eventually to value. In chapter xvii, however, we find her writing, "It is impossible to say whether I love, admire or fear him the most. His success in life and in war—his habit of making every object yield before the energy of his exertions, even when they seemed insurmountable—all these have given a hasty and peremptory cast to his character, which can neither endure contradiction nor make allowances for deficiencies."

Mannering, Julia, heroine of Scott's *Guy Mannering*, the lively, dark beauty who is wooed and married by Vanbeest Brown. Andrew Lang holds that she is "a portrait from the life" of Miss Charpentier, who became Scott's wife: "In personal appearance the two ladies are unmistakably identical and Miss Charpentier in a letter of November 27, 1797, chaffs her lover exactly as Julia Mannering chaffs her austere father."

Mar, Helen, heroine of Jane Porter's historical romance, *The Scottish Chiefs* (1809). Though she is in love with Sir William Wallace she respects his devotion to his dead wife and does not aspire to be more than his sister. Wallace and Bruce rescue her when she is abducted to France. She is based on a real character of that name, the daughter of Lord Mar.

Marall, Sir Martin, the principal character in Dryden's comedy, *Sir Martin Marall, or the Feigned Innocent* (1667). See MARPLOT.

The most entire piece of mirth . . . that certainly ever was writ . . . very good wit therein, no fooling.—PEPYS *Diary.*

March, Basil, in W. D. Howells's novels appears first with his newly married wife Isabella as the hero of *Their Wedding Journey.* He is a Boston journalist, amiable, unselfish, unpretentious, with a dry humor that tends towards self mockery, especially when he affects to be playing the favorite American matrimonial rôle of the Man-afraid-of-his-wife. Like Arthur Pendennis he and Isabella March reappear in many of Howells's novels as a sort of chorus on the main action, but he assumes an especially important part in *A Hazard of New Fortunes* as the editor of *Every Other Week.*

March, Jo (*i.e.*, Josephine), one of the titular *Little Women* (1867) in Louisa M. Alcott's juvenile story of that name. Like her own author she develops literary tastes and begins her career by contributing "blood-and-thunder stories" to the sensational weeklies, but desists for conscience sake at the very period when they begin to pay well.

Marcia, heroine of Addison's tragedy, *Cato* (1713), beloved by both Sempronius and Juba.

Marck, William de la (the "Wild Boar of Ardennes"), in Scott's historical romance, *Quentin Durward*, a notorious robber and murderer on the frontiers, excommunicated by the pope for a thousand crimes, whose head is the price by which may be won the hand of the Countess de Croye.

Margaret (diminutive *Gretchen, i.e.*, Maggie; in French Marguerite), the heroine of the first part of Goethe's *Faust* and of Gounod's opera based upon Goethe's drama. Name and character are Goethe's own inven-

tions. In the original Faust chapbooks a love-episode is passingly alluded to. Helen of Troy, summoned from the shades for Faust's gratification, bears him a son named Justus. Marlowe amplified this episode. He gave Helen an important share in the action. Not until 1728 do we come across any hint of Margaret. In a little chapbook Faust falls in love with "a beautiful but pure girl who would permit him nothing out of matrimony." Faust declares he will marry her. The fiend points out that marriage had been interdicted in the compact and cows him into submission. It was but a step from this idea to that of seduction through the connivance of Mephistopheles. Gradually the personage who at the creative touch of Goethe was to become the most charming figure in the story grew in importance. There is reason to believe that even in advance of Goethe the story of Faust and his sweetheart was acted in the German puppet shows somewhat as we know it now. But it was Goethe who gave the maiden her name and her distinctive personality. The name was evidently suggested by Goethe's first love, the maid-servant Gretchen (Maggie), who returned his passionate ardor with sisterly affection. Some traits may have been borrowed from her. But Frederike Brion, the girl whose heart he almost broke, was more nearly in his thoughts.

Margaret is one of Goethe's most exquisite creations. A daughter of the people, simple, joyous, artless, full of innocent vanity, of naïve pertness, of sweet girlish love and faith, her very lack of the heroic qualities makes the pathos of her story complete.

Faust's feeling for her speedily changes from mere desire to something more spiritual, from lust to love, or, rather, to a mixture of love and lust. The better nature struggles for the mastery, but in the end the counsels of Mephistopheles prevail. Lust triumphs; the maiden is seduced. Her shame becomes known. She kills the infant to whom she has given birth and is thrown into prison. Here Faust finds her, crazed with suffering, singing wild snatches of song. He strives to make her fly with him, but flight is impossible. Morning dawns and finds her dying. Mephistopheles appears and forces Faust to leave her to her fate.

Margaret, the titular heroine of a romance of New England life (1845), by Rev. Sylvester Judd.

> Judd had a delicate purity of mind which made him extremely felicitous in reproducing the simplicity of child-life and moral innocence. Margaret's pathway, amid hideous shapes of depravity in her family associations, is as redolent of innocence as the pathway of Una and her lion. The graceful fancies that play about her in her walk to and from church, her spiritual experiences in the evening on the hills, the sweetness that radiates like moonlight from her pure soul, are singularly child-like. She walks in a tainted atmosphere, but the miasma has failed to strike in.—*Century.*

Margaret of Anjou, daughter of King René, consort of Henry VI of England, appears in all three parts of Shakespeare's *Henry VI* as successively maid, wife and widow, and reappears in the latter character in *Richard III.* Under her reverses her character develops from a high-spirited princess to a "bloody minded Queen."

Margaret in her widowhood is also a leading character in Scott's romance *Anne of Geierstein,* where she strives to secure the aid of Charles the Bold against the "usurper" Edward IV. Shakespeare violates history throughout. He makes her fall in love with Suffolk (*I Henry VI,* v, 5), a sheer invention. There is no evidence that she stabbed York (*III Henry VI,* i, 3, or had a hand in Gloucester's death. She died in 1482 and Richard III did not commence his reign until 1483. Nevertheless her presence in the play of *Richard III* is dramatically effective, as she appears only to pour out curses and watch greedily for their fulfilment.

Marguerite, in Gounod's opera, *Faust.* See MARGARET.

Mariana, in Shakespeare's comedy, *Measure for Measure* (1603), a young

lady betrothed but not actually married to Angelo whom he has abandoned to a solitary life. "There at the moated grange resides the dejected Mariana," says the duke to Isabella (Actiii, Sc. 1). Acting on this hint Tennyson in two of his shorter poems, *Mariana* (1830) and *Mariana in the South* (1832), has pictured the distress and desolation of Shakespeare's heroine when Angelo left her to wear out her life in solitary tears at the moated grange.

Marianne, titular heroine of a novel (1731) by Pierre Carlet de Marivaux.

A simple country girl who tells her own story,—she comes up to Paris and falls under the guardianship of a middle-aged roué with great pretences to sanctity. She indignantly repels all his advances, flies for refuge to a convent and eventually falls in love with a worthy young man who proves to be her persecutor's nephew.

Marianne has been said to be the origin of *Pamela*, which is not exactly the fact. But it is certain that it is a remarkable novel and that it gave rise to the singular phrase Marivaudage with which the author, not at all voluntarily, has enriched literature. The real importance of *Marianne* in the history of fiction is that it is the first example of the novel of analysis rather than of incident.—GEORGE SAINTSBURY.

Marigold, Dr., narrator of the story *Dr. Marigold's Prescriptions* (1865), by Charles Dickens. A "Cheap Jack" or itinerant auctioneer, he loses both his daughter and his wife and adopts a little deaf-mute.

Marina, heroine of Shakespeare's *Pericles, Prince of Tyre* (1608), and daughter of the titular hero, so called because she was born at sea. She was perfidiously sold as a slave at Mytilene, where Pericles eventually discovered her. She herself discovered her mother Thasia (supposed to have died in childbirth) in the priestess officiating at the oracle of Diana at Ephesus.

Marinel, in Spenser's *Faërie Queene* (Books iii–iv), is the recalcitrant lover of Florimel. Living in a rocky cave he allows nobody to pass without challenge. Britomart proved more than a match for him, however, for when he forbade her progress she simply knocked him "grovelling on the ground" with her spear. His love story is told under Florimel.

Marius, titular hero of Walter Pater's *Marius the Epicurean* (1853), a young Roman noble at the time when Marcus Aurelius, by precept and example, encouraged people to take their old religion seriously. Like the Emperor, Marius is an exponent of the finer tendencies of his day, a reminiscence at once of Roman greatness in the past and a prophecy of the Christian future. His philosophy, based on Cyrenaicism or Epicureanism, altered more or less, ebbed and flowed, touched very closely on Stoicism, as true Epicureanism naturally does, and nearly welled over into Christianity. So great was the æsthetic impression made on the hero by early Christian services, and so strong his apprehension of the tranquil happiness and corporate existence in the Church of Christian men, that he was "almost persuaded to be a Christian." He died, too, while still young, in such circumstances that the generosity of the Church regarded him as a martyr.

Marjoribanks, Lucilla, heroine of Mrs. Oliphant's novel *Miss Marjoribanks* (1865). Daughter of the hard-headed, unromantic doctor of Carlingford, who early in the story is left a not inconsolable widower, she resolves to devote her energies to the task of being "a comfort to dear papa," and incidentally of reforming and reshaping the unsatisfactory condition of Carlingford society. The doctor, possessing a keen sense of humor, is greatly tickled by the grand air with which his daughter occupies her new position and still more delighted at her success.

Markheim, hero and title of a short story by R. L. Stevenson in *The Merry Men* (1887). A man who has failed through weakness, eventually falls into crime, and deliberately murders a man for gain. He is confronted by his own soul, which drives him to repentance and confession.

Here is the germ that eventually developed into *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

In *Markheim* the devil is akin to the German *Doppelgänger*. He is Markheim's worst self, or represents in the flesh his worst possibilities, coming at a crucial moment to tempt the man who has slipped away from good to commit himself irrevocably to evil. Here, in half-a-dozen pages, is compressed the whole history of a weak mortal's gradual descent from innocent youth, highly aspiring, to most iniquitous manhood. Markheim is going, as thousands of Markheims infirm of purpose have gone, morally straight to hell. He is stayed at the last moment by a flash of defiance, of revolt against the malignant shape that would bind him fast for ever. Only George Eliot's Tito Melema is comparable in drawing to Markheim, and Mr. Stevenson does not lose in force by brevity.—*N. Y. Nation*, May 19, 1887.

Marko, Prince, in George Meredith's novel, *The Tragic Comedians*, a rival of Dr. Alvan (*q.v.*) for the hand of Clotilde von Rudiger. He kills the other in a duel. The novel is based upon the tragic story of Ferdinand Lassalle's death. Alvan is Lassalle, Prince Marko in real life was Yanko von Racowitza.

Marlow, Young, in Goldsmith's *She Stoops to Conquer* (1773), son of Sir Charles Marlow, who sends him on a visit to his old friend Squire Hardcastle and describes him to that gentleman as a miracle of shyness and modesty. Marlow's shyness afflicts him only in the unaccustomed society of ladies; with women of other classes he is quite at his ease. He mistakes Hardcastle's house for an inn and his daughter for the barmaid. She, knowing who he is, humors the mistake and wins him first to an outburst of passion and then to a confession of honest love.

Marner, Silas, the leading character in George Eliot's novel, *Silas Marner, the Weaver of Raveloe* (1861). A handloom weaver afflicted with catalepsy, he had known strange spiritual experiences in youth, but his nearest friend had robbed him at once of his sweetheart and his good name, falsely accusing him of theft; and Silas, bewildered, distrusting God and man, had retired to a lonely hut. Here he found his only solace in gloating over a little heap of gold scraped together by miserly means. One day he is robbed. He is saved from his own despair by the chance finding of a little child. On this baby girl he lavishes all the latent love of his thwarted nature, and her filial affection redeems him and fits him once more for human companionship when, after sixteen years, the real thief is discovered and Silas's good name is restored.

Marphurius, in Molière's comedy, *Le Marriage Forcé* (1664), a pyrrhic philosopher, unable to make up his mind upon any subject. Sganarelle consults him about his marriage: "Perhaps, it may be so; everything is uncertain," replies the sceptic. Sganarelle repays him in his own coin. He thrashes him and, when Marphurius threatens an action for damages, he retorts, "Perhaps, it may be so; everything is uncertain." (Sc. 11.)

Marplot, the hero of Mrs. Susanna Centlivre's comedy, *The Busybody* (1709), and its sequel, *Marplot in Lisbon* (1711). An inquisitive and impertinent booby, continually intruding, to his own discomfiture and that of others, into the affairs of his neighbor. He owes his being in part to Molière's *L'Etourdi* and its English imitations (Dryden's *Sir Martin Marall* and the Duke of Newcastle's *Sir Martin Marplot*), but is in essentials an original character of genuine humor, differing from his predecessors "by committing a succession of exploits in action as well as in speech. He is the parent of that long-lived favorite of our own days, Paul Pry, and some of his unexpected apparitions, especially one down the chimney, are irresistibly ludicrous." (A. W. Ward: *English Dramatic Literature*, p. 491.)

Marplot, Sir Martin, hero of a comedy of that name translated or adapted, with little more than a change of venue, from Molière's *L'Etourdi*, by William Cavendish, Duke of Newcastle, who was assisted in the staging by Dryden. Mrs. Centlivre borrowed the name Marplot, shorn of its knightly title, for

the hero of her comedy *The Busybody*, who differs materially from his predecessor. See LELIE.

Marrall, Jack, in Massinger's comedy, *A New Way to Pay Old Debts* (1625), a Term-Driver, a vile tool of Sir Giles Overreach, whom the usurer utilizes in his dirty work. Marrall, convinced that Sir Giles's nephew and chief victim, Frank Wellborn, is engaged to an heiress, seeks to curry favor with him by betraying his employer, and is finally involved in the old man's ruin and kicked off the stage, to the applause of everybody.

Marsac, Gaston de Bonne, Sieur de, hero of Stanley Weyman's *A Gentleman of France* (1893), a historical romance dealing with France just before the accession of Henry IV. An impoverished nobleman, chivalrous, adventurous and thoroughly loyal to the cause of Henry of Navarre, he involves himself in a plot for the abduction of Turenne's niece, Mademoiselle de Vire, and wins that high-spirited lady from sworn enmity to love and marriage.

Marse Chan (the name by which he is known to his negro servant, who tells the story), a gallant Southerner, hero and title of a short story by Thomas Nelson Page, published in volume, *In Old Virginia* (1887). He loves a lady who loves him in return, but treats him in true Lady Disdain fashion until she learns of his death on the battlefield, when she mourns for him as for a husband all the rest of her life.

Marshmont, Allegra, in I. Zangwill's novel, *The Mantle of Elijah* (1900), the daughter of an English prime minister, full of high ideals, under whose influence she makes a deplorable marriage with Robert, a plausible but vulgar demagogue. Through the influence of Raphael Dominick she is disillusionized and returns to her own family.

Martano, in Ariosto's *Orlando Furioso*, Books viii–ix, (1516), a braggart and a coward, who presented himself before King Norandino of Damascus in the armor he had stolen from Gryphon, the victor in a great tournament, and so robbed him not only of his prizes but also of his faithless lady-love, Origilla. The villainy was unmasked by Aguilant, who seized the precious pair and returned with them to Damascus. Martano was hanged and Origilla imprisoned. Spenser imitated the character of Martano in his Sir Bragadocchio, *Faërie Queene*, iii, 8, 10.

Martext, Sir Oliver, in Shakespeare's *As You Like It*, a vicar determined that "ne'er a fantastical knave of them all shall flout me out of my calling."

Martha, in Goethe's *Faust*, a garrulous and foolish matron, a friend of Margaret, who allows Mephistopheles to make pretended love to her while Faust is carrying out his plans for the seduction of the younger woman.

Martin, Mabel, heroine of a narrative poem by J. G. Whittier, originally published (1860) under the title of *The Witch's Daughter*, afterwards (1875) revised and enlarged and republished as *Mabel Martin*. The daughter of a reputed witch who had been legally murdered, she sits at a husking frolic alone and despised, and is finally driven away with taunts and insults. Esken Harden, the host of the occasion, touched by her beauty and her sorrow, follows and brings her back to introduce her as his bride to the company assembled.

Martine, in Molière's *Le Médecin Malgré Lui* (1666), the wife of Sganarelle. When the latter beats her she screams for help, but when Robert, a neighbor, would champion her, she resents his interference. "It is my wish to be beaten!" she cries, and Sganarelle transfers the stick to Robert's shoulders for meddling with matters that do not concern him.

Marwood, Alice, in Dickens's novel, *Dombey and Son* (1846), a precocious criminal who had been transported in girlhood for participation in a burglary. Returning to England she was seduced by Carker. She was assisted in securing revenge by her mother, "Mrs. Brown," a former

mistress of Mrs. Skewton's brother-in-law. Through this illegitimate connection Alice rightly came by a striking family resemblance to Edith Skewton, Mr. Dombey's second wife. with whom Carker eloped. See DOMBEY, EDITH.

Mascarille (Italian *maschera*, a mask, under which disguise Molière himself played the part), one of Molière's best known characters, who appears in *l'Etourdi* (1653), in *Le Depit Amoureux* (1654), and *Les Précieuses Ridicules* (1659). He is imitated from the Davus and Tranio of classic comedy, and in his turn gave way to Sganarelle and Scapin, the fruits of Molière's maturer imagination. An ever-faithful yet ever-lying valet, he cheats, steals and perjures himself for his master, but is always true to his interests and develops an amazing fertility of trickery in seeking to advance them.

Maskwell, in William Congreve's comedy, *The Double-Dealer* (1700), a suave and cunning hypocrite whose conscious villainy is more fiend-like than human. Lady Touchwood, herself a woman of low morals, cherishing a lawless passion for her husband's nephew, Mellefont, describes him as "a sedate, a thinking villain whose black blood runs temperately bad." Knowing her secret, Maskwell attempts to use it for Mellefont's discomfiture and his own conquest of Cynthia Pliant, to whom Mellefont is affianced, all the while pretending to be the latter's best friend.

The heartless treachery of Maskwell is overdone. He is a devil, pure and simple, and not a man at all.—E. W. GOSSE.

Maslova, heroine of Tolstoi's novel, *Resurrection* (1900). As a young girl out at service she had been seduced by Prince Dimitri Ivanovitch Nekludoff, a profligate Russian aristocrat. Plunging into a life of shame, she is finally brought to trial for the murder and robbery of one of her lovers. Nekludoff is on the jury that finds her guilty. So great is his remorse for the past that he forswears all the privileges of rank and wealth, follows her to Siberia and succeeds in reforming her, but fails in his effort to marry her. She loves him, indeed, but she will not accept so great a sacrifice at his hands. He devotes the rest of his life to good works and especially the weeding out of social abuses.

Mason, Lady, heroine of Anthony Trollope's *Orley Farm*, 1862.

Her mixture of guilt and innocence, her strength and weakness and her power of making herself loved whatever she does, constitute altogether one of the best conceived types of mixed character neither good nor bad that modern English fiction has to show.—*Saturday Review*, October 11, 1862.

Massingbird, Lost Sir. See HEATH, SIR MASSINGBIRD.

Master, The Old, a leading figure in Dr. O. W. Holmes's *Poet at the Breakfast Table*, who divides conversational honors with the Poet. "I think," says the Poet, "he suspects himself of a three-story intellect, and I don't feel sure that he isn't right."

Matchin, Maud, the central figure and the best drawn character in John Hay's *The Breadwinners* (1884). A beautiful, hard, sordid and commonplace girl whose mind is warped by wild desires for social advancement; she is the exponent as well as the victim of a badly regulated education in the public schools.

Mathilde, in Rossini's opera, *Guglielmo Tell* (1829), sister of Gessler, the tyrannical Austrian governor of Switzerland. She is in love with Arroldo, a Swiss, and marries him after her brother's death.

Matilda, heroine of Sir Walter Scott's narrative poem, *Rokeby* (1812). Daughter of the Knight of Rokeby and niece of Mortham, she was beloved by Wilfred, but herself loved her father's page. After the course of true love had run roughly for a period it was made smooth by the discovery that the humble page was the son and heir of Mortham.

Matsys, Quentin (1466–1530), a noted Flemish painter, is the hero and title of a novel by Caroline Pichler founded on fact. Originally a blacksmith in Antwerp, Quentin

fell in love with Liza, whose father, Johann Mandyn, a famous painter, declared that only a painter might win his daughter. Thereupon the blacksmith gave up the anvil for the secret study of art. One day he visited Mandyn's studio surreptitiously and on the leg of a pictured angel he painted a bee. So life-like was the insect that Mandyn, returning, tried to shoo it away with his handkerchief. One revelation leading to another, the old painter gladly welcomed the young one as his son-in-law.

Matthias, in J. R. Ware's drama, *The Polish Jew* (1874), a German miller haunted by the memory of a terrible crime. One Christmas Eve a Jew pedlar had stopped at his house for refreshment and driven off in his sleigh. Matthias had followed and murdered him for the money he had carelessly exhibited, then flung the body to be consumed in a limekiln. Every Christmas eve after that, the imagined sound of sleighbells drives Matthias almost mad with horror. Finally he dreams that he has been put into a mesmeric sleep, forced into confession, and executed. The shock kills him. Ware's drama was founded on a short story, *Le Juif Polonais*, by Erckmann-Chatrian. Henry Irving won his first great success in the part of Matthias and he repeatedly brought out the play under the title of *The Bells*.

Maud, heroine of a narrative poem by Alfred Tennyson, of whom we are told little more than that at sixteen she was tall and stately and had a classical profile. Her lover, unnamed, who tells the story, draws himself at full length as a sort of modernized Ravenswood, though even more peevish and hysterical.

Tennyson held a volume of *Maud* in his hand and was talking about it, as he loved to do: "I want to read this to you because I want you to feel what the poem means. It is dramatic; it is the story of a man who has a morbid nature, with a touch of hereditary insanity, and very selfish. The poem is to show what love does for him. The war is only an episode. You must remember that it is not I myself speaking. It is this man with the strain of madness in his blood and the memory of a great trouble and wrong that has put him out with the world." —Henry Van Dyke, *Century Magazine*, vol. 45, p. 539.

Maugis, one of Charlemagne's paladins, a magician as well as a warrior, and the Nestor of French romance. He is the Malagigi of Pulci and Ariosto.

Maul, in Bunyan's *Pilgrim's Progress*, Part II (1684), a giant fond of sophistical reasonings, whereby he deluded and deceived the young. He attacked Mr. Greatheart with a club, but Greatheart pierced him under the fifth rib, and then cut off his head.

Mauley, Sir Edward, in Scott's romance of *The Black Dwarf* (1816), is known as the Black Dwarf from his physical deformities. A misshapen monster with only "a distorted resemblance to humanity," he is morbidly sensitive to his defects and is moreover the prey to an acute conscience. Born to great wealth which his parents designed should become greater by his union with a kinswoman, Letitia, he was tricked out of his promised bride by Richard Vere, a bosom friend, while he lay in jail for defending that friend from a would-be assassin whom he had slain. Losing faith in humanity he goes into retirement and is suspected to be a magician in league with the devil, but gradually wins popular confidence by acting as physician to mind and body of any who sought his aid. Though professing that his only object is the misanthropic one of "perpetuating the mass of human misery," he acts always with wisdom, generosity and exuberant liberality. He reveals himself at last as Sir Edward Mauley in order to baulk Richard Vere in his plans for marrying Isabel Vere, his daughter, to the unworthy Langley.

Mauprat, Adrien de, the lover and husband of Julie in Bulwer Lytton's drama, *Richelieu*. A colonel in the army of Louis XIII, he is described as "the wildest gallant and bravest knight of France." The king shut him up in the Bastille for braving his displeasure by the surreptitious

marriage, but Richelieu after a due period of suspense procured his release and pardon.

George Sand has taken the name *Mauprat* as the title and hero of a romance embodying the character and career of the last of a fierce race of robber barons in France.

Mause, Old, in Scott's romance, *Old Mortality*, a covenanter, the mother of Cuddie Headdrigg.

Mauves, Madame de, titular heroine of a short story by Henry James in *A Passionate Pilgrim and other Tales*.

A very subtle study of the contrast between a pure American girl's idealistic view of the old French *noblesse*, and her actual experience of a selfish and worthless French husband of long descent whom she has married out of the depths of her girlish enthusiasm—the contrast being pointed, of course, by the appearance of the right man on the scene when it is too late to have any effect on the development of the story, except by eliciting a deeper shade of depravity in the husband and a finer shade of moral idealism in the wife.—*Spectator*.

Mavering, Dan, hero of W. D. Howells's novel, *April Hopes* (1887), a Harvard graduate of good family who marries Alice Pasmer. She is a high bred New England girl with a Puritan conscience and an ironclad code which makes no allowance for human nature.

Mawworm, in Isaac Bickerstaff's comedy, *The Hypocrite* (1768), a vulgar and ignorant imitator of his patron Dr. Cantwell and a co-conspirator against the comfort and dignity of Sir John Lambert's family. He shares in Cantwell's downfall when their plans miscarry. Cantwell is modelled on Molière's *Tartuffe*, but Mawworm is an original conception of Bickerstaff's, introduced to enforce the satire against the later puritan dissenters. In his attitude of pretended humility he anticipates Uriah Heep: "Do despise me," he pleads; "I'm the prouder for it. I like to be despised" (Act ii, Sc. 1). He is the best drama character in the play, and in the hands of successive exponents, from Weston and Quick to the elder Matthews and Liston, enjoyed almost unexampled prosperity.

Bickerstaff's comedy, *The Hypocrite*, is a fairly brisk and entertaining piece founded upon *Tartuffe*. Instead of coming directly through the French, it reaches us through Cibber's adaptation *The Nonjuror* (1717), which substituted for Tartuffe an English Catholic priest seducing an English gentleman into treasonable practices. Colley Cibber provoked the wrath of the Jacobite faction and was responsible for the endless series of attacks to which he was thenceforward subject. With the expiration of Jacobite hopes the political aspects of the play lost their significance. Bickerstaff returned to the original motive, and by the introduction of Mawworm directed the satire against the late development of puritanical dissent.—*London Athenæum*.

Maxime, in Chaucer's *Second Nun's Tale* in *The Canterbury Tales* (1388), an officer of the prefect Almachius, who during the Diocletian persecution was ordered to slay Valerian and Tiburce, contumacious Christians who refused to worship the image of Jupiter. Instead he compassionately took them home with him, was converted and baptized by them and when they were martyred declared that he saw angels conveying them to heaven. Thereupon Almachius had him flogged to death.

Maylie, Rose, in Dickens's *Oliver Twist*, adopted daughter of Mrs. Maylie. She eventually marries Harry Maylie and turns out to be the aunt of Oliver whom the family had befriended in his need.

May Queen, in the poem of that name by Tennyson, is the bright-eyed merry Alice who in Part I begs her mother to call her early next morning:

> For I'm to be queen o' the May, mother,
> I'm to be queen o' the May.

In Part II Alice is lying bedridden on New Year's eve, and again she begs to be called early, for another reason:

> But I would see the sun rise upon the glad
> New Year,
> So if you 're waking, call me, call me early
> mother dear.

In Part III March has come. Alice has lingered until now, but breathes her last farewell with a kind word for Robin, the village lad who had loved her in her proud and wilful youth:

If I had lived—I cannot tell—I might have been his wife;
But all these things have ceased to be with my desire of life.

Mazeppa, Ivan Stefanovitch (1640–1709), the hero of Byron's poem, *Mazeppa* (1819), was an historical character. By birth a Cossack, he entered the service of John Casimir, King of Poland. A Polish nobleman surprised him in an intrigue with his wife, bound him naked on his own horse, and lashed the animal out into the steppes. The animal bore him off to its native woods in the Ukraine, where Cossacks released him. He became a leader among them and was ennobled by Peter the Great, but deserted to Charles XII when that Swedish monarch invaded Russia. After the defeat at Pultowa, he killed himself by poison.

Byron, basing his poem on Voltaire's *Charles XII*, makes Mazeppa tell his story to Charles XII after Pultowa. Pushkin has made Mazeppa the hero of a drama, *Pultowa*. Hugo has a poem on the subject in *Les Orientales*. Boulanger in 1827 exhibited a picture of Mazeppa bound to his horse. Its fame, however, was eclipsed later in the same year by two pictures exhibited by Horace Vernet. A portrait of Mazeppa painted from life was discovered in 1886, at Kief, in Southern Russia.

A melodrama, *Mazeppa*, was produced in Philadelphia in 1825 by a handsome Englishman named Hunter, and had a great run. In 1840 Adah Isaacs Menken originated the idea of substituting a woman (herself) in the part, and her overwhelming success in America, London and Paris made it a favorite play with other actresses who had a shapely form to display.

Meadows, Mr., in Madame D'Arblay's novel of *Cecilia* (*q.v.*), is an *ennuyé*, described by one of the characters as "the sweetest dresser in the world. I assure you it 's a great thing to be spoke to by him; we are all of us quite angry when he won't take any notice of us." He himself complains, on one occasion, of being "worn to a thread," because he has been "talking to a young lady to entertain her."

Mears, Charlie, in *The Finest Story in the World* in Kipling's *Many Inventions*, a bank clerk who imagines himself a poet and a story teller. In his own self he is absolutely without literary gift. But we are allowed to believe that in some former life he had been a Greek galley-slave. Every now and then he drags up from the dim recesses of his brain wondrous recollections which he looks upon as inventions. Just as the finest story in the world is being put together bit by bit, the chain is snapped. Charlie has "tasted the love of woman that kills remembrance."

Medamothi, in Rabelais's *Pantagruel*, iv, 3 (1545), an island where Pantagruel and his fleet landed on the fourth day of their voyage. Many curiosities were to be seen here, as "an echo drawn from life," "a picture of a man's voice," some of the "atoms" of Epicurus, and a sample of Philomela's needlework. Medamothi is compounded of two Greek words and means "Never in any place." Etymology and definition kin it to the word Utopia.

Medora, in Byron's poem, *The Corsair*, the wife of Conrad (*q.v.*), who pined away and died while he was imprisoned by the pacha Seyd. In describing her Byron had in mind Lady Frances Wedderburn Spencer, his favorite of the hour. The lines, *Remember him, when Passion's Power*, and the sonnets, *To Genevra*, were written under her spell. *The Bride of Abydos*, which was "thrown off" in four nights, was written to divert his mind from his passion for this lady, and it was in her honour that Medora, the Corsair's bride, was first named "Francesca."

Medoro, in Ariosto's *Orlando Furioso* (1516), a beautiful Moorish youth of humble origin. Agramante took him captive at the siege of Jerusalem, brought him to Paris and made him his page. When the lad was wounded Angelica, his fellow countrywoman, tended him, fell in love with him, married him and eloped with him to

Cathay. Hence the madness of Orlando, who was in love with Angelica.

Megone, Mogg, an Indian sachem who at the bidding of a white girl brings her the scalp of her seducer, but the bloody trophy diverts her hatred from the seducer to his slayer and she murders Megone in his sleep.

This Indian legend has been versified by Whittier.

Meister, Wilhelm, hero of Goethe's philosophical romance, *Wilhelm Meister's Apprenticeship* (1795–1796), and its sequel, *Wilhelm Meister's Wanderings* (Wanderjahre), the latter not published until 1821–1829. As with the drama of *Faust*, these two parts of one great whole may be taken as a sort of allegorical representation of the life of Goethe or less specifically the life of the typical Man. This interpretation seems to be implied in Goethe's own statement to Eckermann. "The critics," he complained, "seek a central point which in truth is hard to find. I should think a rich manifold life brought close to our eyes might suffice, without any determined moral tendency which could be reasoned upon. But, if this is insisted upon, it may perhaps be found in what Frederick, at the end, says to the hero, "Thou seemest to me like Saul, the son of Kish, who went out to seek his father's asses, and found a kingdom! For what does the whole say, but that man, despite all his follies and errors, led by a higher hand, reaches some higher aim at last?"

A number of brilliant episodes serve to present the different stages in Meister's spiritual evolution. The son of a German merchant, he falls in with and joins a troupe of strolling players. At first the glitter of his new life attracts him, but the tinsel eventually reveals itself. He loves Marianne and has a son, Felix, by her, but abandons both in a fit of unfounded jealousy. He meets and befriends Mignon (*q.v.*), who dies of unrequited passion for him. He abandons the bohemian life for that of solid respectability and is initiated into the ways of the great world. His development is expedited by reclaiming his son. What women and society have failed to teach him he learns from little Felix. He marries a lady of wealth and station and turns landowner.

Melaine, titular heroine of a narrative poem by N. P. Willis, an impassioned and fine-strung girl who discovers at the altar that her lover is her brother and dies.

Melbury, Grace, in Thomas Hardy's novel, *The Woodlanders* (1887).

She is an Anna Karénina called to a lower state of life. She wants the earth, and takes all she can get of it, by fair means or foul. She had a worse man for a husband than was Anna Karénina's, and a better man for a lover; thus she was saved from actual infidelity, though by no virtue in herself. Tolstoï barely condones Anna's fault, and sweeps her by the judgment of conscience to a fearful end. Mr. Hardy exalts the spirituality of Grace Melbury, and doesn't seem to think that she commits an error worth the attention of conscience. He doesn't mean, either, that her husband shall appear rather less offensive than she, yet he does; for, having been off a year or so with another woman, Fitzpiers experiences a slight diffidence in inviting his wife to live with him again.—*N. Y. Nation*, May 19, 1887.

Melema, Tito, in George Eliot's *Romola* (1863), a beautiful young Greek, winning all hearts by the sweetness of his temper and the charm of his manner, loving most things, hating nothing but pain, bodily or mental; never deliberately proposing to do anything cruel or base, but descending step by step into cruelty and baseness, simply because he tries to step away from everything unpleasant, and betraying every trust in him, simply because he cares solely for his own safety and pleasure. Among his victims are Romola and Tessa, both of whom he married, and Baldassare, who eventually strangles him to death.

Mr. Moncure D. Conway says that the brilliant woman dearly loved the characters she created even when they were wicked. Her friend Sara Hennell told him that once when at her house in London looking at some sketches of the characters in *Romola*, hanging on the wall, they stood before "Tito." After a moment's silence

George Eliot said softly, as if to herself, "The dear fellow." Sara Hennell exclaimed, "He's not a dear fellow at all, but a very bad fellow." "Ah," said "Tito's" creator, with a smile, "I was seeing him with the eyes of 'Romola.'"—*N. Y. Tribune.*

Mélisande, heroine of Maurice Maeterlinck's romantic tragedy, *Pelléas and Mélisande* (1892), a princess from a strange land, married offhand to Goland, a king's son in Allemonde, who discovers her sitting disconsolate in a forest. This Teutonic Francesca falls in love with her husband's younger brother Pelléas and he with her. Goland suspects—his jealousy strangely mingled with love for his brother and his child wife—and when suspicion ripens for him into certainty he kills Pelléas and wounds Mélisande so that she dies after premature delivery of a child.

Mélisande is one of the poet's most successful full-length portraits. She is exquisitely girlish, is charming with her strange undine airs, and is touched by a singular atmosphere of the remote. Hauptmann has realized the same ethereal type in Rautendelein. Mélisande is very romantic. At times she is on the point of melting into the green tapestry of the forest. She is a woodland creature. More melancholy than Miranda, she is not without traces of her high-bred temperament; less real than Juliet, she seems quite as passion-smitten.—James Huneker: *Iconoclasts*, p. 402.

Mell, Mr., in Dickens's *David Copperfield* (1849), a kindly weakling, second master at Mr. Creakle's school, Salem House, who finds a solace in his flute for all worldly ills, even for the fact that his mother is in an almshouse and for Steerforth's sneers at this "degradation."

Melmoth, hero of C. R. Maturin's romance, *Melmoth, the Wanderer.*

Melmoth has bartered his soul with the devil for something like immortality and other privileges, including the unusual one of escaping his doom if he can get some one to take the bargain off his hands. This leads to numerous episodes in which Melmoth attempts to obtain substitutes, and in one of these the love-interest of the book—the, of course fatal, love of Melmoth himself for a Spanish Indian girl, Immalee, or Isidora—is related with some real pathos and passion, though with a good deal of mere sentiment and twaddle.—George Saintsbury: *The English Novel*, p. 186.

Melnotte, Claude, hero of Bulwer Lytton's comedy, *The Lady of Lyons* (1838). He is in love with Pauline Deschapelles, the proudest beauty in Lyons. Being only a poor gardener's son, he finds that he has no chance to win her. Two other rejected suitors, Beauseant and Glavis, conspire with him to conquer her by strategy. Claude, assuming to be the Prince of Como, dupes the lady into marriage, but is scornfully repudiated when Pauline discovers the trick. He joins the revolutionary army under the name of Morier, rises to be colonel, acquires wealth and returns to Lyons just in the nick of time. Pauline's father is on the eve of bankruptcy; she herself is on the verge of matrimony with the false Beauseant. Claude saves the situation and wins the love and admiration of his own wife.

Melun, in Shakespeare's *King John*, a French lord. Shakespeare accepts from Matthew Paris the story that before his death, which took place in London, Melun revealed to certain English barons that Louis and 16 of his earls and barons were bound by oath, in case England were conquered, to kill, banish or imprison all the English nobility as traitors or rebels.

Melville, Julia, in Sheridan's comedy, *The Rivals* (1775), a noble-hearted girl in love with the jealous Faulkland, and retaining a single-minded devotion to him despite all his unjust suspicions and galling innuendos.

Mencia of Mosquera, in *Gil Blas*, i, 11–14, a novel by Le Sage. Her husband, Don Alvo de Mells, was forced to flee after slaying a friend in a quarrel. He was reported dead and Mencia married the Marquis of Guardia, who took her to his castle near Burgos. Here among the under gardeners she recognized Don Alvo. Eloping with him, he was slain by a gang of robbers who, after immuring her in their cave, sent her back to the Marquis of Guardia. But she found him dying of grief and after closing his eyes retired to a convent.

Mendoza, Isaac, in Sheridan's comedy, *The Duenna* (1775), a Portuguese Jew, wise in his own conceit,

whose fancied wit is ever outwitted by those he would make his dupes. "I'm cunning, I fancy," he chuckles to himself," a very cunning dog aint I? a sly little villain, eh? a bit roguish; he must be very wide awake who can take Isaac in!" He meets Louisa, whom he had intended to make his wife; she dupes him into the belief that she is Clara Guzman; he sends his rival Antonio to the supposed Clara and she marries him; he mistakes Louisa's duenna for Louisa and elopes with her.

Mephistopheles (a name variously spelled in German myth and English drama until the popularity of Goethe's *Faust* crystallized this form), one of the seven chief devils in the demonology of the Middle Ages, the second of the fallen angels and the most powerful, after Satan, of all the infernal host. Moncure D. Conway (*Pedigree of the Devil*) traces his lineage back to Asmodeus (*q.v.*). Under his present name, however, he was unknown to the public until the thirteenth century, and in his modern quality as the familiar demon of Faust he made his first literary appearance in an anonymous German book published (1587) by Johann Spies. Next year, under the form Mephistophilis (*q.v.*), Marlowe introduced him to an English audience in his tragedy, *Dr. Faustus*. An etymology endorsed by Conway makes the name a hybrid compound (Latin, *mephitis*, and Greek, *philos*) meaning a lover of bad smells. Dunzer suggests three Greek rootwords: *me*, not; *photos*, light, and *philos*, love = not loving light.

Be his origin what it may, he is best known to us as the cold, cynical, relentless fiend of Goethe's *Faust*,—the composite sixteenth century devil fused into a new and more coherent individuality by the typical genius of the early nineteenth. In the old Faust legends Mephistopheles's character is simple. He is a fiend, malicious, malignant and supernaturally powerful, who executes Faust's behests in order to secure his soul. Marlowe invested him with a melancholy dignity that may have suggested to Milton some of the traits of his Satan. Goethe's conception marked a new departure. In the first fragment of his *Faust* (published 1790, but written earlier), Mephistopheles has a marked individuality. Cynical and materialistic, but finding a man's delight in action and adventure, he seems supernatural only by virtue of his magical feats. Succinctly summed up, he is the spirit of unrest, denial and contradiction of mockery and self-mockery, in the dual nature of man, whose higher self is typified by Faust. His mission is to destroy in order that Faust may rebuild. Because he rejoices in destruction for its own sake, he is the better fitted to perform his God-appointed task. In the history of humanity he appears and reappears at all crises which call for a renewal of the old in a higher form. This conception lies immanent in the words put by Goethe into his mouth: "I am the spirit which denies! Which always wills the bad and does the good." It is artistically worked out to its end in the overthrow of Mephistopheles and the triumph of Faust, as shown in the last scene of the second part published in 1825.

Goethe was too sure an artist not to see the danger of dealing with mere abstractions and, though Mephistopheles is the embodiment of an idea, his external traits are modelled from concrete personalities. Perhaps Voltaire was to some extent in Goethe's mind,—Voltaire whom in his childhood he could have strangled for his irreverent treatment of the Bible. Grimm suggests Herder as the prototype, but he makes a little too much of this idea. Goethe himself has indicated Merck, a man who, unproductive himself and of a strongly marked negative tendency, took a malicious delight in mocking at the efforts and aspirations of others.—WALSH: *Faust, the Legend and the Poem.*

Mephistophilis, in Marlowe's drama, *Tragical History of Dr. Faustus* (1588), marks the first appearance of that fiend (see MEPHISTOPHELES) on the English stage.

The melancholy figure of Mephistophilis has a certain grandeur, but he is not the Tempter, according to the common conception, creeping to his purpose with the cunning of the serpent; nor is he the cold

ironical "spirit that denies;" he is more like the Satan of Byron, with a touch of piety and much repentance. The language he addresses to Faustus is such as would rather frighten than seduce him.—G. H. LEWES: *Life of Goethe* (1855).

Mercedes, heroine and title of a drama (1883), by T. B. Aldrich. The French soldiery have invaded her native town in Spain. Poisoned wine has been prepared for them. To disarm their suspicions she drinks of it and gives her baby to drink. When twenty of the Frenchmen have followed suit the baby grows livid and dies before their eyes.

Mercutio, in Shakespeare's tragedy of *Romeo and Juliet* (1598), a kinsman to Prince Escalus and friend to Romeo. He is an elegant trifler, a light-hearted mocker who has not earnestness enough for strong passion or deep conviction, a product, by reaction, of Italian life where excess of sentiment evokes the scoffer at sentiment. His chief attribute is humor, coupled with a light, airy fancy and a tendency to puns and conceits. He always sees the ridiculous side of things and greets it with a laugh, light, airy and mercurial—like his name. See TYBALT.

> Oh! how shall I describe that exquisite ebullience and overflow of youthful life, wafted on over the laughing waves of pleasure and prosperity, as a wanton beauty, that distorts the face on which she knows her lover is gazing enraptured, and wrinkles her forehead in the triumph of its smoothness! Wit ever wakeful; fancy busy, and procreative as an insect; courage; an easy mind, that, without cares of its own, is at once disposed to laugh away those of others, and yet to be interested in them—these and all congenial qualities, melting into the common copula of them all—the man of rank and the gentleman, with all its excellences and all its weaknesses—constitute the character of Mercutio!"—COLERIDGE.

Mercy, in the second part of Bunyan's *Pilgrim's Progress* (1684), a young woman who accompanied Christiana on her pilgrimage. At the Wicket Gate she swooned for fear she might be denied admission, but her fears were unnecessary. Mr. Brisk would fain have married her, but desisted when he learned that she was poor, and she became the wife of Christiana's eldest son, Matthew.

Merdle, Mr., in Dickens's novel, *Little Dorrit* (1857), a banker who was hailed as the "Master Mind of the Age," but developed into "the greatest forger and greatest thief that ever cheated the gallows" by suicide. Evidently there is some reminiscence here of the character and career of Hudson "The Railway King."

Meredith, Janice, heroine and title of a romance (1900) of the American Revolution by Paul Leicester Ford. The daughter of an uncompromising Tory, she falls in love with Charles Fownes, a man of gentle birth but fallen fortunes, who has been indentured to her father as one of a shipload of convicts brought over from England to New Brunswick, N. J. Her fidelity to her lover and to the American cause land her as a captive first in one camp and then in the other, until her status is officially recognized by General Washington. Her lover, whose real name turns out to be Brereton, enlists under Washington and has risen to the rank of general when they are formally affianced.

Merle, Madame, in Henry James's novel, *The Portrait of a Lady,* a plausible lady posing as a model of propriety, yet in reality the mistress of a married man and the mother of an illegitimate daughter who, in all the innocence of ignorance, is being brought up by her unsuspecting stepmother.

Merman, Forsaken, The, in Matthew Arnold's poem of that name, a Sea King married to a mortal maiden named Margaret. She forsook him and her children under the Christian conviction that she must return from his kingdom beneath the sea to the upper world to pray for her soul.

Merrilies, Meg, in *Guy Mannering,* one of Scott's weirdest and most effective creations. An aged gipsy, half sibyl, half lunatic, she had been young Mannering's nurse in infancy, and she is the first to recognize him when, all ignorant of his origin, he returns as Henry Bertram to the home of his unsuspecting kindred—

the place whence he had been kidnapped.

She is most akin to the witches of Macbeth, with some traits of the ancient Sibyl ingrafted on the coarser stock of a gipsy of the last century. Though not absolutely in nature, however, she must be allowed to be a very imposing and emphatic personage, and to be mingled both with the business and the scenery of the piece with the greatest possible skill and effect.—FRANCIS JEFFREY: *Essays*.

Old Meg she was a Gipsy,
And liv'd upon the Moors:
Her bed it was the brown heath turf,
And her house was out of doors.

Old Meg was brave as Margaret Queen
And tall as Amazon:
An old red blanket cloak she wore;
A chip hat had she on.
God rest her aged bones somewhere—
She died full long agone!
KEATS: *Meg Merrilies* (1844).

Mertoun, Mordaunt, in Scott's novel, *The Pirate*, son of Basil Mertourn, an ex-pirate, who loves and eventually marries Brenda Troil.

Messala, in Gen. Lew Wallace's *Ben Hur, a Tale of the Christ* (1880), a young Roman patrician, treacherous and supercilious, despising Ben Hur because he is a Jew, but feigning friendship until the time comes when he can betray him to the galleys and seize upon his property. Ben Hur achieves a long-nurtured vengeance in the famous chariot race, where he defeats Messala and maims him with his chariot wheel.

Meyrick, Hans, in George Eliot's *Daniel Deronda*, a friend of the hero, a volatile artist of German blood who owns himself a dilettante in virtue and whose improvised words even in sorrowful moments have inevitably some drollery. He introduces Daniel to his household:—the mother keen and sensible; the sisters all open-hearted and unselfish, and each with a separate little oddity.

Micawber, Wilkins, in Dickens's *David Copperfield* (1849), an eccentric individual, law-writer to Uriah Heep, whose villainy he eventually exposes, who, with his adoring wife, Emma, furnishes the broadest fun to the novel. Unpractical, visionary, ever buoyant and self-satisfied under the most distressing and humiliating circumstances, he reproduces Dickens's own father not only in character, but in the principal incidents of his amusing career. Forster's *Life of Dickens* (1871) first revealed this fact to the public. The continual struggle with bad luck, the shabby devices for eking out a genteel existence; the repeated compromises with creditors, the final crash, and the sojourn in the debtors' prison, and then the court of bankruptcy—not only were these facts common to the career of Wilkins Micawber and John Dickens, but also such minor matters as the petition of the debtors to the throne,—"not for the abolition of imprisonment for debt, as David Copperfield relates, but for the less dignified but more accessible boon of a bounty to drink his Majesty's health on his Majesty's forthcoming birthday,"—and that well-known financial statement by Mr. Micawber, that the difference between misery and happiness lay in the odd pence of an income overspent or underspent.

The Micawbers live better on nothing than most people do on a little; they fluctuate between tears and smiles; they pass from despair to hot punch, and from the immediate prospect of starvation to a sanguine gaiety. Mr. Micawber survives a thousand contingencies when his flower had been cankered. A hundred times has the die been cast and the flower been cankered, yet a hundred times he emerges buoyant and cheery. Alnaschar is nothing to him, in a forlorn tenement, beyond the City Road: he calculated the expense of putting out a bow window from his aircastle in Picadilly. As to exterior, Mr. Micawber is stout and bold; he wears shabby clothes, an enormous shirt-collar and an eyeglass dangling for ornament, not use.—E. P. WHIPPLE.

Michael, in the narrative poem of that name by William Wordsworth, a herdsman near Grasmere whose toil and vigilance had cleared away from debt his heritage of a few acres, but who lost half his little all by the failure of a nephew for whom he was surety. He received his death blow by the subsequent defalcation of his only son, the child of his middle period, the pride and hope of his age, who had gone to London with high hopes and noble aims, but had fallen a victim to metropolitan temptations.

Midas, Sir Gorgius, a favorite figure in the society caricatures which George DuMaurier contributed to the London *Punch*. The artist confided to a friend that he was drawn from life. It is to be hoped he never recognized himself. Sir Gorgius is a vulgar, purse-proud parvenu of hesitant h's, but of unlimited self-confidence and self-assertion until brought face to face with a real aristocrat, when he sinks into the ordinary British toady.

Middleton, Clara, in George Meredith's novel, *The Egoist*, a high-spirited, clever girl, daughter of the learned and sententious Dr. Middleton. She fancies herself in love with Sir Willoughby Patterne, but breaks off the engagement when longer acquaintance reveals his self-centred pride. While Laetitia Dale's story exposes the cruel side of egotism Clara's brings to light the absurdity of it. With her sense of fun and healthy instincts of liberty and enjoyment, the distress Sir Willoughby occasions her is nothing to the agonies she makes him undergo.

Middleton, Ellen, titular heroine of a novel (1844), by Lady Georgiana Fullerton. In a momentary fit of anger, when a girl, she had accidentally killed a child. Two persons know the secret. Throughout her married life she is pursued by the malice of one and the mischievous advocacy of the other, a man who loves her. The novel presents a vivid picture of Ellen's fear and penitence, flight and peaceful death.

Middleton, Sir John, in Jane Austen's novel, *Sense and Sensibility*, the squire of the neighborhood where Mrs. Dashwood settles with her daughters.

Sir John and Lady Middleton have also their several claims to consideration, though there is amiability about Sir John, with his passion for what he calls "little hops," and "for collecting parties of young people to eat ham and chicken out of doors," even in late October. Lady Middleton was "reserved, cold, and had nothing to say for herself beyond the most commonplace inquiry or remark." But she had a greedy eagerness for flattery, and even the elder Miss Steele, with her terrible talk of conquests and "smart beaux," knows how to get invited to stay with her two months.

Miggles, heroine of a story of that name by F. Bret Harte in volume, *Luck of Roaring Camp*.

"Miggles," who retires into the wilds with the paralyzed wreck of the man who had been good to her in her prosperous but naughty days, and who will not throw a sop to Mrs. Grundy by marrying him, because then she would be *bound* to do what she did of her own accord—is another instance of good in bad; a diamond picked out of the gutter. There is no talk with her about regret for the past—only practice. When the coach (storm-bound) has left her dwelling, and the passengers arrive at the next halt, and the judge, "solemnly taking off his white hat," and making sure that all the glasses are full, says: "Here's to Miggles. God bless her!" it would have been a hard heart indeed that would not add, Amen!—*Atlantic Monthly*.

Miggs, Miss, in Dickens's novel *Barnaby Rudge* (1841), the handmaiden and comforter of Mrs. Varden. Tall and gaunt and shrewish, she holds all mankind in contempt, making a secret exception, however, of Simon Tappertit, who scorns her. She upholds her mistress as a suffering martyr, "the mildest, amiablist, forgivingest-sperited, longest-sufferingest female in existence," and denounces poor Gabriel Varden as an inhuman Nero. Baffled in all her matrimonial schemes, she ended her life as female turnkey to a county Bridewell.

Mignon, in Goethe's *Wilhelm Meister's Apprenticeship*, a mysterious Italian maiden of peculiar and elfish charm, daughter of a wandering harpist. Wilhelm rescues her in her girlhood out of the hands of rope dancers whose manager had cruelly mistreated her, and from the day of her rescue the slender, black-haired, star-eyed maid clings to him with ardent but unconfessed and unrequited love which finally kills her. Walter Scott in Fenella and Victor Hugo in Esmeralda have imitated this weirdly attractive character.

In Mignon and the Harpist Goethe has introduced into his novel those mysterious forces, beyond the reach of human knowledge and control, which play a significant part in our lives. The one rises up out of ourselves, it lies in the invisible depths in our own souls; this force is personified in Mignon. The other lies outside us, in the influence of divinely favored spirits, whose

highest and most genuine representative is the poet; it appears as the Harpist. BIELSCHOWSKY: *Life of Goethe*, ii, 230.—*Atlantic Monthly*.

Mikado, The, hero of a comic opera of that name by William S. Gilbert, music by Arthur Sullivan. The plot turns upon the complications which follow upon the crusade this mythical monarch of Japan had instituted against flirting:

So he decreed in words succinct,
That all who flirted, leered or winked,
Unless connubially linked,
Should forthwith be beheaded.

Milan, Duke of, in Massinger's tragedy of that name, is a high-minded gentleman inordinately fond of his wife, Marcelia.

He is represented as excessively uxorious, and his passion takes this very disagreeable turn of posthumous jealousy. He has instructed Francisco to murder the wife whom he adores, in case of his own death during the war, and thus to make sure that she could not marry anybody else. On his return the wife, who has been informed by the treachery of Francisco of this pleasant arrangement, is naturally rather cool to him; whereupon he flies into a rage . . . His affection returns in another scene, but only in order to increase his jealousy, and on hearing Francisco's slander he proceeds to stab his wife out of hand. It is the action of a weak man in a passion, not of a noble nature tortured to madness.—LESLIE STEPHEN: *Hours in a Library*.

Mildmay, Frank, the autobiographic hero of Captain Marryat's novel, *Frank Mildmay, or the Naval Officer* (1829). He is autobiographic in two senses, for not only is Mildmay made to write his own story, but the story itself is in many respects that of Marryat's own early life, including his entrance into the navy as a midshipman under Lord Cochrane, afterwards Earl of Dundonald, and his service in the Mediterranean, at Walcheren and in the Burmese War of 1824. Lord Cochrane appears in the novel under the transparent mask of an initial.

Millamant, in Congreve's comedy, *The Way of the World*, a fashionable belle, in love with Mirabell and capturing him by the witchery of her very faults.

Millamant is the perfect model of the accomplished fine lady: the ideal heroine of the comedy of high life, who arrives at the height of indifference to everything from the height of satisfaction; to whom pleasure is as familiar as the air she draws; elegance worn as a part of her dress; wit the habitual language which she hears and speaks; love, a matter of course; and who has nothing to hope or to fear, her own caprice being the only law to herself, and rule to those about her. Her words seem composed of amorous sighs—her looks are glanced at prostrate admirers or envious rivals. She refines on her pleasures to satiety; and is almost stifled in the incense that is offered to her person, her wit, her beauty and her fortune.

Miller, Daisy. "Daisy" is the family nickname for Anna Miller, heroine of Henry James's short story, *Daisy Miller* (1878). A young girl from Schenectady, "strikingly, admirably pretty," who travels about Europe with her placid mother and her terrible little brother, Randolph, and meets premature death at Rome.

A girl of the later eighteen-seventies, sent with such a mother as hers to Europe by a father who remains making money in Schenectady, after no more experience of the world than she had got in her native town, and at a number of New York dinners among people of like tradition; uncultivated but not rude, reckless but not bold, inexpugnably ignorant of the conventional right, and spiritedly resentful of control by criterions that offend her own sense of things, she goes about Europe doing exactly what she would do at home, from an innocence as guileless as that which shaped her conscience in her native town. She knows no harm, and she means none; she loves life, and singing and talking and dancing and "attentions," but she is no flirt, and she is essentially and infinitely far from worse.—W. D. HOWELLS: *Heroines of Fiction*.

Millerin, Luise, heroine of Schiller's drama, *Love and Intrigue*. A poor musician's daughter, she is loved by Ferdinand von Walther, son of the prince in one of the petty German principalities of the eighteenth century. His father makes no demur so long as he believes Ferdinand contemplates a mere liaison, but is horrified (like Major Pendennis in the case of Arthur) when he finds his intentions are honorable. He arrests father Millerin and persuades the

daughter that she can save him only by writing a compromising letter to a court libertine. She consents and swears never to reveal the truth. Ferdinand refuses to believe that the letter is genuine, but Luise remains faithful to her oath.

Mills, Miss, in Dickens's *David Copperfield* (1849), the bosom friend of Dora Spenlow. She is fond of posing as a victim of blighted love, an outcast in " the desert of Sahara."

Millwood, Sarah, in George Lillo's tragedy, *George Barnwell* (1732), the courtesan who seduces George into robbery and murder and then informs against him. See BARNWELL.

Milly, in a narrative poem by Adelaide Anne Procter, *Milly's Expiation* (1862), is a noble-minded Irish girl whose lover is accused of murder. She saves him by a falsehood on the witness stand and subsequent events prove him to be innocent. But to the surprise of all she refuses to marry him. Only her lover and the parish priest who tells the story know that this is her self-imposed expiation for the perjury she had committed.

Milo, in *Troilus and Cressida*, ii, 3, an athlete of Crotona, a Greek city of Southern Italy, one of whose feats was the carrying of a living bull on his shoulders through the race course at Olympia, anachronistically introduced. See MILO in vol. II.

Milton, John, is the hero of a dramatic poem, *Milton*, by Bulwer-Lytton, based upon the legend of an Italian lady who chanced to find the young poet asleep on some primrose bank of his native country. Struck with admiration, she left by his side an epigram appreciative of his singular beauty which she borrowed from Guarini, a poet of her own land. The story is a myth belonging to the lives of other poets besides Milton. Bulwer makes Milton meet the lady in his subsequent journey to Italy. In old age she again crosses the seas to look her last upon the love of her youth. Francois Coppee tells the story in a different fashion in *Le Passant* (*The Passerby*).

Minna, in Scott's novel, *The Pirate*, is, with her sister Brenda, one of the heroines.

Minnehaha (Indian, *Laughing Water*), in Longfellow's poem, *Hiawatha*, the wife of the titular hero and daughter of the arrow-maker of the Dacotahs. She was named after a waterfall between St. Anthony and Fort Snelling.

Mirabel, in Beaumont and Fletcher's comedy, *The Wild Goose Chase* (1652), a travelled Italianate, gentleman, a cynical philanderer who loves women but abhors marriage. He is pursued matrimonially by Oriana, the " witty follower of the chase," who employs artifices crude and coarse in the effort to entrap him. When the ingenuity of the dramatists is exhausted Mirabel succumbs to Oriana's wiles. Farquhar, in *The Inconstant* (1702), borrowed the names and modernized the theme. His Oriana is assisted in her matrimonial desires by the strategy of Old Mirabel, and the combined force of concupiscence and chicanery finally drives young Mirabel into the net from which he shies.

Mirabell, Edward, in Congreve's comedy, *The Way of the World* (1700).

Mirabella, in Spenser's *Faërie Queene*, vi, 6–8 (1596), a fairmaid who, because of scorn and pride and the cruelties she had inflicted upon her lovers, was condemned in Cupid's judgment hall to ride through the world clad in mourning weeds, mounted on a mangy jade and accompanied by a lewd fool called Disdain until " she had saved as many lovers as she had slain." It is conjectured that in this character Spenser paid a back-handed compliment to the lady who had jilted him in real life and whom he addressed poetically as Rosalind (*q.v.*).

Miranda, in J. R. Lowell's *Fable for Critics* (1848), a Boston bas-bleu in classic apparel.

She is an evident satire upon Margaret Fuller, afterwards Countess Ossoli (1810–1850), who also furnished some hints for Hawthorne's Zenobia (*q.v.*). Before and shortly

after her early and tragical death Margaret Fuller had a reputation as great and peculiar, if not as extensive, as susceptible ambition and feminine vanity could desire. Her personal qualities endeared her to a circle of intimate friends, by whose worship she was no doubt spoilt. How impatiently her pretensions were endured, and how deeply her somewhat offensive assumption of superiority and her naïve but intense egotism were resented, by outsiders, may be seen in the severity of Lowell's merciless satire, "Miranda" being almost the only writer of whom he speaks with anything like aversion or bitterness.

Miranda, in Shakespeare's comedy, *The Tempest* (1609), daughter of Prospero, who brings her up on an enchanted island where her only companions are such monsters as Caliban and such ethereal sprites as Ariel. Consequently her maiden innocence and ignorance are only too likely to be captivated by the first man she sees. Luckily it is the gentle and noble Prince Ferdinand, son of her uncle Antonio, the usurping duke, who first falls across her path through shipwreck and fulfils her destiny.

Mirèio, titular heroine of a Provençal poem by Frédéric Mistral. Because of her love for Vincen, the poor weaver's son, she rejects more eligible suitors. Her father, learning the reason, furiously swears she shall never see her lover again. Then in the night she remembers that Vincen once said if ever she was in trouble she must go to the three Saint Maries of Baux; and so she rises and flies, and crossing the wide sea-meadows to their chapel on the seashore, is sunstruck and dies there, just as father, mother, and lover arrive in search of her. The best English translation is by Harriet W. Preston (Boston, 1872). An opera entitled *Mireille* was set to music by Gounod in 1864. The original version was in five acts and followed the poem to its tragic termination. This was found objectionable in a work so distinctively lyrical, and it was afterwards compressed into three acts and the sufferings of true love were crowned by a joyous union.

Miriam, in Whittier's poem of that name (1870), a Christian girl whose example wins from her Moslem lord for those who have offended him that mercy which he sees to be in all creeds and finds so little practised in life.

Miriam, in N. Hawthorne's romance, *The Marble Faun* (called *Transformation* in England), a beautiful art-student in Rome. Her nationality and her origin are purposely involved in mystery, as well as her relations with Brother Antonio, a model, who continually dogs her footsteps and whose evil influence she evidently dreads. At last, during a moonlight excursion on the Capitoline Hill, her friend, Count Donatello, enraged beyond endurance, and encouraged by a glance from Miriam, flings him over the Tarpeian rock to his death. From that moment Miriam and Donatello become linked together by their guilty secret, and the happy, heedless, faunlike Italian is changed into the conscience-stricken sinner. In the end he surrenders himself to justice and Miriam disappears.

G. P. Lathrop in his *Study of Hawthorne* finds the inspiration for the character of Miriam in the profound impression made upon the author by Guido Reni's (alleged) portrait of Beatrice Cenci. This necessarily implies that the mysterious model was Miriam's father and that her justification for conniving at murder was the same as Beatrice's. Julian Hawthorne (*Life of Hawthorne*, vol. ii, p. 236) mentions a theory which originated with Dean Stanley and was partly sanctioned by Hawthorne himself, viz., that Miriam was suggested by Mademoiselle Deluzy, whose suspected complicity in the murder of the Duchesse de Praslyn had stirred up French society in 1847. "Well, I dare say she was," quoth Hawthorne, when the subject was brought up by Henry Bright, "I knew I had some dim recollection of some crime, but I didn't know what, but," he added, "the story isn't meant to be explained; it's cloudland."

Mirvan, Captain, in Fanny Burney's novel, *Evelina*, a rough seadog, "excellently conceived," says Austin Dobson, "but only partially exhibited." Indeed, Evelina acknowledges that she cannot report his conversation verbatim because "almost

every other word he utters is accompanied by an oath which I am sure would be as unpleasant for you to read as for me to write. And besides he makes use of a thousand sea terms which are to me quite unintelligible."

In a letter (1780) from Bath to "Daddy" Crisp, Miss Burney says that certain naval officers she met there would not accept Captain Mirvan as a type. But she declares her impenitence: "The more I see of sea-captains the less reason I have to be ashamed of Captain M., for they have all so irresistible a propensity to wanton mischief, to roasting beaux and detesting old women, that I quite rejoice I showed the book to no one ere printed, lest I should have been prevailed upon to soften his character."

Mirza, in Addison's allegory, *The Vision of Mirza* (No. 159 of the *Spectator*), a pious Moslem who, falling asleep on the fifth day of the moon, has unfolded to him a panorama of human life. Time is symbolized as a prodigious tide of water rolling through a valley with an impenetrable mist at each end. Over it stretched innumerable bridges of life over which men were passing. Some fell prematurely and were engulfed; others reached the island abodes of the blest.

Mite, Sir Matthew, in Foote's comedy, *The Nabob*, a returned East India merchant, purse-proud, vulgar, dissolute, hating the aristocracy yet eager to be numbered among them, turning a cold shoulder to the humble friends of his youth, ostentatiously rewarding his panderers and flatterers, and amazing the ignorant by his braggadocio talk of lacs and rupees.

Moby Dick, in Herman Melville's novel of that name (1850), a huge and ferocious whale, so styled by the whalers of New Bedford and Nantucket in the mid-eighteenth century. Captain Ahab of the whaler *Pequod* loses a leg in his first unsuccessful encounter with the monster. He swears revenge. He attains it in a three days' battle with Moby Dick, admirably described, which ends in the death of the whale, but not until he has demolished the boats and sunk the *Pequod*.

Mock Doctor, hero of a farce (1733) by Henry Fielding, paraphrased from *Le Médecin Malgré Lui* (1666), of Molière. Sganarelle, the faggot-maker, is here called Gregory.

Modish, Lady Betty, in Colley Cibber's comedy, *The Careless Husband* (1704), a fashionable young woman who coquets with Lord Foppington merely to arouse the jealousy of Lord Morelove, whom she really cares for, though she will not admit it until brought to terms by his retaliatory flirtation with Lady Graveairs.

Mogli the Frog, in Kipling's *Jungle Books* (1894–1895), the name given by Mother Wolf to a native baby, named Nathoo, found by her in a forest. The man-cub is suckled along with her litter of four cubs and brought up in the jungle. He learns jungle law and jungle lore from Baloo the Bear and Baghiera the Black Panther, and in due course is accepted as one of the Free People at a Pack Meeting, despite threats and protests from Shere Kan, a lame tiger who had claimed the baby as its victim. Shere Kan remains his sworn enemy. When Mogli has grown to boyhood the tiger's plot against his life is foiled through the lad's boldness and fertility of resource, but he is forced to leave the Pack and seek a dwelling among men. While acting as village herd he killed his old enemy Shere Kan. He married the daughter of Abdul Gafur, who gives birth to a child that is seen playing with a wolf.

Mokanna, the "Veiled Prophet of Korassan" in the first story of Moore's *Lalla Rookh* (1817), a Moslem impostor, Hakem ben Haschem, so nicknamed from a silver-gauze veil worn to hide his face. He seduces Zelica by magic arts; her lover Azim in revenge joins the invading army of the Caliph, and Mokanna, despite all his valor and energy, finding his followers reduced to a mere remnant, poisons them and himself plunges into a bath of corrosive chemicals which dissolve all the elements of his body. Zelica assumes the fatal veil, and being mistaken for Mokanna rushes upon the spear of Azim and receives his forgiveness in death. Moore

found the historical original of his prophet in D'Herbelot's *Bibliothe que Orientale* (1697).

Monaco, King of, in Sardou's political drama, *Rabagas* (1872), a monarch who could never please his people nor their mouthpiece, Rabagas. If he went out he was "given to pleasure;" if he remained in he was given to idleness; if he declared war he was "wasteful of the public money;" if he preserved peace he was "pusillanimous;" if he ate he was "self-indulgent;" if he abstained he was "priest-ridden."

Moncada, Matthias de, in Scott's novel, *The Surgeon's Daughter*, a merchant stern and revengeful who arrests his daughter Zilia the day after her confinement of an illegitimate son.

Monflathers, Miss, in Dickens's novel, *The Old Curiosity Shop*, xxxi (1840), the mistress of a boarding and day school who is greatly shocked when Little Nell on Mrs. Jarley's behalf asks her to patronize the waxwork show. "Don't you know," she asks, "it is very naughty to be a wax child when you might have the proud consciousness of assisting, to the extent of your infant powers, the noble manufacturers of your country?"

Monimia, titular heroine of *The Orphan* (1610), a tragedy by Thomas Otway. The ward of Lord Acasto, she is in love with Acasto's son, Castallo, who marries her secretly. Another son, Polydore, gains admission to her chamber on the bridal night by passing himself off as his brother. Monimia commits suicide when dawn reveals the deception and Polydore, now for the first time aware of her marriage, provokes a quarrel with Castallo and immolates himself on the latter's sword.

The nature of its central incident has kept it from the stage for the last eighty years, but from the time that Mrs. Barry first played Monimia the character has been a favorite with many of our best actresses, down to Miss O'Neill . . . A victim of love ill fated, worthy for sadness to rank with Penthea in *The Broken Heart*, although she is altogether more lovable and life-like than that somewhat shadowy personage. Indeed Otway might be called a belated Ford, with tempered horrors and mitigated gloom, yet with fully as intense a sympathy for ill-starred love and the sickness of a heart broken with griefs.—*Temple Bar*, vol. 118, p. 378.

Monoplies, Richard, in Scott's historical romance, *The Fortunes of Nigel*, the honest, obstinate and faithful Scotch servant of Lord Nigel Olifaunt.

Monmouth, Marquis of, in Disraeli's novel, *Coningsby, or the New Generation* (1844), father of the titular hero, a nobleman of vast wealth, great political influence, rare sagacity, unbending will, intense selfishness and licentious habits, intended as a portrait of that famous voluptuary, the third Marquis of Hertford whom Thackeray also utilized in his Lord Steyne.

Lord Monmouth is finely conceived and admirably drawn, and is a far more interesting and attractive figure than either his original or Thackeray's Lord Steyne. Heartless, self-indulgent and devoid of scruple as he is, he has a certain grandeur of his own as the type of a Sulla-like patrician, arrogant but dignified, sublimely selfish, but also self-sufficient, and alike in good and evil fortune undaunted in his bearing.—MONEYPENNY: *Life of Benjamin Disraeli.*

Monsoon, Major, in Charles Lever's novel *Charles O'Malley* (1841), a good-natured, blustering, military braggadocio of distinctly Irish characteristics—said to be drawn after the O'Gorman Mahone (see MULLIGAN, THE). Lever used to feast this gentleman daily at his table while the novel was in course of construction. As it appeared serially in the *Dublin University Magazine*, the Major soon recognized the uses to which he was put, but Lever's wine was so good that he contented himself with an occasional growl at his host when the touches in the portrait seemed a little too free.

Modern English literature has not produced a more Shakespearean—I might say a more original—comic character . . . But Major Monsoon is well known to be a minutely accurate portrait of the character,—a faithful chronicle of the sayings and doings of a real living personage.—G. P. MARSH: *English Language and Literature*, p. 567.

Montargis, Dog of. The animal hero of a melodrama by Guilbert de Pixérécourt, *La Foret de Bondi on le Chien de Montargis* (1814), which dramatized a historical fact. During the reign of the French Charles V, Aubrey de Montdidier was murdered in the forest of Bondi near Paris. Vainly did his faithful hound seek to protect him. The dog was successful, however, in revealing the murderer. He flew at the Chevalier Richard de Macaire whenever he saw him in the streets of Paris. Suspicion was aroused. Macaire was known to have been an enemy of Montdidier. Charles V ordered chevalier and dog into his presence. He decided the matter could be settled only by the ordeal of battle. The chevalier was to be armed with a club, the dog was to have an empty cask to retire to. The singular combat, fought on October 8, 1371, lasted so long that the man fainted from fatigue. On coming to he confessed the crime. A bas relief picturing this event was sculptured in the great hall of the now ruined castle of Montargis. Hence the name given to the dog. It had no other connection with the Montargis family.

Monte Christo, Count of. See DANTES, EDMOND.

Montesinos, in the Charlemagne cycle of legends, a paladin who for some fancied slight retired from the French court to La Mancha and took up his abode in a cavern some 60 feet deep which is still known as the Cave of Montesinos. Cervantes makes Don Quixote (II, ii, 5) penetrate halfway into this aperture, when he falls asleep and is visited by strange visions wherein his own Dulcinea is enchanted into the appearance of a country wench and members of the court of Charlemagne are befooled by Merlin.

Montgomery, Ellen, heroine of a novel, *The Wide Wide World* (1851), by Susan Warner (" Elizabeth Wetherill "), which once enjoyed extraordinary popularity. Ellen's parents going to Europe place the child under the tutelage of a narrow-minded, sharp-tempered relative of her father's, Miss Fortune Emerson; she is rescued from the blight of Puritanism by a kind friend, Alice Humphrey.

Moor, Karl, hero of Schiller's first play *The Robbers* (1781), a high-spirited and naturally noble youth, of good family, who turns bandit and, with a gang of kindred spirits, wages war against society, because it tolerates and even sanctions the polished villainy of a brother who has cruelly wronged him. Incidentally the play was a protest against all outworn conventions and artificial restraints of mind and soul. In Germany it created a sensation only second to that of its less violent precursor, Goethe's *Werther*, and its influence extended all over Europe.

Moray, Captain Robert, in Gilbert Parker's historical romance, *The Seats of the Mighty* (1896), an officer in Lord Amherst's regiment held on parole as a hostage in Quebec, at the critical period of the war between the French and English. Imprisoned on a false charge of being a spy he is saved from execution by Doltaire (*q.v.*), who attempts to secure certain papers from him and who being his rival in love wishes Moray to survive and witness his own triumph. He escapes, however, brings valuable information to the besiegers under Wolfe and after the capture of Quebec recovers the lady (Alixe Duvarney) whom he had secretly married on the eve of his escape. Moray is avowedly drawn from a little known historical personage, author of an autobiographical work, *Memoirs of Major Robert Stobo.*

The narrative was written in a very ornate and grandiloquent style, but the hero of the memoirs was so evidently a man of remarkable character, enterprise and adventure that I saw in the few scattered bones of the story which he unfolded the skeleton of an ample historical romance. There was necessary to offset this buoyant and courageous Scotsman, adventurous and experienced, a character of the race which captured him and held him in leash till just before the taking of Quebec. I therefore found in the character of Doltaire—which was the character of Voltaire spelled with a big D—purely a creature of the imagination, one who, as the son of a peasant woman

and Louis XV, should be an effective offset to Major Stobo. There was no hint of Doltaire in the "Memoirs." There could not be, nor of the plot on which the story was based, because it was all imagination. Likewise, there was no mention of Alixe Duvarney in the "Memoirs," nor of Bigot and Mme. Cournal and all the others. They too, when not characters of the imagination, were lifted out of the history of the time.—Sir Gilbert Parker: *Introduction to Novels.*

More, Sir Thomas, the famous Lord Chancellor of England (1478–1535), figures in Shakespeare's historical drama *Henry VIII* (iv, i; v, 3), but only under his official title as Lord Chancellor. In v, 3, he sentences Thomas Cromwell to the Tower. A full length sketch of More is presented by Anne Manning in her historical romance *The Household of Sir Thomas More* (1869). This purports to be a diary kept by his daughter Margaret who married Roper. The story begins with More as a private gentleman, a great lawyer and a friend of Erasmus, then shows him as first favorite in the court of Henry VIII and ends with his downfall and death on the scaffold.

Morella, in Edgar Allan Poe's story of that name, a wife who had pried deeply into mystical writings on personal identity until the subject held a kind of unholy fascination for both herself and her husband. Dying, she bears a daughter into whom it soon becomes evident that the personal soul of the mother had entered.

Morgan, James, in Thackeray's novel, *Pendennis,* the valet of Major Pendennis, anticipating all his wants, supplying him with backstairs gossip about fashionable folk and generally a model of discreetness until his head is turned by continued prosperity and he seeks to blackmail his employer through his knowledge of Colonel Altamont's secret. The Major neatly checkmates him in an interview which Morgan begins as a lion and ends as a lamb.

Morland, Harry, hero of Henry Brookes's novel, *The Fool of Quality* (1760), is the second son of the Earl of Morland and is nicknamed "fool" by his parents because he appears to sad disadvantage beside his brilliant elder brother. Eventually he proves that he was only an ugly duckling who in his swanhood eclipses all his family. Charles Kingsley, perhaps because the hero foreshadowed the Muscular Christianity of which Kingsley was a prophet, brought out a new edition of the novel in 1873, with an eulogistic introduction.

Morose, in Ben Jonson's *Epicene,* a lover of quiet, exquisitely impatient of rude sounds and loquacity, who lived in a retired street, and barricaded his doors with mattresses to prevent disturbance to his ears.

Morris, Dinah, the real heroine of George Eliot's *Adam Bede* (1859), a publicly recognized Wesleyan field-preacher "acting under directions." In private life she works in a cotton-mill. With the enthusiasm of a fair, gentle and unselfish spirit, and an inborn delicacy that saves her from any errors of tact or taste, she becomes a ministering angel in her simple way to the rude and ignorant among whom her lot is cast. Dinah was copied from Mrs. Elizabeth Evans, the author's aunt, who had been a female preacher at Wirksworth in Derbyshire.

One Sunday afternoon Mrs. Evans happened casually to mention that in her youth she had, with another pious woman, visited an unhappy girl in prison, stayed with her all night, and gone with her to execution. "This incident," adds George Eliot, "lay on my mind for years on years, as a dead germ apparently, till time had made my mind a nidus in which it could fructify. It then turned out to be the germ of *Adam Bede.*"

Mosby, the villain of the anonymous drama, *Arden of Feversham* (1592), which has sometimes been attributed to Shakespeare. Having seduced Arden's wife he is baffled in repeated attempts to murder him but finally hires two ruffians to do the deed. They rush in at a given signal when Mosby and Arden are seated playing a game of draughts. The whole gang are apprehended and executed in strict accordance with the facts of the case; the story being

true. In 1739 the old play was revised and rewritten by George Lillo.

Moth, in Shakespeare's *Love's Labor's Lost*, page to Don Adriano, a saucy and playful youngster.

Mou-Mou, hero of a story of that name by Tourgenief, a deaf mute, a serf, who has led an unhappy, lonely life, whose only friend is a little dog. His mistress, who has absolute power over her slaves, a nervous, fretful woman, fancies herself kept awake by the dog's barking, and gives orders that it be put to death. The serf is himself its executioner; he washes the dog, gives it a good meal, takes it out with him upon the river, throws it overboard, and rows hastily away.

Mowcher, Miss, in Dickens's *David Copperfield*, hair dresser and masseuse, —"a fussy dwarf of about forty or forty-five, with a very large head and face, a pair of roguish grey eyes, and such extremely little arms that to enable her to lay a finger archly against her snub nose, as she ogled Steerforth, she was obliged to meet the finger half-way and lay her nose against it." Kindly cheery and well intentioned despite her vulgarity—her favorite expression is "ain't I volatile?"

Mudjekeewis, in Longfellow's *Hiawatha*, the father of the titular hero.

Muller, Maud, heroine and title of a ballad by J. G. Whittier. Maud, a shy and pretty maiden, stops in her haymaking to help the judge to a cup of water. He drives away and never sees her again. But each has been strangely moved. A little more forwardness on the part of either might have changed the destiny of both. Such is the evident moral of the closing couplet:

> Of all sad words of tongue or pen
> The saddest are these "It might have been."

Bret Harte's clever parody, *Mrs. Judge Jenkins*, assumes that the judge did marry the maid and sums up the result of the mesalliance as follows:

> There are no sadder words of tongue or pen
> Than "It is, but it hadn't orter been."

Mulligan, of Ballymulligan, The, in Thackeray's Christmas book, *Mrs. Perkins's Ball*, a fire-eating Irishman, self-described as a descendant from the Irish kings, who forces Titmarsh to take him to the ball where he frightens his partner by making her dance a double shuffle jig, and exchanges high words with Mr. Perkins over the wine. He is a composite of William John O'Connell, brother of the Liberator, facetiously called Lord Kilmallock from his native town, and Charles James Patrick Mahone, who chose to style himself the O'Gorman Mahone.

Mulvaney, Terence, hero of many of Rudyard Kipling's best stories. With his friends and fellow soldiers, the cockney Stanley Ortheris and the Yorkshire John Learoyd, he made his first appearance in *The Three Musketeers*, a tale bound up in *Tales of the Hills*, first published in Calcutta in 1888. Here is the opening sentence: "Mulvaney, Ortheris and Learoyd are privates in B Company of a Line Regiment and personal friends of mine. Collectively, I think, but am not certain, they are the worst men in the regiment so far as genial blackguardism goes."

> Mulvaney, the Irish giant, who has been the "grizzled, tender, and very wise Ulysses" to successive generations of young and foolish recruits, is a great creation. He is the father of the craft of arms to his associates; he has served with various regiments from Bermuda to Halifax; he is "old in war, scarred, reckless, resourceful, and in his pious hours an unequaled soldier." Learoyd, the second of these friends, is "six and a half feet of slow-moving, heavy-footed Yorkshireman, born on the wolds, bred in the dales, and educated chiefly among the carriers' carts at the back of York railway-station." The third is Ortheris, a little man as sharp as a needle, "a fox-terrier of a cockney," an inveterate poacher and dog-stealer.—E. W. Gosse: *The Century*.

Münchausen, Baron, titular hero of a burlesque book of travels, the first edition of which, a pamphlet of 48 pages, was published in London and in the English language under the title *Baron Munchausen's Narrative of his Marvellous Travels and Campaigns in Russia.* Rewritten and finally enlarged to its present pro-

portions the book ran through five editions before 1787, when it was introduced to the German public in a preface by G. A. Burger, the poet, who not unnaturally passed in Germany for its author. Not until 1824 was the authorship definitely fixed upon Rudolf Eric Raspe (1737–1794) by a communication from Karl von Reinhard.

Raspe, however, was more compiler than author. From Bebel's *Facetiæ*, Lange's *Mendacia Ridicula*, Castiglione's *Cortegiano* and other sources he borrowed the stories he attributed to Baron Munchausen. In the preface to the first edition he thus identified his hero: "Baron Munchausen, of Bodenwerder, near Hameln, on the Weser, belongs to the noble family of that name, which gave to the King's German dominions the late Prime Minister and several other public characters equally illustrious. He is a man of great original humor."

Murdstone, Edward, in Dickens's *David Copperfield*, the hero's cruel stepfather who broke the heart of the widow Copperfield in the attempt to be "firm" with her. His sister Jane is as gloomy and obstinate as himself.

Musketeers, The Three (Fr. *Les Trois Mousquetaires*), in Dumas's romance of that name (1844), a military trinity, made up of Arthos, Aramis and Porthos (see these separate names) which the advent of D'Artagnan changes into a quartette.

Musketeer may be translated into less literal but more idiomatic English as Guardsman. Hence, in *Trilby*, Du Maurier borrows and amplifies the name into "The Three Guardsmen of the Pen," applying it to an amiable trio of bohemian artists in Paris: Little Billee, a Londoner (William Bagot); "The Laird," a Scotchman, and "Taffy," a Yorkshireman.

A reminiscence of Dumas's trio may also have suggested to Kipling his Soldiers Three (see MULVANEY). In French a Mousquetaire might be any soldier armed with a musket, but the word was applied specifically to a company of gentlemen who formed a mounted guard to the King of France from 1661 to 1791, when they were suppressed. They were clad in scarlet, hence their quarters were known as the Maison Rouge. In peace they followed the king as protectors in the chase; in war they fought either afoot or on horseback.

Mylrea, Daniel, in Hall Caine's novel, *The Deemster* (1887), son of the bishop of the Isle of Man and nephew of the Deemster Thorkell Mylrea. A richly endowed nature suddenly arrested in a prodigal and unworthy career by a great tragedy. He kills his own cousin in a duel forced upon him and is sentenced to be cut off forever from his own people. None may look upon him or speak to him or give him aid. A pestilence breaks out; Daniel wins a new place in public esteem by his courage and devotion.

Myriel, Monseigneur Bienvenu, Bishop of D., in Victor Hugo's *Les Miserables*, Part I (1862), an ideal of exalted charity, united to a chastened sprightliness and absolute mental serenity. When raised to the episcopate his first act was to turn his palace into a hospital and take the hospital for his episcopal residence. He reserves for himself only one fifteenth of his salary, the rest goes to the poor. He visits his diocese on foot or riding a horse or a donkey. His mission is to assuage human suffering. He passes his days in study, prayer and the consolation of the afflicted—a short interval only being snatched for the frugal meal, a veritable dish of herbs. See VALJEAN, JEAN.

Myrrha, in Byron's historical tragedy, *Sardanapalus* (1819), an Ionian slave, the best-loved of the monarch's concubines—beautiful, heroic, loving and devoted—ashamed of her enforced degradation, half ashamed even of loving a barbarian but using all her influence over him to ennoble as well as to lighten his existence. She rouses him to action against the conspiracy of Arbaces, and when all is lost, induces him to mount a funeral pyre which she fires with her own hand, then leaps into the flames to share his death.

N

Nadgett, in Dickens's *Martin Chuzzlewit* (1844), a sort of non-professional private detective employed by Montague Tigg as manager of the fraudulent Anglo-Bengalee Company.

Nana, heroine and title of a novel by Emile Zola which takes up the fortunes of the daughter of Gervaise Macquart, heroine of *L'Assommoir*. In this first novel she is a little girl precociously familiar with evil courses, now she is full fledged and a fair representative of the Parisian courtesan of the Second Empire. The volume opens with an account of her appearance on the stage, in one of the burlesques that were common at that time, when Offenbach was looked upon as a great musical composer. She cannot sing a note; she knows nothing of acting, but her beauty wins the day, and she is at once successful. Men of fashion go crazy over her, and so launch her upon a career of squalid splendor that ends in disaster.

Nancanou, Mrs. Aurora, and her daughter **Clothilde,** the two heroines, equal in charm and not greatly disparate in age, of George W. Cable's novel of creole life in New Orleans, *The Grandissimes*.

> No dearer or delightfuller figures have been presented by the observer of an alien race and religion . . . In this mother and daughter the parental and filial relations are inverted with courageous fidelity to life, where we as often see a judicious daughter holding an impulsive mother in check as the reverse. Clothilde is always shocked and troubled by her mother's wilful rashness, and Aurora, who is not so very much her senior, is always breaking bonds with a girlish impetuosity, which is only aggravated by the attempt to restrain it.—W. D. Howells: *Heroines of Fiction*, vol. II, p. 236.

Narcissa, in Pope's *Moral Essays* (1731), the subject of the famous lines:

> "Odious! In woollen? 'Twould a saint provoke!"
> Were the last words that poor Narcissa spoke.
> "No, let a charming chintz and Brussels lace
> Wrap my cold limbs and shade my lifeless face;
> One would not, sure, be frightful when one's dead!
> And, Betty, give this cheek a little red!"
> *Essay*, i, l. 246.

Pope here alludes to the current story that Nance Oldfield, the famous actress (1683–1730), was buried by her own orders in a "very fine Brussels lace headdress, a new pair of kid gloves, and a robe with lace ruffles and a lace collar." The place of interment was Westminster Abbey; for two days previous the body lay in state in the Jerusalem Chamber, watched over by two noblemen.

Narcisse, in G. W. Cable's novel, *Dr. Sevier* (1883), an amiable light-minded creole with infinite confidence in himself and in the future. He asks to be called Papillon or Butterfly "'Cause," says he, "thass my natu'e. I gatheth honey eve'y day fum eve'y opening floweh, as the baod of Avon wemawked."

Nathan, hero of G. E. Lessing's drama, *Nathan the Wise* (1779), a Jew trader in Jerusalem at the time of the Crusades, a broad-minded philosopher who, though a Jew by race and nominally by religion, has risen above the trammels of that most exclusive sect and has learned to look upon all religions as different forms of the one great central Truth which no human intellect can grasp in its entirety. In the crucial scene of the book he explains his position to Saladin by the apologue of the three indistinguishable rings given to his three sons by an impartial father who could not bear to set one above the other. In the end it turns out that Nathan's adopted daughter Recha and a young Templar who loves her are brother and sister and the children of Saladin's brother by a Christian wife. Jew, Christian and Mussulman, therefore, are united into one family, knit together by ties of blood and mutual good offices.

Nathaniel, Sir, in Shakespeare's *Love's Labor's Lost*, the curate of Holofernes, described as "a foolish mild man, an honest man look you and soon dashed."

Nauhaught, subject of a poem, *Nauhaught the Deacon*, by J. G. Whittier. A baptized Indian, poor and on the verge of starvation, he dreams

one night that an angel presents him with a gold piece. Next morning he finds a purse of gold. After a hard battle with his savage instincts, he restores it to the owner, who hands him a gold piece from its contents. Thus the dream is fulfilled.

Naulahka, in the novel of that name (1892) by Rudyard Kipling and Walter Balestier, is a priceless necklace that Nicholas Tarvin, a hustling American from the Western states, secures after many terrific adventures in India—thereby winning the hand of Kate Sheriff. Naulahka means the nine-lakher, "the thing worth nine lahks of rupees"= £90,000, or $450,000.

Nell, Little, in Dickens's *Old Curiosity Shop*. See TRENT, NELLY.

Nerissa, in Shakespeare's *The Merchant of Venice*, a bright, pert, waiting maid to Portia whom she imitates. She is close kin to Lucetta in *The Two Gentlemen of Verona*.

Nestor, in Greek myth the oldest and most experienced of all the chiefs gathered before Troy. Homer credits him with great powers of persuasion, Shakespeare introduces him into *Troilus and Cressida*. In Act i, Sc. 3, Ulysses describes how Patroclus mimics Nestor and his infirmities in order to make sport for Achilles.

Neuha, heroine of Byron's narrative poem *The Island*. A native of Toobonai, one of the Society Islands whereon the mutineers from the *Bounty* had landed, she gave her hand in marriage to a mutineer named Torquil. When a British vessel was sent out to capture the outlaws, Neuha withdrew with her husband into a cave of which she knew the secret and they remained there until all danger was past.

Neville, Miss, in Goldsmith's comedy, *She Stoops to Conquer* (1773), a friend and confidante of Miss Hardcastle, lively, coquettish and handsome. Mrs. Hardcastle has destined her for her son Tony Lumpkin, but neither cares for the match and when Miss Neville falls in love with Hastings Tony eagerly helps the latter to outwit Mrs. Hardcastle.

Newcome, Barnes, in Thackeray's *The Newcomes*, eldest son of Sir Brian and Lady Ann, a cold-blooded, cowardly, mean-spirited, selfish man of the world, a roué in secret, a moralist by public profession, clever in speech, in politics and business, ruling all his family except his sister Ethel, who recognizes that he is a sham, and tyrannizing over his wife (Lady Clara Pulleyn) until she elopes with Jack Belsize (Lord Highgate).

Newcome, Clive, in Thackeray's novel, *The Newcomes*, Colonel Newcome's only son, an artist, frank, generous, open-hearted, in love with his cousin Ethel Newcome, whom he marries after the death of his first wife, Rosa Mackenzie, has freed him from a disastrous mesalliance.

Newcome, Ethel, in Thackeray's *Newcomes*, eldest daughter of Sir Brian and Lady Ann, a brilliant, beautiful, high-spirited girl. Loving truth and scorning sham, she is a little too quick in detecting affectation or insincerity in others, too impatient of dulness or pomposity. "Truth looks out of her bright eyes and rises up armed and flashes scorn or denial, perhaps too readily when she encounters flattery or meanness or imposture. After her first appearance in the world, if the truth must be told, this young woman was popular neither with many men nor with most women" (Chap. xxiv). But none could fail to pay tribute to her beauty. Even the famous Diana in the Louvre to which Clive compared her was not more perfect in form or face.

Thackeray wrote *The Newcomes* after his visit to the United States in 1852. Mrs. Julia Ward Howe in her *Reminiscences* opines that two young women whom he met in New York gave him hints for his very un-English Ethel. Mrs. Hampton, sister-in-law of General Wade Hampton, was one: "She told me that she recognized bits of her own conversation in some of the sayings of Ethel Newcome." The other is mentioned later in the same book: "I have little doubt that in depicting the beautiful and noble though wayward girl Thackeray had in mind something of the aspect and character of the lovely Sally Baxter." General James Grant Wilson quotes from a letter he received from Sally's surviving sister in 1900. Thackeray, she says, used to call her

mother Lady Castlewood and her sister Miss Beatrix. "It is not true," she adds, "as has been often said, that the character of Ethel Newcome was drawn from my sister, although some of the scenes in *The Newcomes* were no doubt suggested by seeing my sister holding her court in New York ball-rooms."

Newcome, Colonel Thomas, the chief character in Thackeray's novel *The Newcomes* and one of the greatest figures in fiction, claiming kinship with Thackeray's own favorites Don Quixote, Sir Roger de Coverley, Uncle Toby and Natty Bumppo, all of whom he half laughingly acknowledged were in his mind as he wrote. The Colonel is simple, unworldly, pure minded, humble, God-fearing, a gentleman in externals and in all his instincts, generous up to the limit of his means, and obsessed by a punctilious sense of honor that proves his own undoing. The "Adsum!" which he utters on his death bed in the Greyfriars (chap. lxxx), singularly is reminiscent of the "Here!" of another famous death scene, that of Natty Bumppo in Cooper's *The Prairie.* Lady Anna Thackeray Ritchie in raising a monument to Thackeray's stepfather, Major Carmichael Smith, has placed the ejaculation "Adsum!" over the epitaph, thus showing that the family realizes the Major was in some respects the prototype of Colonel Newcome.

Newman, Christopher, in Henry James's novel of *The American* (1877), is a self-made American. He has gathered a great fortune before the age of 35, has gone to Paris to spend it, and naïvely resolves to take him a wife out of the Faubourg St. Germain. He gains the entree to that difficult stronghold and very nearly succeeds in his project. But alas! "The Old World crushes the representative of the New. It erects before him a cruel incomprehensible barrier and sucks the soul out of him and remorselessly cuts off all his hopes. He is no match for it, though he thinks at first that he is far more than a match. This is the way in which aristocratic France deals with the American. It baffles him, confounds him, cuts off his ambition and his ideal, and makes an end of what was to have been so good—his future, the reward of his exertions, the fine dream upon which he had concentrated all his hopes."—*Blackwood's Magazine.*

Nick of the Woods, hero and title of a novel by Robert Montgomery Bird. In early boyhood Nick had seen his home destroyed and his family and friends butchered by Indians. He devotes his life to revenge, and eventually succeeds in killing not only every member of the band of devastators but hundreds of other red fiends. The body of every victim is marked by a rude cross cut upon the breast. Astounded at this wholesale slaughter by an unseen and undetected foe the Indians identify him with their devil Jibbenainosay.

Nickleby, Mrs. Mary, in Dickens's *Nicholas Nickleby,* mother of the hero and his sister Kate. She is weak and vain and foolish, rambling in her mind and delightfully irrelevant and inconsequent in her talk. While Mrs. Malaprop only messes up her words, Mrs. Nickleby creates inextricable confusion in ideas. "The name began with 'B' and ended with 'g' I am sure. Perhaps it was Waters"—this is the sort of thing wherein she weltered. In a letter to Leigh Hunt, Dickens expressly stated that Mrs. Nickleby was drawn from his mother, as Micawber was drawn from his father. He never forgave either of his parents for placing him as a boy in a blacking bottle establishment. See FORSTER, *Life of Dickens,* iii, 8.

Nickleby, Nicholas, hero and title of a novel (1838), by Dickens. Son of a poor country gentleman who left him fatherless at an early age, Nicholas had to make his own way in the world. He was successively an usher at the infamous Dotheboys Hall, a Yorkshire school run by Wackford Squeers; the first walking gentleman in Mr. Crummles's theatrical company; a clerk in the office of the

Cheeryble Brothers; and finally a London merchant on his own account. He marries Madeline Bray.

Nicholas Nickleby is Dickens's first romantic novel because it is his first novel with a proper and romantic hero, which means, of course, a somewhat chivalrous young donkey . . . Mr. Vincent Crummles had a colossal intellect; and I always have a fancy that under all his pomposity he saw things more keenly than he allowed others to see. The moment he saw Nicholas Nickleby, almost in rags and limping along the high road, he engaged him (you will remember) as first walking gentleman. He was right. Nobody could be more of a first walking gentleman than Nicholas Nickleby was before he went on to the boards of Mr. Vincent Crummles's theatre and he remained the first walking gentleman after he had come off.—G. K. Chesterton.

Noggs, Newman, in Dickens's novel, *Nicholas Nickleby*, a man of gentle breeding who has been ruined by Ralph Nickleby and enters his service to ruin him in turn. At last he has the satisfaction of telling him what he has done, "face to face, man to man and like a man." He is described as a tall man with two goggle eyes, of which one is a fixture, a rubicund nose, a cadaverous face and ill-fitting clothes, much the worse for wear and very much too small. He rarely spoke unless spoken to, and had a trick of rubbing his hands slowly over each other, cracking the joints of his fingers and squeezing them into all possible distortions.

Nolan, Philip, hero of E. E. Hale's story, *The Man Without a Country* (1863). An officer of the United States Navy, he is implicated in the treason of Aaron Burr and has doubly damned himself by expressing a hope that never again would he hear the name of the United States. He is taken at his word; passed from one man-of-war to another, never allowed to talk on national affairs, nor to see an American paper, nor to read a history of the United States, nor to hear the name of his country until at last, homesick and heartsick after an exile of fifty-five years, he dies praying for the fatherland which he had disowned and which had disowned him in return. Subsequently Mr. Hale made him the hero of a novel, *Philip Nolan and his Friends*, which was never popular.

Norna of the Fitful Head, the sobriquet of Ulla Troil in Scott's *The Pirate*, a mysterious personage who imagines herself gifted with supernatural powers. Scott explains that she is meant to be "an instance of that singular kind of insanity" which imposes upon itself as well as upon others. Deeming that her father's death had taken her from humanity to be "something pre-eminently powerful, pre-eminently wretched" she claimed to be the Sovereign of the Seas and Winds, and her claims were generally allowed by the superstitious.

Norna is a new incarnation of Meg Merrilies, and palpably the same in the spirit. Less degraded in her habits and associates and less lofty and pathetic in her denunciations, she reconciles fewer contradictions and is on the whole inferior perhaps to her prototype but is far above the rank of a mere imitated or borrowed character.—Francis Jeffrey: *Essays*.

Norris, Aunt, in Jane Austen's novel, *Mansfield Park* (1814), a bustling, self-important, miserly, irritable old woman who worries her niece Fanny Price by continual harrying and nagging.

A mean, stingy busybody, Aunt Norris is the most amusing widow in fiction. She talks Sir Thomas into adopting Fanny Price, and talks him out of expecting her to take any share in the concurrent expenses with equal facility. She sponges on Mrs. Rushworth's housekeeper till she goes home laden with plants, cream cheeses and golden pheasants' eggs, which are to be hatched in Lady Bertram's coops. She bullies poor Fanny mercilessly. She schemes for the marriage of the dull Rushworth with the handsome Maria, and so enjoys planning the green baize curtain for the theatricals that she actually winks at the indecorum of "Lovers' Vows," and is so busy saving the absent Sir Thomas "at least two shillings in curtain rings" as to be quite blind to Maria's flirtations.—Rowland Grey.

North, Christopher or **Kit,** the pseudonym under which Prof. John Wilson contributed to *Blackwood's Magazine*. It first arose in connection with the famous series of dialogues, *Noctes Ambrosianæ*, which were supposed to take place in the "blue parlor" of a tavern kept by one

Ambrose in Prince's Street, Edinburgh. The protagonist of the occasion and the ruler of the roast was ever Christopher North;—his principal interlocutors were Timothy Tickler, an idealized portrait of Robert Sym (1750–1844), an Edinburgh attorney; and the Ettrick Shepherd, a good-natured caricature of the poet Hogg. Wilson collected his miscelleanous essays into book form under the title *Recreations of Christopher North* (1842), but his poems and novels appeared under his own name.

Northumberland, Henry Percy, Earl of, in Shakespeare's *Richard II* and in the two parts of *Henry IV*, a powerful nobleman who joins Bolingbroke's rebellion against Richard and having helped to make him Henry IV joins in a rebellion against him. At Shrewsbury he is " crafty sick " and fails to go to the aid of his son (see HOTSPUR) and allies. In *II Henry IV* he again fails the allies and Henry triumphs. Warwick truthfully says of him:

> King Richard might create a perfect guess
> That great Northumberland then false to him
> Would, of that seed, grow to a greater falseness.
>
> *II Henry IV*, iii, 1.

Norval, Old, in John Home's tragedy, *Douglas* (1757), a Scotch shepherd who finds the infant heir of the Douglases exposed in a basket and brings him up as his own son.

Young Norval, the lad, at the age of eighteen, saves the life of Lord Randolph and is rewarded by a commission in the army. Now Lord Randolph is the second husband of Lady Douglas. Glenarvon, his heir, seeks to stir up strife by exciting Lord Randolph's jealousy. Young Norval kills Glenarvon. Lord Randolph kills Norval and then finds too late that he has slain his wife's son by her first marriage; the wife in despair throws herself over a precipice.

Nourmahal (*Persian*, the Light of the Harem), heroine of the fourth and last tale in Moore's *Lalla Rookh* (1817), called after her *The Light of the Haram* (sic). The favorite Sultana of the Emperor Selim, she quarrels with her consort during the Feast of Roses in the Vale of Cashmere. Repenting after the sullen fit has passed she applies to an enchantress, who invokes a spirit to teach her an irresistible song. She sings it masked to the offended monarch and when his heart is softened by its sweetness throws off her disguise and springs with fonder welcome than ever into his outstretched arms.

Nurse to Juliet, in Shakespeare's *Romeo and Juliet.*

> The Nurse is a coarse, kindly, garrulous, consequential old body, with vulgar feelings and a vulgarized air of rank; she is on terms of long standing familiarity with her master, her mistress, and Juliet, and takes all manner of liberties with them; but love has made Juliet a woman and independent of her old foster mother.—E. DOWDEN: *Shakespeare Primer.*

Nydia, in Bulwer's *Last Days of Pompeii*, a blind girl who weaves garlands of flowers and sells them in the public places of the doomed city. A Greek of noble birth and gentle nurture, she had been stolen in infancy from her parents, sold into slavery and rescued from a brutal taskmaster by the hero, Glaucus. She repays him with the love of an intense and passionate heart, but the love,—unrequited, even unsuspected by its object, embittered by despondency and jealousy,—finally drives her to crime, despair and death. Not only in her history, but in her beauty, her simplicity, her purity, her wayward and capricious childishness, Nydia is obviously borrowed from Goethe's Mignon, with, perhaps, a few hints from Fenella and Esmeralda, the characters in which Walter Scott and Victor Hugo followed the same great original.

Nym, in Shakespeare's *Merry Wives of Windsor*, a corporal under Falstaff. He does not appear in *Henry IV*, but in *Henry V* he emerges again as an ensign. An arrant rogue and a coward, he and Bardolph are hanged. To nym is a cant word still extant among English thieves, meaning to pilfer, to steal.

O

Oakhurst, John, a professional gambler in the California mining camps of 1849, a favorite creation of Bret Harte who brings him into many of his short stories. He is incidentally sketched in *The Luck of Roaring Camp*,—"Oakhurst, a gambler, had the melancholy air and intellectual abstraction of a Hamlet"—and he commits suicide from the noblest motives in the next sketch in the same volume, *The Outcasts of Poker Flat*. He was resuscitated whenever Mr. Harte needed him for the purpose of his plot. See HAMLIN, JACK.

We think it probable that none but a man would care for the portrait of such a gambler as Mr. John Oakhurst, or would discern the cunning touches with which it is done, in its blended shades of good and evil . . . Perhaps Oakhurst would not, in actual life, have shot himself to save provisions for a starving boy and girl; and perhaps that poor ruined Mother Shipton was not really equal to the act ascribed to her: but Mr. Harte contrives to have it touch one like the truth, and that is all we can ask of him.—W. D. HOWELLS.—*Atlantic Monthly*, May, 1870.

Obermann. Hero and title of a famous book (1804)—a psychological study rather than a novel—in which the author, Etienne de Senancour, reveals the workings of his own morbid yet noble mind. Through the medium of a series of letters written from day to day without any recorded answers, Obermann voices his disappointments, his disillusions, his empty hopes, his vague and restless aspirations. Looking back at the weariness and satiety which eclipsed the pagan world he recognizes the new life that came in with Christianity; laments the gradual waning of the lifegiving faith and confesses himself unable to join in the hopes held out by the newer faith now supplanting it. What shall be in the future is not for him to share because he is hopelessly wedded to a past that is no more.

I turn thy leaves! I feel their breath
Once more upon me roll;
That air of languor, cold, and death,
Which brooded o'er thy soul.
* * * * * * * *
A fever in these pages burns
Beneath the calm they feign;
A wounded human spirit turns,
Here, on its bed of pain.
MATTHEW ARNOLD, *Stanzas in Memory of the Author of Obermann*, 1849.

Oberon, in Shakespeare's *Midsummer Night's Dream*, the king of the fairies, consort of Queen Titania. He was the dwarf Alberich in the *Nibulengen Lied* who guarded the treasure of the Nibelungs but was overcome by Siegfried. He was the Auberon of the legendary history of the Merovingian dynasty, where he figures as a magician and the brother of Merovee. He was Alberich, king of the dwarfs, who aids Ortnit in his wooing. He makes his first appearance as Oberon, king of the fairies, in *Huon of Bordeaux* where Shakespeare undoubtedly found him and made him his own. See OBERON in vol. II.

Oblonsky, Prince Stépane Arcadievitch, best known to his own circle as Stiva, a character in Tolstoy's novel *Anna Karenina*.

To think of him as anything except Stiva is difficult. His air souriant, his good looks, his satisfaction; his "ray" which made the Tartar waiter at the club joyful in contemplating it; his pleasure in oysters and champagne, his pleasure in making people happy and in rendering services; his need of money, his attachment to the French governess, his distress at his wife's distress, his affection for her and the children; his emotion and suffused eyes, while he quite dismisses the care of providing funds for household expenses and education; and the French attachment, contritely given up to-day only to be succeeded by some other attachment to-morrow—no never, certainly, shall we forget Stiva.

Ochiltree, Edie, in Scott's novel *The Antiquary*, one of the "King's bedesmen;" a travelling beggar licensed by the crown who was on familiar terms with gentle and simple alike. He was drawn from Andrew Gemmels, an Ayrshire man, a native not of Ochiltree but of Old Cumnock the adjacent parish. Like Edie he fought at Fontenoy. When his soldiering days were over, he assumed the Blue Gown of the bedesman and drifted into the vagrant life which characterized his remaining years. He died in 1793, according to his tombstone, aged 106.

[Andrew] was the best known gaberlunzie on both sides of the border. His stories of his campaigns and adventures in foreign countries, his flow of wit and drollery, his skill at the dambrods (draughts) and other agreeable qualities rendered him a general favorite, and secured him a cordial reception and free quarters in every shepherd's cottage and farm kitchen within the sphere of his peregrinations. Scott's description of him is that of a remarkably fine old figure, very tall, and maintaining a soldier-like manner and address . . . Unlike the Edie of fiction Andrew was somewhat fond of the "siller" and was supposed to carry considerable sums about his person.—W. S. CROCKETT: *The Scott Originals*, p. 137.

O'Ferrall, Trilby, heroine of George du Maurier's novel *Trilby* (1895), an artist's model seventeen years old and in love with "Little Billee" Bagot when the story begins. She was an orphan, the daughter of an Irish gentleman in English orders who had lost his living through drink and married a Paris barmaid, illegitimate but of aristocratic connections. Trilby's love opens her eyes to the fact that her antecedents are shady, that posing, especially "in the altogether" (nudity) is not respectable and that otherwise she has so erred against the social code as to be unfit to enter the Bagot family. So though she had agreed to an engagement with Little Billee she breaks it for his sake and disappears out of his life to reappear as a famous singer hypnotized into melodic utterance by a villain named Svengali (*q.v.*).

Oldbuck, Jonathan, in Scott's novel *The Antiquary*, the Laird of Monkbarns, whose antiquarian tastes make him the sponsor for the novel. An old bachelor, full of learning, wit and drollery, he knows how to express sound thought in quaint and pregnant sentences. Scott owns that the character was drawn from an old friend of his father's, George Constable (1719–1803), a retired lawyer whose tastes and whimsies kinned him to Oldbuck.

Constable spent many of his Edinburgh Sundays with the Scotts—ever a welcome break in the austerity of the day to the younger generation, who coaxed Constable to turn the conversation from its severely Calvinistic tone to subjects of history and auld lang syne. He remembered the Jacobite uprising of '45 and told excellent stories, with a strong dash of peculiar caustic humor. See S. R. CROCKETT: *The Scott Originals*, p. 123.

Oldcastle, Sir John, Shakespeare's original name for Falstaff in both parts of *Henry IV* (1588). A drama called *Sir John Oldcastle*, now known to be by Arthur Munday, and printed in 1600, was ascribed to Shakespeare on the title page. A knight of the same name also figures in an old play of uncertain date and authorship, *The Famous Victories of Henry V*, as one of Prince Hal's boon companions. Shakespeare took some of his material from this play, including the name of Oldcastle, which was speedily changed to the immortal one of Falstaff. This is evident from 3 oversights in the printed texts. In the quarto of 1600 the syllable *Old* remains prefixed to a speech of Falstaff's. Not only in this quarto but also in both Folios and consequently in all subsequent printings a now meaningless pun is retained in an allusion to Falstaff as "My Old Lad of the Castle" (*I Henry IV*, I, ii, 48), together with another allusion to Falstaff as "page to Thomas Mowbray, Duke of Norfolk" (*II Henry IV*, III, ii, 28), which is true of the historical Oldcastle. This historical Oldcastle is better known as Lord Cobham, the Lollard martyr. Lastly, in the Epilogue to *II Henry IV*, Shakespeare wrote: "Falstaff shall die of a sweat unless he be killed with your hard opinions, for Oldcastle died a martyr and this is not the man." Rowe says that Elizabeth acting on behalf of the Cobhams of that day ordered the change of name. The disclaimer in the epilogue, therefore, was probably no more than an ingenious artifice to ward off the resentment of a powerful family as well as to make that appear a gratuitous recognition of propriety which was in reality obedience to a royal command.

Did you never see
The play where the fat knight, hight Oldcastle,
Did tell you truly what this honor was.
FIELD: *Amends for Ladies* (1618).

Old Mortality, in Scott's novel of that name (1816), the nickname of

Robert Paterson (1715–1801) a religious enthusiast who left his home about 1758 to wander about until his death, repairing and erecting gravestones to the memory of the persecuted Covenanters. The story—which describes the conflict of the Covenanters in 1670–1671 with the royal forces under Claverhouse—purports to have been told by Paterson to the author as Jedediah Cleishbotham and licked into proper narrative shape by Cleishbotham's assistant Pattieson. It was Scott's friend Joseph Train who suggested to him that a story about Claverhouse might be put into the mouth of Old Mortality,—"Would he not do as well as the Minstrel did in the *Lay*." "Old Mortality?" asked Scott; "who is he?" "Never shall I forget," says Train, "the eager interest with which he listened while I related to him what I knew of old Robert Paterson, the wandering inscription cutter." On departing, Train promised that on his return to Galloway he would collect all available particulars. Scott himself had met the famous original in 1793.

Oliver, in Shakespeare's *As You Like It*, elder brother to Orlando who plunders his brother of his poor inheritance through sheer jealousy. He is suddenly converted when Orlando saves his life, proposes to give up all his possessions to Orlando and marries Celia under her feigned name of Aliena, imagining that she is a poor and lowly shepherdess.

Olivia, in Shakespeare's *Twelfth Night*, a beautiful woman beloved by the duke Orsino. She falls in love with Cesario, his messenger, unaware that the lad is simply Viola in male disguise. She readily transfers her affections to Sebastian, Viola's twin brother. She anticipates Priscilla Mullens by telling the ambassador:

> But would you undertake another suit?
> I had rather hear you to solicit that
> Than music from the spheres.

Omnium, Palliser Plantagenet, Duke of, one of Anthony Trollope's most successful characters who first appears as Plantagenet Palliser, with his wife Glencora, in *Can You Forgive Her* (1864), and gathers in importance as he passes through *Phineas Finn* (1866) and *Phineas Redux* (1874) until at last he reaches the height of his ambition as English premier in *The Prime Minister* (1876). The series was concluded in 1880 with *The Duke's Children*. He is a typical English gentleman, cold, shy, sensitive, proud, scrupulously honest and honorable, devoted to his country's service, cherishing high ideals but absolutely without charm or magnetism. Lady Glencora, like himself, is universally respected but nowhere popular.

> I think that Plantagenet Palliser, Duke of Omnium, is a perfect gentleman. If he be not, then I am unable to describe a gentleman. She is by no means a perfect lady; but if she be not all over a woman, then am I not able to describe a woman. I do not think it probable that my name will remain among those who in the next century will be known as the writers of English prose fiction; but if it does, that permanence of success will probably rest on the character of Plantagenet Palliser, Lady Glencora, and the Rev. Mr. Crawley.—ANTHONY TROLLOPE: *An Autobiography*, p. 313.

Oneiza, in Southey's *Thalaba the Destroyer*, books vi and vii, daughter of Moath, a well-to-do Bedouin who is carried off by violence to the paradise of pleasure, and there meets Thalaba, who rescues her and himself before either had been contaminated by its temptations. They are married but she dies on the bridal night.

Ophelia, in Shakespeare's *Hamlet*, daughter of Polonius and intended wife of Hamlet. He is high-handed and tyrannic over her in carrying out his assumed madness. The death of her father drives her insane (Act iv, Sc. 5) and she ends by drowning herself, unintentionally, in a brook (iv, 7).

> Ophelia is a character almost too exquisitely touching to be dwelt upon. Oh rose of May, oh flower too soon faded! Her love, her madness, her death, are described with the truest touches of tenderness and pathos. It is a character which nobody but Shakespeare could have drawn in the way that he has done, and to the conception of which there is not even the smallest approach, except in some of the old romantic ballads. —HAZLITT: *Characters of Shakespeare's Plays*.

Opimian, Dr., in Thomas L. Peacock's prose satire *Gryll Grange* (1860), a lover of Greek and Madeira, evidently drawn from the author himself and serving as a vehicle for his reactionary views on education, modern inventions, reforms and reformers. Dr. Opimian sums up the material side of his own character in the phrase "Whatever happens in the world never let it spoil your dinner."

Orgon, in Molière's comedy *Tartuffe*, brother-in-law of the titular character, whose faith in that religious hypocrite transcends even that of his mother so that he virtually abdicates all authority in favor of the usurper. The rest of the family, including his beautiful young wife, his son and daughter, his brother and the servant are all banded together in opposition. The self-deception of Orgon is indeed almost too complete throughout the early part of the play. One may endure that a woman should be thus hoodwinked, but a man is expected to know the world better.

Oriana, in the mediæval romance *Amadis of Gaul*, a daughter of the mythical Lisuarte, King of England, and the lady love of Amadis (*q.v.*). Being represented as the gentlest, loveliest and most faithful of women, hers was a favorite name of compliment. The literary courtiers of Queen Elizabeth styled her the "fair" or "matchless" Oriana. A series of madrigals addressed to her as Oriana was published in 1601. They celebrate her beauty and chastity at sixty-eight. Ben Jonson borrowed the term for Anne the queen of James I.

Origilla, in Ariosto's *Orlando Furioso* (Books viii–ix), the faithless love of Gryphon who forsook him for Martano.

Orion, hero and title of an epic poem (1843), by Robert Hengist Horne, meant, as the author subsequently explained, "to present a type of the struggle of man with himself—that is to say, the contest between the intellect and the senses, when powerful energies are equally balanced." He is a truly practical believer in his gods and his own conscience; a man with the strength of a giant, innocently wise; with a heart expanding towards the largeness and warmth of nature and a spirit unconsciously aspiring to the stars.

Orlando, hero of Shakespeare's *As You Like It* (1598) and lover of Rosalind. The younger son of Sir Rowland de Boys, his elder brother Oliver through jealousy neglects his education, persecutes him and even seeks to kill him. In a wrestling bout at the court of the usurping duke, Orlando wins the love of Rosalind, but when he flees to the forest of Arden he fails to recognize his fellow exile in the masculine garb of Ganymede until she reveals the truth.

In choosing the names Orlando and Oliver, Shakespeare was influenced by the Italian romances (see next entry) and the same influence is curiously evident in other parallelisms, even to the selection of the Forest of Arden as the scene of the comedy. Ariosto's Orlando hangs up poems to Angelica in the Forest of Arden.

Orlando, hero of a famous triad of Italian poems, Pulci's *Morgante Maggiore* (1488); Bojardo's *Orlando Innamorato* (1495) or *Orlando in Love* and Ariosto's *Orlando Furioso* (1516) or *Orlando Mad.* Orlando is Italian for Roland and the hero is the Carlovingian Paladin placed among newly invented circumstances (which ignore or modify the elder French legends) and treated mockheroically with a good deal of license and levity. Pulci's poem is an independent narrative of Orlando's adventures as the companion of giants and the foe of enchanters, Morgante Maggiore being a huge creature he had converted to Christianity. Bojardo accepts the general theme of a war between Charlemagne and the Saracens, but places the scene under the walls of Paris, which is simultaneously besieged by Agramante, Emperor of Africa, and Garcilasso, King of Sericana. The immaculate Roland becomes in his hands the gallant Orlando, the recreant husband of Aldabella, the sport of a light o' love named Angelica, who

has come from farthest Asia to sow dissensions among the Christians. Here Bojardo left her. Ariosto took up the thread of the narrative. Angelica succeeds in seducing Rinaldo, who at first had scorned her and abandons him for Medoro, a captive Moor in Paris. She marries the latter and elopes with him to her native Cathay, planning to make him king. Orlando follows and, growing mad with jealousy and baffled love, wanders far and wide performing prodigious deeds of strength on men, cattle and trees. Finally he is cured by Astolfo, who has made a visit to the moon and there in the Paradise of Fools has recovered the lost wits of his friend.

Orleans, Bastard of, in Shakespeare's *I Henry VI*, is the Count of Dunois, famous as one of the greatest soldiers of his time and the devoted admirer of Jeanne Darc.

Ormont, Lord, hero of a novel, *Lord Ormont and his Aminta* (1894), by George Meredith; a sulky and whimsical nobleman who refuses to make public his marriage to Aminta Farrell. Chafing under her anomalous position, she is thrown much in the society of Ormont's secretary, Matthew Weyburn, between whom and herself there had been a boy and girl love in their schooldays. Finally with the approval of the author Matthew and she elope to set up a school where true honor is to be taught and in the end Lord Ormont commits to their keeping his grandnephew.

Oronooko, hero and title of a novel by Mrs. Aphra Behn and of a tragedy (1696) by Thomas Southern, founded thereon. The novel belongs to the same class of humanitarian literature as Mrs. Stowe's *Uncle Tom's Cabin* and Tourgenief's *Notes of a Sportsman*, but differs from them in being only an embellishment of actual facts that had come under the author's notice. Oronooko, and his grandfather, an African king, both fell in love with Imoinda, a girl of their own tribe, whom the monarch ordered to his harem. Oronooko, in despair, forced his way to her chamber at night; was discovered, but made good his escape. The girl was sold into slavery, and Oronooko, lured on board an English slave ship, was shortly afterwards sold to a planter in Surinam (the colony where Mrs. Behn was then living), who, by a strange coincidence, had become the owner of Imoinda. Oronooko plotted a revolt among his fellow-slaves; the plan was discovered, and he was brutally flogged. Enraged at the indignity, he escaped into the woods with Imoinda, who was then pregnant. But fearing she might fall into the hands of their pursuers, and determined never to be the father of a slave, he slew her, and some days afterwards was captured near her dead body, half insensible from grief and hunger. He was tied to a post, hacked to pieces and burned. Southern's chief deviations from the novel are in the introduction of a comic underplot, rightly censured for its indecency, and in the catastrophe where Oronooko kills first the Governor of Surinam and then himself.

Orsino, Duke of Illyria, in Shakespeare's *Twelfth Night*, "a fresh and stainless youth," in love with Olympia. In the end he transfers his affections to Viola who, disguised in male attire, had served him as a page.

Osborne, Mr., in Thackeray's novel, *Vanity Fair*, an ignorant, vulgar, hard, purseproud English merchant, who has risen from poverty to wealth and with a continually inflated sense of his own importance.

Osborne, George, in Thackeray's *Vanity Fair*, a captain in the British army, son of old Osborne, whom he despises for his ill breeding and social lapses, but on whose continued favor he complacently counts. He goes too far, however, in the one good deed of his selfish, vainglorious life, his loyalty to Amelia Sedley whom he had been engaged to since childhood, but whom his father would have him forswear when the Sedleys are overwhelmed in financial difficulties. Irritated by his father's obstinacy; softened also by Dobbin's story of her sufferings, he marries her offhand,

thereby incurring his father's lasting wrath. Six weeks later he would have been ready to elope with Becky Sharp. He is killed at Waterloo.

O'Shanter, Tam, hero and title of a poem (1790) by Robert Burns. According to his wife Tam was:

A blethering, blustering, drunken blellum.

Nevertheless in his historian's words:

Kings may be blest but Tam was glorious
O'er a' the ills o' life victorious!

Late one night, unusually "glorious," he was riding home, when he noticed that the kirk of Alloway was illuminated and peeping inside discovered "warlocks and witches in a dance" while old Nick blew the bagpipes. Tam's involuntary shout of "Well done Cutty Sark!" applausive of a witch in a short sark or petticoat, brought the whole pack after him as he fled. He spurred for the River Doon, knowing that no witch would cross running water, and had safely passed mid-stream when she whom he had called Cutty Sark reached over and snatched off his mare's tail.

Osric, in *Hamlet,* a courtier who has no business in the play except to carry Laertes' challenge to Hamlet in Act v, 2.

He exists it cannot be doubted merely as a foil for Hamlet's wit and melancholy. When the mind is wholly taken up with tragic issues, when it is brooding on a great sorrow, or foreboding a hopeless event, the little daily affairs of life continue unaltered; tables are served, courtesies interchanged, and the wheels of society revolve at their accustomed pace. Osric is the representative of society; his talk is of gentility, skill in fencing, and the elegance of the proffered wager.—WALTER RALEGH: *Shakespeare,* in *English Men of Letters* series, p. 146.

Othello, hero of Shakespeare's tragedy, *Othello the Moor of Venice* (1604), a Moorish general in the service of Venice who marries Desdemona, daughter of a senator, against her father's will, is exonerated by the senate of having used any unlawful means in gaining the maiden (Act i, Sc. 3), is aroused to jealousy by the malignant insinuations of Iago (iii, 3) and kills Desdemona and himself in v, 2. "The noblest man of man's making," Swinburne calls him. He is not prone to jealousy, but on the contrary is naturally trustful, "with a kind of grand innocence," says Dowden, "retaining some of his barbaric simpleness of soul in midst of the subtle and astute politicians of Venice." Great in simple heroic action, he is unversed in the complex affairs of life and "a stranger to the malignant deceits of the debased Italian character." The germ of the story is contained in *Un Capitano Moro, A Moorish (or Arab) Captain,* in Cinthio's *Hecatommithi,* published in Venice in 1565. Shakespeare borrowed the outlines of the story but none of the names except that of Desdemona. There is historical evidence that a certain Moro was governor of Cyprus in the fifteenth century and that his wife died under mysterious circumstances. This may have been the basis of Cynthio's tale.

Coleridge has justly said that the agonized doubt which lays hold of the Moor is not the jealousy of a man of naturally jealous temper, and he contrasts Othello with Leontes in *The Winter's Tale* and Leonatus in *Cymbeline.* A mean watchfulness or prying suspiciousness is the last thing that Othello could be guilty of. He is of a free and noble nature, naturally trustful, with a kind of grand innocence, retaining some of his barbaric simpleness of soul in midst of the subtle and astute politicians of Venice. He is great in simple heroic action, but unversed in the complex affairs of life and a stranger to the malignant deceits of the debased Italian character.—E. DOWDEN: *Shakespeare Primer.*

Otranto, Manfred, Prince of, hero of Horace Walpole's romance, *The Castle of Otranto* (1764). The father of Conrad,—betrothed to Isabella, daughter of the Marquis of Vicenza, —Manfred decides to marry that lady himself when Conrad is found in the castle court dashed to pieces under an enormous helmet. Numerous portents ensue to prevent his carrying out his purpose, and in the meantime Isabella escapes to Friar Jerome, through the instrumentality of a peasant named Theodore. Drops of blood flow from the nose of the statue of Alphonso, the prince from whose heirs the dukedom had been wrested, and in the end the walls of

the castle are overthrown by an earthquake and the statue of Alphonso cries out from the ruins, "Behold in Theodore the true heir of Alphonso." Manfred then resigns Isabella to Theodore.

O'Trigger, Sir Lucius, in Sheridan's comedy, *The Rivals*, a fire-eating, fortune-hunting Irish gentleman, always as ready to forgive as to fight. The rôle was a failure on the first appearance of the play partly from the incompetence of the actor, but partly also because it was looked upon as a reflection on the Irish. "If any gentlemen," wrote Sheridan, "opposed the piece from that idea, I thank them sincerely for their opposition; and if the condemnation of this comedy (however misconceived the provocation) could have added one spark to the decaying flame of national attachment to the country supposed to be reflected on, I should have been happy in its fate, and might with truth have boasted that it had done more real service in its failure than the successful morality of a thousand stage novels will ever effect." In its original form *The Rivals* was played twice, and then withdrawn for alterations. After an interval of ten days it was reproduced, and forthwith obtained the popularity it has never forfeited since. The part of Sir Lucius was taken from Lee and entrusted to Clinch,—a clever actor who so distinguished himself by the impersonation that Sheridan gave him the farce of *St. Patrick's Day* to produce upon the occasion of his benefit at the close of the season.

Ottilia, Princess, in *The Adventures of Harry Richmond*, a novel by George Meredith.

Ottilia was one of those women whom men love passionately and know very little about. Once in a life a man may see such a face—in lonely glimpses; hear such a voice—a music broken by long pauses of absence. She creates a tropical storm in his imagination; he gives her his dreams, thinks he must die for want of her, and lives to take a Janet Ilchester to wife. Janet is of the type most Englishmen desire to have their wives, although human weakness may lead their erring fancy towards Ottilia. *Daily News*, November 6, 1871, reported in *George Meredith, Some Early Appreciations*, 1909, by Maurice Buxton Forman.

Overreach, Sir Giles, the principal character in Philip Massinger's comedy, *A New Way to Pay Old Debts* (1625). A usurer and an extortioner, he is no miser, because he finds that an outer appearance of splendor and luxury furnishes his best snare for the weak and the gullible. He lives luxuriously, keeps many servants, is profuse in his expenditures. He encourages the extravagances of the prodigal, especially of Frank Wellborns his own nephew, whom he reduces to pecuniary straits, from which he reaps his own profit, and then seeks to drive into crime, so that the gallows may rid him of a dangerous victim. He goads his neighbors into lawsuits in order that he may ruin them and absorb their lands. His final purpose is to marry his daughter (through a preliminary seduction planned by himself) to a nobleman and so enjoy a triumph over the lords and ladies whom he has beggared, but who still snub him. Finally the nephew enters with other victims into a plot which beats him at his own game and Overreach goes mad when he discovers how the tables have been turned. Edmund Kean in England and E. L. Davenport in America were especially famous in this part.

The original of Overreach has been traced to Sir Giles Mompesson (1584–1651), a notorious usurer who was finally banished from England for his misdeeds. He shared with Sir Francis Michell in the profits of a patent for the exclusive manufacture of gold and silver lace which Macaulay denounced as "the most disgraceful of all patents in our history."

P

P. P., Clerk of this Parish, the hero of a burlesque, *Memoirs*, written in ridicule of Burnet's garrulous *History of My Own Times* and usually published among Pope's works, but largely, if not entirely, the composition of John Arbuthnot. P. P.'s pomposity, pedantry and egotism have earned him a high place among the braggarts of fiction.

Packlemerton, Jasper, in Dickens's novel, *The Old Curiosity Shop*, xxviii (1840), one of the principal wax-figures in Mrs. Jarley's collection. In Mrs. Jarley's words: "Jasper courted and married fourteen wives and destroyed them all by tickling the soles of their feet when they were asleep."

Paddington, Harry, in Gay's *The Beggar's Opera* (1727), one of Macheath's gang of thieves, but a recognized failure among them, "a poor, petty-larceny rascal," says Peacham, "without the least genius. That fellow," continues this severe critic, "though he were to live for six months, would never come to the gallows with credit" (Act i, 1).

Paeana, in Spenser's *Faërie Queene*, book iv, 9 (1596), the daughter of Corflambo, lovely to the eye, but "too loose of life and eke too light." She fell in love with Amias, a captive in her father's dungeon, but his affections were otherwise engaged. Now Amias had a friend, Placidas, who was exactly like him in face and figure. Placidas, coming to release him, was mistaken for Amias and brought before Paeana; she was delighted to find her love reciprocated and married the stranger even though he had undeceived her. Thenceforth she reformed her ways.

Page, Master, in Shakespeare's comedy, *The Merry Wives of Windsor* (1596), a gentleman living in Windsor whose wife is coveted by Sir John Falstaff and laid siege to simultaneously with the wife of his friend Ford (*q.v.*).

Page, Mistress, wife of Page, as above, who being courted by Falstaff, plans with Mrs. Ford to outwit him and make him ridiculous.

Page, Mistress Anne, daughter of the above. A young woman, bright and clever and pretty, who loves and is loved by young Fenton. But inasmuch as she has inherited a legacy of £700 she attracts two other suitors: Dr. Caius, favored by her mother, and Slender, whom her father prefers. Fenton wins her by a stratagem.

Page, William, a schoolboy, a brother to Anne.

Palemon, the lover of Lavinia in Thomson's poetical paraphrase of the story of Ruth, included in *The Seasons —Autumn* (1730). Falconer took the same name for the hero of his narrative poem, *The Shipwreck* (1756), who is the son of a rich merchant and the lover of Anna. The purseproud merchant is wroth at the threatened mesalliance, for Anna's father, Albert, is master of one of his ships; so he sends Palemon on a voyage with Albert. The ship is wrecked near Cape Colonna in Attica, and Palemon, though rescued from the waves, dies of the wounds he has suffered in the struggle.

Palfrey, Prudence, heroine of a novel of that name (1874), by T. B. Aldrich.

Miss Prudence has traits of a veritable girlhood; it is but too sadly natural that her heart should waver in its true allegiance, when she finds Dillingham at first indifferent and then devoted, and, above all, wanted by all the other girls! She gives you the sense of a pretty, sufficiently wilful, sufficiently obedient, natural, good-hearted girl, and that is as much as one ought to ask of any heroine.—W. D. Howells.

Pallet, in Smollett's novel, *The Adventures of Peregrine Pickle* (1751), a boorish painter, "a man without any reverence for ancient customs and modern etiquette."

Dr. John Moore, best known as the author of *Zeluco*, was when nineteen years of age the companion and cicerone of Smollett in Paris, helping him with his superior knowledge of French. Smollett made no secret that he was picking up characters to be introduced into his novel. Moore remembered particularly one English artist whom they encountered perpetually in the picture galleries and other places of resort, and who disgusted Smollett by his incessant talk about *virtù*. Smollett had evidently marked this man for his purpose; and, accordingly, in his *Peregrine Pickle*, published shortly after his return to England, Moore had no difficulty in recognizing the unfortunate painter in the character of Pallet.

Palliser, Plantagenet, an English aristocrat, who appears in many of Trollope's novels. See Omnium, Duke of.

Mr. Plantagenet Palliser had appeared in *The Small House at Allington*, but his birth had not been accompanied by many hopes.

In the last pages of that novel he is made to seek a remedy for a foolish false step in life by marrying the grand heiress of the day; but the personage of the great heiress does not appear till she comes on the scene as a married woman in *Can You Forgive Her?* He is the nephew and heir to a Duke—the Duke of Omnium—who was first introduced in *Doctor Thorne* and afterwards in *Framley Parsonage*.—TROLLOPE: *Autobiography*.

Pambo, poem by Browning in volume, *Jocoseria* (1883). Pambo asking of a learned man how he was to acquire wisdom was referred to the 39th Psalm, 1st verse, "I said, I will take heed to my ways, that I sin not with my tongue." He was struck dumb by the greatness as well as the simplicity of the lesson and went his way to practise it. When last heard from he was still grappling with the initiatory lesson of wisdom.

Pamela, titular heroine and title of a novel by Samuel Richardson (1741). The full title is *Pamela; or Virtue Rewarded. In a Series of Letters from a Beautiful Young Damsel to her Parents. Published in order to cultivate the principles of Virtue and Religion in the minds of the youth of both sexes.* Richardson was indebted for the incidents of the story to some circumstances in real life which were related to him while visiting in the country.

Pamela, the daughter of a small farmer and a pretty and ladylike girl of seventeen or eighteen, is waiting-maid and half companion to a dowager lady of great fortune in Bedfordshire, and, as a matter of course, inspires her son, who is only named as Mr. B., with a dishonorable passion. The gentleman does little or nothing towards the accomplishment of his purpose till his mother's death, and even then is held back for some time by a grave doubt whether Pamela's station in society is good enough to qualify her for his mistress. This painful scruple being at length overcome, he proceeds to pay court to her in the usual way, as one accustomed to conquest, and not dreaming of resistance. To his surprise he is rebuffed and he then tries the effect of regular proposals, a handsome allowance for herself, and all manner of good things for her parents. These likewise being rejected, he is driven to have recourse to abduction, but is once more baffled and as a last resort offers her his hand and fortune, which are joyously accepted.

Panchine, in Ivan Tourgenief's novel, *Liza, or a Nest of Nobles*, the typical representative of that class of Russians whom scratching is supposed to metamorphose into Tartars. Panchine is all lacquer and gilding. He possesses many accomplishments, occupies himself with literature and art, and can express on occasion the most liberal and philanthropic sentiments. But his real nature is dull, cunning, and selfish. He has provided himself with a stock of Western ideas, just as a Turkish pasha orders steam-engines and power-looms, and to equal purpose. The ideas and accomplishments are laid one by one on the shelf, and Panchine becomes an ordinary Russian official.

Pancrace, Doctor, in Molière's *Forced Marriage*, a pedantic philosopher who applies the logical method of Aristotle to the most trivial acts and occurrences and convinces himself of the truth of absurdities.

Pandarus, in Shakespeare's tragedy of *Troilus and Cressida* (1609) and in Chaucer's poem (1380) similarly entitled,—a go-between or procurer, the uncle of the lascivious Cressida. There is a hero of this name in the *Iliad* and another in the *Æneid*, but neither has any connection with the more modern figure, which seems to have been invented by Boccaccio and inserted by him into the story of Cressida's loves.

His name, shortened to Pandar, has passed into the English language as the synonym for a procurer. According to Shakespeare he invoked this future curse upon his own head. In *Troilus and Cressida*, III, ii, 200, he says to the eponymic hero and heroine, "If ever you prove false one to another, since I have taken such pains to bring you together, let all pitiful goers-between be called to the world's end after my name, call them all Pandars; let all constant men be

Troiluses; all false women Cressidas and all brokers-between Pandars! Say Amen."

Pandosto, hero of a prose pastoral, *Pandosto the Triumph of Time* (1588), which Robert Greene based upon a Polish tale. The subtitle, *The History of Dorastus and Fawnia*, superseded the original title in later editions. Its chief interest to-day lies in the fact that Shakespeare drew from it the materials of *A Winter's Tale* (1611). Pandosto is Leontes, Dorastus is Florizel and Fawnia Perdita. In Greene's story Pandosto falls in love with his own daughter, not knowing her to be such, and is finally seized by a fit of melancholy madness in which he slays himself.

Pangloss, Dr., in Voltaire's satirical novel, *Candide* (1759), a professional optimist, tutor to the hero.

Dr. Pangloss proved admirably that there is no effect without a cause, and that in this best of possible worlds, the castle of the baron was the most beautiful of castles, and the baroness the best of possible baronesses. It is demonstrated, he would say, that things cannot be other than they are; for as everything was made for one end, everything is necessarily for the best end. Remark well that the nose is formed to wear spectacles; so we have spectacles. The legs were obviously instituted to be breeched and we have breeches. Pigs were made to be eaten; we eat pork all the year. Hence, those who have asserted that all is well uttered folly; we must maintain that all is best.—JAMES PARTON: *Life of Voltaire*, vol. ii, p. 212.

Pangloss, Dr. Peter, in *The Heir-at-Law* (1797), a comedy by Colman the Younger, a poor, but mercenary pedant, who pompously describes himself as "an LL.D. and an A.S.S.," and is delighted to be raised from the condition of a muffin-maker in Milk Alley to that of tutor to Dick Dowlas at £300 a year. He is fond of big words and of quotations; to the latter he always appends full credit, as "Lend me your ears—Shakespeare, hem!"

To the character of Dr. Pangloss *The Heir-at-Law* no doubt owes the chief portion of the vitality it still enjoys; so lively and vigorous a caricature in the hands of a competent interpreter could scarcely fail to afford very hearty amusement. Whether the character ever possessed any distinct foundation in nature cannot now be discovered. The Doctor's appellation is derived, of course, from Voltaire's *Candide* and the character has been plausibly traced to *Fortune in her Wits*, an unacted comedy by Charles Johnson, published in 1705, and translated from Cowley's Latin play of *Naufragium Joculare*. In this work appears a pedantic tutor, called Sententious Gerund, who travels to Dunkirk with his pupils, Grim and Shallow, and indulges in quotations from classic authors and the poets, very much after the manner of Colman's Pangloss. Although well known to be a student of old plays, it is still quite possible that Colman was unacquainted with Johnson's comedy or its original, and that Pangloss is to be accounted as a wholly independent creation.

Panjandrum, The Great. A name sometimes used, like the American "Great Muck-a-Muck," to characterize a boaster, a poseur, a person inflated with his own imaginary importance. The term seems to have been invented by Samuel Foote, dramatist and comedian, in a farrago of nonsense written down to test the memory of old Mackein who claimed that he could learn anything by heart on hearing it once: "So she went into a garden to cut a cabbage-leaf, to make an apple-pie; and at the same time, a great she-bear coming up the street pops his head into the shop—What! no soap? So he died and she very imprudently married the barber; and there were present the Picninnies and the Joblilies and the Garalilies and the Great Panjandrum himself. And they all fell to playing the game of catch-as-catch-can, till the gunpowder ran out at the heels of their boots."

Pantagruel, hero of Parts II–V of Rabelais's *Chronicles of Gargantua*. He is the worthy son of the famous giant, though of lesser stature,—an epicurean philosopher, fond of guzzling, gorging and gormandizing, a jolly host, a responsive guest, an exhilarating companion, rising buoyantly above all the ills of life. Some commentators have seen in him a personification of Henry II, and his inappeasable appetite, devouring the substance of the masses, suggests an allegory of royalty. With his inseparable companion Panurge, he starts

in search of the Oracle of the Dive-Bouteille (see HOLY BOTTLE) and meets extraordinary adventures on the way.

Panurge, the inseparable companion of Pantagruel in Rabelais's *Chronicles of Gargantua,* Parts II–V. A jovial, hard-drinking, bottle-nosed, pimply-faced, fatsided glutton, laughing at everything save fear, for he is an arrant coward, a man of great wit and intelligence, but well-nigh bereft of morality,—a drunkard, a profligate, a spendthrift and a trickster—he is the most puzzling character in all Rabelais. In Book iii he determines to marry, a determination which leads him to consult a vast number of authorities, each giving occasion for satire of a more or less complicated sort. Finally it is decided that with Pantagruel and Friar John he shall sail to consult the oracle of the Dive-Bouteille. See HOLY BOTTLE.

Panza, Sancho of Adzpetia, in Cervantes's *Don Quixote* (1605), squire to the titular hero, whose shrewdness, homely common sense and coarse and vulgar wit form an excellent foil to the other's crack-brained idealism. "A little squat fellow with a tun belly and spindle shanks" (Part I, ii, 1), he rides an ass called Dapple, is fond of the gross pleasures of the table, and is always pat and pertinent in his use of racy proverbs.

> At first he is introduced as the opposite of Don Quixote, and used merely to bring out his master's peculiarities in a more striking relief. It is not until we have gone through nearly half of the First Part that he utters one of those proverbs which form afterwards the staple of his conversation and humor, and it is not till the opening of the Second Part, and indeed, not till he comes forth in all his mingled shrewdness and credulity as the governor of Barataria, that his character is quite developed and completed to the full measure of its grotesque, yet congruous, proportions.—TICKNOR: *Spanish Literature,* ii, 146.

Paracelsus, Philippus Aureolus, who was originally Theophrastus Bombastus von Hohenheim, a famous German-Swiss physician and alchemist (1493-1541). A strange mixture of charlatanism and really advanced views in science, he was popularly believed to keep a familiar or small demon in the hilt of his sword. Browning has made him the hero of a philosophic and narrative poem entitled *Paracelsus* (1835). At the age of twenty he thinks that knowledge is the *summum bonum* or greatest good of human life. His friends Festus and Michal advise him to retire to a seat of learning, but he emerges at the expiration of eight years entirely disillusionized. Falling in with Aprile, a young and enthusiastic poet, he alters his creed and determines to seek the *summum bonum* in love. Again he is disappointed and he finally decides to drop his ideals and make the material world yield up to him such enjoyment as it possesses.

Paris, in Shakespeare's tragedy, *Romeo and Juliet,* a suitor for Juliet who is commanded by her parents to accept him. Romeo (Act v, 3) kills him at Juliet's grave.

Parisina, in Byron's poem of that name (1816), the wife of Azo, chief of Ferrara. Betrothed to Hugo, an illegitimate son of Azo before her marriage and still loving him afterwards, the lovers now found freer scope for indulging their passion. One night Azo woke to overhear his wife confess her guilt while asleep. He had his son beheaded and, though he spared Parisina's life for the nonce, no one ever knew her subsequent fate. Byron founded his poem on an incident recorded in Gibbon's *Antiquities of the House of Brunswick.*

Trizzi, in his *History of Ferrara,* gives a different and more authentic story: Niccolo III of Ferrara (the historic name) married for the second time Parisina Malatesta. Because she detested his bastard, Niccolo sent Ugo to escort Parisina on a journey. Love succeeded to aversion, the secret of the guilty pair was betrayed by a servant and both were beheaded.

Parolles, in *All's Well that Ends Well* (1598), a follower of Bertram, a braggart and a coward:

> I know him a notorious liar,
> Think him a great way fool, solely a coward.
> I, i, 111.

Parolles, the vilest and basest character, although not the most wickedly malicious, that Shakespeare wrought.—R. G. White.

The comic part of the play turns on the folly, boasting, and cowardice of Parolles, a parasite and hanger-on of Bertram's, the detection of whose false pretensions to bravery and honour forms a very amusing episode. He is first found out by the old lord Lafeu, who says, "The soul of this man is in his clothes"; and it is proved afterwards that his heart is in his tongue, and that both are false and hollow. The adventure of "the bringing off of his drum" has become proverbial as a satire on all ridiculous and blustering undertakings which the person never means to perform.—Hazlitt: *Characters of Shakespeare's Plays.*

Partington, Mrs., a famous character invented by Sydney Smith in a speech made at Taunton in 1831, ridiculing the rejection of the Reform Bill by the House of Lords: "I do not mean to be disrespectful, but the attempt of the lords to stop the progress of reform reminds me very forcibly of the great storm of Sidmouth, and the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824, there set in a great flood upon that town; the tide rose to an incredible height, the waves rushed in upon the houses, and everything was threatened with destruction. In the midst of this sublime storm, Dame Partington, who lived upon the beach, was seen at the door of her house with mop and patterns, trundling her mop, and squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused, Mrs. Partington's spirit was up; but I need not tell you that the contest was unequal. The Atlantic Ocean beat Mrs. Partington. She was excellent at a slop or a puddle, but she should not have meddled with a tempest."

Attempts have been made to prove that there was really a Mrs. Partington, living as stated on the beach at Sidmouth, Devonshire, England, who engaged in vigorous contest with the incoming flood during the storm of November, 1824.

In truth, Sydney never had the weakness of looking too closely to see what the enemy's advocate is going to say. Take even the famous, the immortal apologue of Mrs. Partington. It covered, we are usually told, the Upper House with ridicule, and did as much as anything else to carry the Reform bill. And yet, though it is a watery apologue, it will not hold water for a moment. The implied conclusion is, that the Atlantic beat Mrs. Partington. Did it? It made, no doubt, a great mess in her house, it put her to flight, it put her to shame. But when I was last at Sidmouth the line of high-water mark was, I believe, much what it was before the great storm of 1824, and though the particular Mrs. Partington had, no doubt, been gathered to her fathers, the Mrs. Partington of the day was, equally without doubt, living very comfortably in the house which the Atlantic had threatened to swallow up.—George Saintsbury.

Partington, Mrs. Ruth, an eccentric creation of the American humorist B. P. Shillaber. Her name was evidently a reminiscence of Sydney Smith's invention, but in her mistaken use of big words and her nice derangement of epitaphs, she establishes a clear line of descent from Sheridan's Mrs. Malaprop, Hook's Winifred Jenkins and Smollett's Tabitha Bramble.

Partridge, in Fielding's *Tom Jones,* the devoted companion of the hero in all his wanderings after leaving Squire Alworthy's house. Timid, simple-minded, blundering and eccentric, he manages to involve himself and his master in all sorts of misadventures. But he has a good heart and a semi-cultivated brain, stored as it is with odds and ends of classical literature. Before throwing in his lot with Jones he had been the village schoolmaster and later a barber under the alias of Mr. Benjamin. It may be presumed, therefore, that the latter was his Christian name.

Passepartout, in Jules Verne's romance, *Round the World in Eighty Days,* the French valet of Phileas Fogg, who had saved him from murder by a Chinese mob.

Pastorius, Daniel, hero of J. G. Whittier's poem, *The Pennsylvania Pilgrim* (1872), was a real character, a young German scholar of the seventeenth century who, turning Quaker, came to the new land of Penn and helped to found Germantown, a suburb of Philadelphia. Here he married and lived a long, calm, useful life, tilling the soil, reading good

books, corresponding with savants and sought alike by the neighboring Indians and by such gentle enthusiasts as wandered into that haven of peace.

Patelin, hero of an ancient French farce by P. Blanchet, *L'Avocat Patelin, Lawyer Patelin.* Full of flattery and insinuating ways, he contrives to obtain on credit, from William Josseaume, six ells of cloth, by artfully praising the tradesman's father. To him is credited the proverbial expression, '*Revenons a nos moutons,* "let us return to our sheep," or "to our muttons," as English humor will sometimes insist on translating it.

Patterne, Sir Willoughby (the name may have some punning allusion to the willow pattern, once famous in chinaware), the titular hero of George Meredith's novel, *The Egoist.*

Living entirely in and for himself, the views he takes of that self and of the duties of his position in society are all based on pride and conceit. As Providence has made him the greatest magnate in the county, it is not for him to frustrate the divine intentions, by cultivating the acquaintance of those who are his equals or possibly, his superiors. Being only a baronet, he mistrusts the peerage. London he feels to be the destruction of all individuality. Patterne Hall alone gives him room and verge enough for the proper display of his talents. There he is in his element, worshipped by the countryside in general and by Laetitia Dale (*q.v.*) in particular.

The Egoist is a satire, so much must be allowed, but it is a satire of a singular quality, which tells you nothing of that obvious mote which is engaged from first to last with that invisible beam. It is yourself that is hunted down, these are your faults that are dragged into the day and numbered, with lingering relish, with cruel cunning and precision. A young friend of Mr. Meredith's (as I have the story) came to him in agony. "This is too bad of you," he cried. "Willoughby is me!" [sic!] "No, my dear fellow," said the author, "it is all of us." I have read *The Egoist* five or six times and I mean to read it again; for I am like the young friend of the anecdote—I think Willoughby an unmanly but a very serviceable exposure of myself.—R. L. Stevenson.

Pattieson, Mr. Peter, in the introduction to Scott's *Heart of Midlothian* and again in the introduction to *The Bride of Lammermoor,* is feigned to be an assistant teacher at Glandercleugh, where he wrote *The Tales of My Landlord,* published after his death by Jedediah Cleishbotham.

Paul, hero of a romantic idyl, *Paul and Virginia* (1788), by Bernardin de St. Pierre, the illegitimate son of one Margaret, who has retired to hide her shame in Port Louis, in the Mauritius. In childhood he is the playmate, in early manhood he becomes the ardent and respectful lover, of Virginia (*q.v.*), his nearest neighbor, the daughter of an aristocratic French widow, Madame de la Tour.

Paulina, in Shakespeare's comedy, *A Winter's Tale,* a loud and voluble champion of Queen Hermione against the jealous king.

Paulina, *née* Home, who becomes the Countess de Bassompierre and eventually marries "Dr. John" (Graham Bretton), is a dainty, ideal creature, "an airy fairy thing," in Charlotte Brontë's novel, *Villette.* She is sketched from infancy to womanhood.

"I felt that this character lacked substance," said Miss Brontë, herself; "I fear the reader will feel the same."

Pauline, in Bulwer-Lytton's comedy, *The Lady of Lyons* (1838), the daughter of a wealthy merchant, M. Deschappelles, who marries Claude Melnotte. See Melnotte.

Pauline, heroine of a narrative poem by Robert Browning.

It is the half-delirious self-revealing of a soul maddened by continued introspection, by the irrepressible craving to extend its sphere of consciousness, and by the monstrosities of subjective experience in which this self-magnifying and self-distorting action has involved it. The sufferer tells his story to a woman who loves him, and to whom he has been always more or less worthily attached; and ends by gently raving himself into a rest which is represented as premonitory of death, and in which the image of a perfect human love rises amidst the tumult of the disordered brain, transfusing its chaotic emotions into one soft harmony of life and hope.—*Contemporary Review.*

Peachum, in *The Beggar's Opera* (1728), by John Gay, the ostensibly respectable patron of Captain Mac-

heath and his gang of highwaymen, who is really a pimp and a fence. Though eloquently indignant when his honor is impeached he betrays his confederates when it suits his purposes and his pocket. In all his crookedness he enjoys the moral support of his wife, but the pair shock and alienate their daughter Polly.

Peachum, Polly, the daughter of Peachum and bride of Captain Macheath. She is represented as preserving her purity unsullied among evil surroundings, refusing even the compromise suggested by her Machiavellian mother to be "somewhat nice in her deviations from virtue." Polly's constancy to Macheath, despite his multitudinous divagations after other "charmers," wins his tardy recognition in the last act. The part of Polly was a favorite with pretty actresses of good voices, no less than three of whom sang their way direct from the stage to the peerage.

It was Polly as impersonated by the fascinating Lavinia Fenton (in 1728) that made the success of *The Beggar's Opera*. She dressed the part in the most simple manner, and the pathetic naïveté with which she delivered the lines—

"For on the rope that hangs my dear
Depends poor Polly's life"—

had such an effect that applause burst forth from every part of the house. The work had up to this moment gone but poorly. Its triumph was now assured, and the enthusiasm of the public went on increasing till the fall of the curtain.—HENRY SUTHERLAND EDWARDS: *The Prima Donna* (1888).

Pearl, Little, in Hawthorne's *The Scarlet Letter*, the elfish result of Arthur Dimmesdale's liaison with Hester Prynne. She is the torment and the only treasure of her mother.

Peckham, Silas, in Oliver Wendell Holmes's romance, *Elsie Venner* (1861), is a hustling Yankee pedagogue, who "keeps a young lady's school exactly as he would have kept a hundred head of cattle—for the simple unadorned purpose of making just as much money in just as few years as can be safely done." He finds a notable assistant in Mrs. Peckham, an honest, ignorant woman, "who could not have passed an examination in the youngest class," but who without a qualm looks after "the feathering, cackling, roosting, rising and general behaviour of these hundred chicks."

Pecksniff, Seth, in Dickens's novel, *Martin Chuzzlewit*, a consummate humbug and hypocrite, ostensibly an architect and land-surveyor, "though he never designed or built anything and his surveying was limited to the extensive prospect from the windows of his house." In conversation and correspondence he exudes morality. He is fuller of virtuous precept than a copybook. "Some people likened him to a direction post which is always telling the way to a place and never goes there; but these were his enemies, the shadows cast by his brightness, that was all." His person is sleek, his manner soft and oily. Ultimately he is exposed and degenerates into "a drunken, begging, squalid, letter-writing man." He has two daughters, **Mercy** and **Charity,** known respectively as Merry and Cherry,—the first marries Jonas Chuzzlewit and becomes deeply penitent, the second cherishes for life the feeling that she is a victim of misplaced confidence in having been deserted at the altar by Mr. Augustus Moddle. Samuel Carter Hall was generally looked upon as the original of Pecksniff.

With him was often seen the egregious Mr. Pecksniff (as Samuel Carter Hall was commonly known to his acquaintances since the publication of *Martin Chuzzlewit* ten years before). Hall was a genuine comedy figure. Such oily and voluble sanctimoniousness needed no modification to be fitted to appear before the footlights in satirical drama. He might be called an ingenuous hypocrite, an artless humbug, a veracious liar, so obviously were the traits indicated innate and organic in him rather than acquired Dickens, after all, missed some of the finer shades of the character; there can be little doubt that Hall was in his own private contemplation as shining an object of moral perfection as he portrayed himself before others. His perversity was of the spirit, not of the letter, and thus escaped his own recognition. His indecency and falsehood were in his soul, but not in his consciousness; so that he paraded them at the very moment that he was claiming for himself all that was their opposite. No one who knew him took him seriously, but admired the ability of his performance, and so well was he under-

stood that he did little or no harm beyond the venting of a spite here and there and the boring of his auditors after the absurdity of him became tedious.—JULIAN HAWTHORNE in *Hawthorne and his Circle.*

Pedlington, Little, an imaginary English village, in John Poole's *Little Pedlington and the Pedlingtonians* (1839). Small as it is, quackery, humbug, cant, selfishness and other social vices flourish within its bounds.

Pedro, Don. Prince of Arragon, in *Much Ado About Nothing;* the "villain" of the play, who slanders the fair heroine.

Pedro, Dr., in Cervantes's *Don Quixote,* the more familiar name for Dr. Pedro Rezio de Aguero, court physician in the island of Barataria. With a whalebone rod in his hand he posts himself at the dinner table to limit the diet of Sancho Panza, newly elected governor of the island, within proper hygienic limits. Partridges are "forbidden by Hippocrates," olla podridas are "most pernicious," rabbits are "a sharp-haired diet." These are accordingly whisked off the table. "A few wafers and a thin slice or two of quince" are recommended by the doctor and sniffed at by Sancho. Finally the latter is suffered to fall to upon a dish of beef hashed with onions. He is quite content: "Look you, signor doctor," he says, "I want no dainties, for I have always been used to beef, bacon, pork, turnips and onions" (II, iii, 10).

Peebles, Peter, in Scott's novel, *Redgauntlet,* a vain, litigious, arrogant, hard-headed and hard-hearted Scotchman, the plaintiff in the famous case of Peebles against Plainstanes, which for fifteen years had dragged its slow length from court to court until it had reached the British parliament. Peter meanwhile had made shipwreck of fortune, character and understanding and become "the old scarecrow of Parliament House," a liar, a drunkard and a pauper, but still glorying in his fancied eminence as a suitor in the law courts.

Peeping Tom, a comparatively recent interpolation into the legend of Lady Godiva (*q.v.*). When that lady announced that she would ride naked through the town of Coventry at noon on a certain day she requested that all citizens should remain at home with their doors and windows shut.

Then she rode back clothed on with chastity,
And one low churl, compact of thankless earth,
The fatal byword of all years to come,
Boring a little auger-hole in fear,
Peeped—but his eyes before they had their will,
Were shrivelled into darkness in his head
And dropt before him.
TENNYSON: *Lady Godiva.*

Peerybingle, John, and his wife, **Mary,** known as "Dot," an humble, but kindly and devoted couple in Dickens's *Cricket on the Hearth* (1845). See SLOWBOY, TILLIE.

Peg, in Arbuthnot's satirical *History of John Bull,* is intended to personify the Church and State of Scotland. "Peg had, indeed, some odd humours and comical, for which John would jeer her. 'What think you of my sister Peg,' says he, 'that faints at the sound of an organ, and yet will dance and frisk at the noise of a bagpipe?' Lord Peter [the Pope] she detested; nor did Martin Luther stand much better in her good graces; but Jack [Calvin] had found the way to her heart."

Peg of Limavaddy, title and heroine of a ballad by William Makepeace Thackeray.

Peggotty, Clara, in Dickens's *David Copperfield,* the homely but kindly nurse of David in childhood and his friend through life. She is generally believed to have been founded on Dickens's own nurse, Mary Weller. She marries Barkis after a peculiar courtship.

Peggotty, Daniel, brother to Clara (*q.v.*), fisherman and dealer in shellfish, a hearty whole-souled bachelor of a primitive simplicity, living at Yarmouth in a house constructed out of a turned-up boat, with his nephew Ham, his niece Emily, and Mrs. Gummidge. Ham turns out as sturdy, staunch and simple as himself. Emily grows up into a beautiful girl, is engaged to her cousin Ham, but

runs away with James Steerforth. Daniel sets forth to find her and bring her home, travels, mostly afoot, over a great part of the continent and at last comes upon her traces in London. Meanwhile Steerforth is wrecked at Yarmouth. Ham endeavors to rescue him and both are drowned. Daniel Peggotty with Mrs. Gummidge and Emily emigrates to Australia where he prospers as he deserves.

Pelham, the hero of Bulwer-Lytton's novel, *Pelham, or The Adventures of a Gentleman* (1828). In accordance with the subtitle, Pelham attempts to realize Etherege's ideal of a complete gentleman as exemplified in the code of Sir Fopling Flutter, that a gentleman ought to dress well, fence well, have a genius for love-letters and an agreeable voice for a chamber. Pelham, however, alternates his round of empty pleasure by taking an active interest in the political events of his time.

Pell, Solomon, in Dickens's *Pickwick Papers* (1826), an attorney in the Insolvent Debtors' Court, by whose aid Tony Weller contrives to get his son Sam imprisoned in the Fleet for debt, so that he may be near Mr. Pickwick to wait upon him and protect him.

Pelleas, in Arthurian legend—as it found final shape in Mallory's *Morte D'Arthur* and Tennyson's *Idylls of the King*: *Pelleas and Ettare* (1870)—the sinless youth, who cherishing a maiden passion for a maid and finding her false, goes mad at the discovery of sin. Tennyson introduces him as the happiest in the happy throng at the jousts at Carleon. For the lady Ettare has accepted his love and she is beautiful and as pure as Guinevere and Guinevere as pure as heaven and every lady spotless and every knight true and, under God, the god-like Arthur ruled the world. Soon Ettare changes. She wearies of his very innocence. "I cannot bide Sir Baby!" she cries. Pelleas, hard to be undeceived, trusts Sir Gawain when that gay knight offers to win back Ettare's love for him. Gawain proves unfaithful and Pelleas discovers his unfaithfulness and the unworthiness of Ettare.

Pendennis, Arthur (called Pen for short), the hero of Thackeray's novel, *The History of Pendennis* (1848–50). A sentimentalist by nature whose milk of human kindness has been curdled into a mild cynicism by contact with bohemian and fashionable life, he cultivates "a belief qualified with scorn in all things extant." Emerson rather neatly sums up the same Thackerayan philosophy in the epigrammatic phrase "We must renounce ideals and accept London." Doubtless Pendennis represented one phase of Thackeray's mind and was consequently a favorite with him. "Being entirely occupied with my two new friends Mrs. Pendennis and her son, Arthur," he wrote to the Brookfields, "I got up very early again this morning, and was with them for more than two hours before breakfast. He is a very good-natured, generous young fellow, and I begin to like him considerably. I wonder if he is interesting to me from selfish reasons, and because I fancy we resemble each other in many parts." Pendennis's career was in many respects reminiscent of his creator's.

Pendennis, Major Arthur, in Thackeray's novel, *Pendennis* (1848–1850), the uncle of the hero, a major retired on half pay with ample leisure to cultivate the aristocratic classes, whom he worships with a sort of sublimated snobbery. He is the typical old beau, a model of neatness and external decorum. "Pendennis's coat, his white gloves, his whiskers, his very cane were perfect of their kind as specimens of a military man *en retraite*." He knows everybody and is rejoiced when his doings are recorded in the fashionable news. "He was a very useful and pleasant person in a country house. He entertained the young men with queer little anecdotes and *grivoises* stories on their shooting parties or in their smoking room, where they laughed at him and with him. He was obsequious with the ladies of a morning in the rooms dedicated to them."

He has real affection for his nephew, shows tact and diplomacy in rescuing him from the Costigans and demonstrates his courage and fertility of resource in getting the better of his recalcitrant valet, Morgan.

Pendennis, Helen, in Thackeray's *Pendennis*, the widow of a surgeon, John Pendennis, and mother of Arthur, affectionate and over-indulgent to him, and in all other relations of life kindly self-sacrificing, patient and charitable except when her maternal jealousy is awakened.

Penfeather, Lady Penelope, in Scott's novel, *St. Ronan's Well*, an eccentric lady of fashion who, being cured of some imaginary complaint by the waters of St. Ronan's Spring, brings celebrity to the place, poses as its tutelary divinity, and attracts thither " painters and poets and philosophers and men of science, and lecturers and foreign adventurers," and is not herself discovered " to be a fool unless when she set up for being remarkably clever."

Penruddocke, Nigel, in Disraeli's *Endymion* (1835), student friend of the hero at Oxford, a type of the Tractarian religious movement, compounded of Cardinal Manning and Cardinal Newman. Like his prototypes Nigel goes over to Rome and eventually becomes a Cardinal.

Percy, Rosamond, in Maria Edgeworth's *Patronage*, warm-hearted, generously impulsive, sprightly, who according to Maria's own testimony resembles her creator.

Perdita, in *A Winter's Tale* (1611), daughter of King Leontes and Queen Hermione, of Sicily, who because the father suspected the mother's virtue, was abandoned on the coast of Bohemia, was rescued by a shepherd, who called her Perdita and brought her up in his own ignorance as to her origin,—and was wooed and won by Prince Florizel (*q.v.*), disguised for the nonce as the shepherd Doricles. Because of the opposition of Florizel's father, King of Bohemia, the lovers fled to Sicily where the mystery of her birth was cleared up and the repentant Leontes accepted her as his daughter. George IV when Prince of Wales called himself Florizel and Mrs. Robinson, Perdita, in his lover's correspondence with that actress.

Shakespeare shows us more of Perdita than of Miranda, and heavenly as the innocence of Miranda was, we yet feel that Perdita comes to us with a sweeter, more earthlike charm, though not less endowed with all that is pure and holy, than her sister of the imaginary Mediterranean isle. —F. J. Furnivall.

Peri (pl. **Peris**), in Oriental mythology, certain gentle spirits,—offspring of the fallen angels and themselves constituting a link between man and angel,—who dwell in air and live on perfumes and, though themselves banished for a time from Paradise, go about this lower world doing good, especially in pointing out to the pure the way to heaven. In *Paradise and the Peri*, the second tale in Moore's *Lalla Rookh* (1817), one of these spirits standing disconsolate by the entrance to Eden, is told by the Angel of the Gate that she may obtain admission if she will bring thither " the gift that is most dear to Heaven." She scours the earth and brings back with her successively a drop of patriot blood shed by a dying warrior, then the last sigh of a maiden who had died nursing her plague-stricken lover, and lastly a tear dropped by an aged sinner who had been converted by a child's innocent prayer.

Perrichon, M., hero of a comedy *The Journey of M. Perrichon*, by Eugene Labiche. A Paris shopkeeper, wealthy, vain, simple-minded, touring Switzerland with his daughter.

Petruchio, in Shakespeare's *The Taming of the Shrew* (1594), often known as *Katherine and Petruchio*, from its leading characters, a gentleman of Verona who deliberately undertakes to marry Katherine Molina, locally famous as " the Shrew," in order to tame her into a model wife. He accomplishes this seemingly impossible feat, not by chastisement, but by mental and moral suasion. Vigorous in mind and body, high-spirited, but with perfect control over

his temper, with an unfailing sense of humor and with an iron will he scares, persecutes and laughs her into submission.

Philaminte, in Molière's comedy, *Les Femmes Savantes* (1672), the *maitresse femme* or strong-minded woman of Molière's time, a self-imagined *bel esprit,* imperious and dominating, whose henpecked husband, the honest bourgeois Chrysale, makes only a feeble protest against her extravagances. With her daughter Armande and her sister-in-law Bélise, she seeks to found a learned circle over which she shall be queen, her prime minister or right-hand man being a poet-taster named Trissotin (*q.v.*).

Philammon, the leading male character in Charles Kingsley's historical romance, *Hypatia* (1838), a young Christian monk, self-immured in one of the rock monasteries on the upper Nile, but burning with a desire to rescue his fellow-men from sin and destruction. He removes to Alexandria, where his intellect is dazzled and confused and his faith shaken by the spectacle of the ancient classic culture, serene in its splendid certainties, making a final stand against the clashing hosts of Christian disputants, all seemingly destined to perish in internecine strife about doctrinal trifles. The best of the old philosophy seems to him embodied in the person of the historical Hypatia, a lecturer on Neo-Platonism, who has aroused the antagonism of priests and monks and is finally torn to pieces by a Christian mob.

Philander, in Ariosto's *Orlando Furioso* (1516), a gentleman of Holland, who being entertained by Argeo, baron of Servia, had the misfortune to provoke the love of Argeo's wife Gabrina. Imitating Joseph's conduct in the Potiphar affair, Philander had exactly Joseph's luck. Falsely accused he was cast into a dungeon. Thither Gabrina followed him, begging that he would defend her against a wicked knight. When he consented she tricked him into killing her own husband then forced him to marry her under threat of betrayal, and, tiring of him soon afterwards, poisoned him.

Philaster, hero of Beaumont and Fletcher's comedy, *Philaster, or Love Lies Bleeding.* Ludwig Tieck with small reason suggests that in this character the authors designed to give Shakespeare a hint as to how a prince deprived, like Hamlet, of his rights, ought to behave, just as in *The Two Noble Kinsmen,* they indirectly attacked Ophelia by showing how ladies disappointed in love should demean themselves.

Pickle, Peregrine, titular hero of Smollett's novel, *The Adventures of Peregrine Pickle* (1751), a young scapegrace overfond of practical jokes.

The savage and ferocious Pickle, besides his gross and base brutality, besides his ingratitude to his uncle, and the savage propensity which he shows in the pleasure he takes to torment others by practical jokes, resembling those of a fiend in glee, exhibits a low and ungentlemanlike tone of thinking, only one degree higher than that of Roderick Random. . . . We certainly sympathize very little in the distress of Pickle, brought on by his own profligate profusion and enhanced by his insolent misanthropy. We are only surprised that his predominating arrogance does not weary out the benevolence of Hatchway and Pipes, and scarce think the ruined spendthrift deserves their persevering and faithful attachment."—Sir W. Scott.

Pickwick, Samuel, hero of *The Posthumous Papers of the Pickwick Club* (1837–39) by Charles Dickens, an eccentric and benevolent Londoner, middle-aged and of the middle classes, unsophisticated, hot-headed, but essentially amiable, easily angered, easily pacified and easily led. He is pictured with a bald head, a smooth round face, a bland and childlike expression, spectacled nose, a rotund paunch, and short stubby legs thrust into black gaiters that reach up to his knee. His faithful attendant is Sam Weller (*q.v.*). See also Bardell, Mrs.

Many comic writers have drawn a clever rascal and his ridiculous dupe; here, in a fresh and very human atmosphere we have a clever servant who was not a rascal, and a dupe who was not ridiculous. Sam Weller stands in some ways for a cheerful knowl-

edge of the world; Mr. Pickwick stands for a still more cheerful ignorance of the world. —G. K. CHESTERTON, *Studies in Dickens.*

Picninnies. A nonsense word invented by Samuel Foote. See PANJANDRUM.

Pinchwife, Mr., one of the principal male characters in Wycherley's comedy, *The Country Wife* (1672), a London citizen who has married an unsophisticated girl from the country and is only too conscious of the dangers to which rustic innocence is exposed in the town. As usual in Restoration plays his jealous care and caution overreach themselves and precipitate the very calamity he wishes to guard against.

Pinchwife, Mrs. Margery, the heroine of Wycherley's comedy, *The Country Wife*, an ignorant and innocent rustic beauty who has her eyes opened only too widely when she is transferred from country to city. The plot of the play is largely borrowed from Molière's *L'Ecole des Femmes* and Margery is a brutalized British version of Agnes (*q.v.*). In David Garrick's adaptation from Wycherley, *The Country Girl* (1766), Margery Pinchwife becomes Peggy Thrift (*q.v.*).

Compare the *Ecole des Femmes* with *The Country Wife*. Agnes is a simple and amiable girl, whose heart is indeed full of love, but of love sanctioned by honor, morality and religion. Her natural talents are great. They have been hidden, and as it might appear destroyed by an education elaborately bad. But they are called forth into full energy by a virtuous passon. Her lover, while he adores her beauty, is too honest a man to abuse the confiding tenderness of a creature so charming and inexperienced. Wycherley takes this plot into his hands and straightway it becomes a licentious intrigue of the lowest and least sentimental kind, between an impudent London rake and the idiot wife of a country squire.—MACAULAY Essays: *Leigh Hunt.*

Pinkerton, The Misses, in Thackeray's *Vanity Fair*, a couple of dignified and self-important ladies who kept an educational establishment for young ladies on Chiswick Mall. Here Amelia Sedley went to school and Rebecca Sharp was a pupil teacher.

I cannot help thinking that, although *Vanity Fair* was written in 1845 and the following years, it was really begun in 1817, when the little boy so lately come from India found himself shut in behind those filagree iron gates at Chiswick, of which he writes when he describes Miss Pinkerton's establishment. Whether Miss Pinkerton was or was not own sister to the great Doctor at the head of the boarding school for young gentlemen on Chiswick Mall, to which "Billy boy" (as the author of *Vanity Fair* used to be called in those early days) was sent, remains to be proved. There is certainly a very strong likeness between those two majestic beings—the awe-inspiring Doctor and the great Miss Pinkerton—whose dignity and whose Johnsonian language marked an epoch in education.—ANNE THACKERAY RITCHIE. Introduction to *Vanity Fair.*

Pip, familiar nickname of Philip Pirrip, hero of Dickens's *Great Expectations* (1860). An orphan, he is brought up by Joe Gargery (*q.v.*) and his shrewish wife. Abel Magwitch, an escaped convict whom he unwittingly helps, takes a fancy to the boy, and when he becomes a wealthy sheep farmer in Australia deposits £500 a year with lawyer Jaggers to educate Pip and make a gentleman of him. In the end Pip marries Estella, who has been adopted in infancy by Miss Havisham and who turns out to be Magwitch's daughter.

Pipchin, Mrs., in Dickens's novel, *Dombey and Son* (1846), an ill-favored old woman with mottled cheeks and gray eyes, who has devoted all the energies of her mind to the study and treatment of infancy. "She was generally spoken of as a 'great manager' of children and the secret of her management was, to give them everything that they didn't like and nothing that they did." While she lived on buttered toast and sweetbreads her charges were starved. Paul Dombey is sent to board with her and she eventually becomes Mr. Dombey's housekeeper.

Pippa, in Robert Browning's drama *Pippa Passes* (1841), an innocent, sprightly Italian peasant maid in Asolo, who spends her New Year holiday by wandering through the old town and its environs, singing simple and tender little songs. When she returns home at nightfall she little thinks how vitally she has affected a number of hearers, the guilty lovers Sebald and Ottima, the

artist Jules and his wife, Luigi and his mother and Monsignor the Bishop. All these people have their lives changed by suggestions from her songs floating in upon them at a critical moment.

Pisanio, in Shakespeare's *Cymbeline*, servant to Posthumus, who being commissioned to murder his master's wife Imogen, persuades her to escape in boy's clothes to Milford Haven, and sends to Posthumus a bloody handkerchief as evidence that the murder has been done.

Pizarro, Francisco (1471-1541), a Spanish soldier, conqueror of Peru, is the hero of a drama by Kotzebue entitled, *Spaniards in Peru*, which in 1799 was paraphrased in English as *Pizarro*, nominally by R. B. Sheridan, but really by one of his hacks. The play deals with a war between Pizarro and Ataliba (Atahualpa), inca of Peru. In the Sheridan version Pizarro is slain in combat by Alonzo, one of Ataliba's officers. This is a departure from Kotzebue and a violation of historical truth. Pizarro survived to become the conqueror of Peru and was assassinated in his palace at Lima by the adherents of his one-time friend Amalgro whom he had executed in 1538.

Placidas, in Spenser's *Faërie Queene*, Book iv (1596), the physical double of his friend Amias. See PACANA.

Plagiary, Sir Fretful, in Sheridan's comedy, *The Critic*, an affected, supercilious and oversensitive dramatist, obviously drawn from Sheridan's pet antipathy, Richard Cumberland. One charge, which Sneer flings at Sir Fretful might, with almost equal reason, have been applied to Sheridan himself, that he kept stray jokes and pilfered witticisms in his commonplace book with as much method as the ledger of the Lost and Stolen Office.

Pleydell, Paulus, in Scott's novel, *Guy Mannering*, an Edinburgh advocate described by the author as "a lively, sharp-looking gentleman, with a professional shrewdness in his eye, and, generally speaking, a professional formality in his manners. But this, like his three-tailed wig and black coat, he could slip off on a Saturday evening when surrounded by a party of jolly companions, and disposed for what he called his altitudes." In his diary, under date June, 1830, Scott alludes to "the painting by Raeburn of my old friend Adam Rolland, who was in the external circumstances, but not in frolic or fancy, my prototype for Paul Pleydell." Rolland died at an advanced age in 1819. The "High Jinks" side of Counsellor Pleydell was probably furnished by Andrew Crosbie, who died thirty years before Guy Mannering was published, but left a jocund memory about the Parliament House. "His portrait still adorns its walls, and in Scott's young advocate days, Crosbie's meteor-like career was one of the chief traditions of Bench and Bar. (S. R. CROCKETT: *The Scott Originals*, p. 97).

Pliable, in Bunyan's *Pilgrim's Progress*, Part I (1678), a neighbor of Christian's, who accompanied him as far as the Slough of Despond and then turned back discouraged.

Plornish, Thomas, in Dickens's *Little Dorrit*, a plasterer, a long-legged, loose-jointed, smooth-cheeked, fresh-colored, sandy-whiskered man of thirty. He generally chimed in conversation by repeating the words of the speaker. Thus when Mrs. Plornish tells a visitor "Miss Dorrit darsn't let him know," Plornish echoes "Dursn't let him know." Mrs. Plornish's name is Sally. Her peculiarity is to preface all her remarks with "Well, not to deceive you." Thus: "Is Mr. Plornish at home?" "Well, sir, not to deceive you, he's gone to look for a job."

Plume, Sir, in Pope's *Rape of the Lock*, an empty-headed fop, who talks sententious nonsense freely interlarded with fashionable oaths:

> Sir Plume, of amber snuff box justly vain,
> And the nice conduct of a clouded cane,
> With earnest eyes and round, unthinking face,
> He first the snuff box opened, then the case.

Pope admitted that the portrait was drawn from Sir George Brown.

Speaking of the effect produced by the poem he said: "Nobody but Sir George Brown was angry and he was a good deal so and for a long time. He could not bear that Sir Plume should talk nothing but nonsense (SPENCE: *Anecdotes*). Yet the biography of Coke of Norfolk claims that Thomas Coke, great grandfather of Lord Melbourne, and Vice-Chamberlain to Queen Anne, was the real Sir Plume.

Plummer, Caleb, in Dickens's *Cricket on the Hearth* (1845), a poor toymaker, devoted to his blind daughter, Bertha, whom he deludes into the idea that they are living in comfort and that everything and everybody around them are delightful.

Plyant, Sir Paul, in William Congreve's comedy, *The Double-dealer* (1694), a henpecked husband of choleric temper in general, but so thoroughly dominated by his second wife that he dare not touch a letter addressed to himself until my lady has read it, and so infatuated that he would not believe his own eyes and ears if they bore testimony to her faithlessness. Yet under his very nose she carries on a transparent intrigue with Ned Careless.

> Sir Paul Plyant with his night-cap made out of a piece of a scarlet petticoat, tied up in bed out of harm's way, and looking, with his great beard, like a Russian bear upon a great drift of snow, is wholly delightful.—E. W. GOSSE: *Life of Congreve*, p. 55.

Plymley, Peter, the feigned author of *Peter Plymley's Letters*, a series of epistles written by Rev. Sydney Smith, and advocating the removal of the secular disabilities of Roman Catholics in England. Peter is a Londoner writing to his brother Abraham, the parson of a rural district, who is evidently a kind-hearted, honest and conscientious man; but dull and ignorant and dreadfully scared at a bogy of his own imagining —a Popish conspiracy against crown, church and commonwealth. Abraham communicates his alarms to his brother Peter in London and Peter's letters are replies to these outpourings.

Podsnap, Mr. John, in Dickens's *Our Mutual Friend*, a pompous, self-satisfied person, who imagines himself a shining member of society, patronizes his acquaintances and takes Providence under his protection. The author sums up the articles of his faith as Podsnappery. "They were confined within close bounds, as Mr. Podsnap's own head was confined by his shirt-collar; and they were enunciated with a sounding pomp that smacked of the creaking of Mr. Podsnap's own shoes."

His wife is a "fine woman for Professor Owen, quantity of bone, neck and nostrils like a rocking horse, hard features" and a majestic presence.

Podsnap, Miss Georgiana, their daughter, is an undersized damsel, with high shoulders, low spirits, chilled elbow, and a rasped surface of nose. She is the personified "Young Person," to Podsnap's mind,—an "institution" which required everything in the universe to be filed down and fitted to it. The question about everything was, Would it bring a blush to the cheek of the young person? "And the inconvenience of the young person was that, according to Mr. Podsnap, she seemed always liable to burst into blushes when there was no need at all. There appeared to be no line of demarcation between the young person's excessive innocence and another person's guiltiest knowledge."

Pogram, The Honorable Elijah, in Dickens's *Martin Chuzzlewit*, a member of the American Congress and "one of the master minds of our country," whose acquaintance Martin Chuzzlewit makes on his return from Eden to New York. He is especially noted as the author of the "Pogram Defiance," "which rose so much con-test and preju-dice in Europe."

Poins, in both parts of Shakespeare's *Henry IV*, a madcap companion of Sir John Falstaff, witty, dissolute and reckless.

Poirier, M., a Parisian shopkeeper in *Le Gendre de M. Poirier*, 1855 (*The Son-in-law of Mr. Poirier*), by Emile

Augier and Jules Sandeau. Having made a fortune, he aspires to political and social honors and gladly accepts as his daughter's husband a penniless young nobleman, the Marquis de Presles (*q.v.*). Through reckless folly the patrician husband involves himself in serious troubles from which he is twice rescued by his plebeian wife.

Polixenes, in Shakespeare's comedy, *A Winter's Tale* (1594), the King of Bohemia. While a guest in Sicilia the jealousy of Leontes is aroused against him. He would have been murdered but for Camillo, who warns him and flees with him to Bohemia. He opposes the marriage of his son Florizel to Perdita, until the truth about the shepherdess is revealed.

Pollexfen, Sir Hargrave, the villain in *Sir Charles Grandison*, who is foiled in his attempted abduction of Miss Harriet Byron, by the titular hero of the novel.

Polonius, the lord chamberlain in Shakespeare's *Hamlet*, father of Laertes and Ophelia. He is kindly, but vain, pompous and self-satisfied; at times insufferably tedious and prolix; yet his advice to his son and to his daughter (both in Act i, Sc. 3), is full of worldly wisdom pointedly put. Hamlet slays him in Act iii, Sc. 4.

> Polonius is a perfect character in its kind; nor is there any foundation for the objections which have been made to the consistency of this part. It is said that he acts very foolishly and talks very sensibly. There is no inconsistency in that. Again, that he talks wisely at one time and foolishly at another; that his advice to Laertes is very excellent, and his advice to the King and Queen on the subject of Hamlet's madness very ridiculous. But he gives the one as a father, and is sincere in it; he gives the other as a mere courtier, a busy-body, and is accordingly officious, garrulous, and impertinent. In short, Shakespeare has been accused of inconsistency in this and other characters, only because he has kept up the distinction which there is in nature, between the understandings and the moral habits of men, between the absurdity of their ideas and the absurdity of their motives.—Hazlitt: *Characters of Shakespeare's Plays.*

Pomfret, Barbara, heroine of Amelie Rives's novelette, *The Quick or the Dead* (1888), a morbid, introspective, hysterical young woman, torn by the conflict between loyalty to her dead husband, Valentine Dering, and her passion for a living man, John Dering, his cousin who so closely resembles him in manner, face and figure, that she finds it difficult to keep the two identities distinct. In the end the Dead triumphs over the Quick and "Jock" is dismissed.

Pomona, the servant girl in Frank R. Stockton's *Rudder Grange* (1880). With her taste for violent reading, her ingenuity in devices and her experiences as a newly married bride she furnishes much of the humor of the story. In a sequel, *Pomona's Travels*, she has developed into the presentable wife of Jone, writing letters descriptive of England, where she is enjoying her honeymoon, with just enough departure from the correct usage of the English tongue to make them in keeping with her character and not so much as to cheapen them.

Pompilia, heroine of Robert Browning's poem, *The Ring and the Book*. See Franceschini, Guido.

Pons, Sylvain, a simple-hearted old musician, hero of Balzac's novel, *Cousin Pons* (1847), the story of whose gradual breaking down under insults and humiliations from his purse-proud relatives, the Marvilles, makes the staple of the novel. It belongs to the series *Scenes from Parisian Life.*

Poquelin, Jean-ah, hero and title of a short story by George W. Cable in *Old Creole Days* (1879), a wealthy Creole who lives in seclusion in an old house with but a single attendant, a deaf-mute negro. His secretiveness excites suspicion, he is mobbed by a crowd of idlers and dies of his injuries. As the solitary mourner at his funeral there appears Jean's brother, a leper, long supposed dead, but now ready to give himself up to lifelong exile in the abhorrent *Terre aux Lepreux*, from which the dead man had so long shielded him.

Porter, Sir Joseph, K.C.B., in Gilbert and Sullivan's comic opera, *H.M.S. Pinafore*, the admiral who "stuck close to his desk and never went to sea" and hence rose to be

"ruler of the Queen's navee." The character is a supposed skit on William H. Smith, head of a gigantic newspaper combine, who was actually First Lord of the Admiralty at the time.

Porthos, in Dumas's romance, *The Three Guardsmen* (Mousquetaires), one of the immortal trio, a good-natured giant, vain and stupid as is the nature of giants, yet with sense enough to place his superabundance of strength at the command of his more keen witted companions. In real life he was Isaac de Portau, from Pau, in the Pyrenees, and his birth was so humble that the " de " was of no distinction whatever.

Portia, in Shakespeare's *Julius Cæsar* (1607), the wife of Brutus. Unwilling to be excluded from her husband's counsels she secretly inflicted a severe wound upon herself to show that she was worthy of his confidence. This is Plutarch's story. In the method of her suicide on hearing of the death of Brutus, Shakespeare follows Valerius Maximus: "She being determined to kill herself took hot burning coals into her mouth, and kept her lips closed till she was suffocated by the smoke."

With this she fell distract
And, her attendants absent, swallowed fire.
Julius Cæsar, Act iv, Sc. 3.

Portia, heroine of Shakespeare's *Merchant of Venice*, a rich heiress in love with Bassanio, for whose sake she undertakes to rescue his friend Antonio. Borrowing a lawyer's robe she appears in court and unrecognized by any one conducts the trial in such brilliant fashion that Antonio triumphs against his Jewish enemy. See SHYLOCK.

Shakespeare's Portia, my ideal of a perfect woman,—the wise, witty woman, loving with all her soul and submitting with all her heart to a man whom everybody but herself (who was the best judge) would have judged her inferior; the laughter-loving, light-hearted, true-hearted, deep-hearted woman, full of keen perception, of active efficiency, of wisdom prompted by love, of tenderest unselfishness, of generous magnanimity; noble, simple, humble, pure, true; dutiful, religious and full of fun; delightful above all others, the woman of women.—FRANCIS ANNE KEMBLE: *An Old Woman's Gossip.*

Posa, Marquis of, in Schiller's *Don Carlos*, a Spanish nobleman in whom the author has embodied his own ideals.

Schiller wrote for the great ideas of the Revolution; he destroyed the intellectual Bastiles; he built at the Temple of Liberty, and indeed at that great temple which should enclose all races like a brotherly community, for he was cosmopolite. He began with that hatred of the past which we see in his "Robbers," where he is like a little Titan who has played truant from school, and drunk schnapps, and smashed in Jupiter's windows, and ended with that love for the future which we already see blooming in "Don Carlos" like a forest of flowers, he himself being the Marquis of Posa, who is at once prophet and soldier, and who under a Spanish cloak bears the noblest heart which ever loved and suffered in all Germany.—H. HEINE.

Posthumus, Leonatus, in Shakespeare's *Cymbeline*, the husband of Imogen.

His jealousy is not heroic like Othello's, it shows something of grossness unworthy of his truer self. In due time penitential sorrow does its work; his nobler nature reasserts itself.—DOWDEN.

Pother, Doctor, in Dibdin's farce, *The Farmer's Wife* (1780), an apothecary, "city register and walking story book," who furnished George Colman, the younger, with a hint for his Doctor Ollapod (1802).

Potion, Mr., the apothecary in Smollett's novel, *Roderick Random*, a caricature of Mr. John Gordon, an eminent surgeon, to whom the novelist was bound apprentice in the earlier years of his life, and to whom he does greater justice by the mouth of Matthew Bramble in *Humphrey Clinker*.

Potiphar, Mr. and **Mrs.,** in George William Curtis's satirical sketches of New York Society, *The Potiphar Papers* (1853), a parvenu couple, ignorant, ill bred and affected, who strive to make a great splurge on their suddenly acquired wealth. Mr. Potiphar's knowledge of art may be gathered from the interest he displays in "Giddo's Shay Doover."

Pourceaugnac, M. de, hero and title of a comedy (1660), by Molière, —a man from the provinces who comes to Paris to wed a young woman and who returns baffled, after having been tormented and turned into ridi-

cule by valets and other underlings, whom a more fortunate rival has commissioned to persecute him.

Powell, Mary, the first wife of John Milton, the poet, is the heroine of a novel (1850), by Anne Manning, *The Maiden and Married Life of Mary Powell.* Mary herself is the feigned autobiographer. She describes her meeting with the poet, their courtship and marriage, their London life, the estrangement that led to his tract on divorce and their eventual reconciliation.

Power, Paula, the heroine of Thomas Hardy's novel, *A Laodicean, or the Castle of the De Stancys* (1881). The daughter of a wealthy but plebeian railroad builder, she succeeds to the possession of Castle Stancy, the estate of an old and ruined family, and is consequently distracted between her natural bent in loving a person more nearly of her own class and an attempted reconstruction of the old family through marriage with one of its poor and disreputable offshoots.

Poyser, Mrs., in George Eliot's novel *Adam Bede,* a farmer's wife, shrewd, sharp, epigrammatic, whose rustic wit and wisdom form a sort of chorus to the story. The character is said to have been inspired by the author's mother.

Adam Bede for most of us means pre-eminently Mrs. Poyser. Her dairy is really the centre of the whole microcosm. She represents the very spirit of the place; and her influence is the secret of the harmony of the little world of squire and parson and parish clerk and schoolmaster and blacksmith and carpenter and shepherd and carter. Each of these types is admirably sketched in turn, but the pivot of the whole is the farm in which Mrs. Poyser displays her conversational powers . . . It is, indeed, needless to insist upon her excellence; for Mrs. Poyser became at once one of the immortals. She was quoted by Charles Buxton—as George Eliot was pleased to hear—in the House of Commons before she had been for three months before the public: "It wants to be hatched over again, and hatched different." One is glad to know that Mrs. Poyser's wit was quite original. "I have no stock of proverbs in my memory," said George Eliot; "and there is not one thing put into Mrs. Poyser's mouth that is not fresh from my own mint."—Sir Leslie Stephen: *George Eliot.*

Prasildo, in Bojardo's *Orlando Innamorato* (1495), a Babylonish nobleman, who falls in love with Tisbina, wife of his friend Iroldo. Tisbina promises to return his love if he will perform certain feats that she deems impossible. He succeeds, however, and husband and wife seek to poison themselves to avoid the alternative. Prasildo resolves to join them, but learns from their apothecary that they have swallowed only a harmless drink. Prasildo informs his friend, he leaves the country and Prasildo marries Tisbina. Later Prasildo hears that his friend's life is in danger, whereupon he starts out to rescue him at the hazard of his own.

Pratt, Miss, in Susan Ferrier's novel, *The Inheritance,* an old maid of irrepressible and buoyant inquisitiveness, a feminine Paul Pry, who appears and reappears wherever she is least expected and least wanted.

Miss Pratt humiliates the proud and outrages the dignified. She interrupts lovers' confidences, and listens to political news not meant for her and finally precipitates the end of Lord Rossville by alighting at his door from a hearse—the omnibus of death being the only vehicle she could find to speed her on the way through a heavy snow-storm. Miss Pratt is never in greater form than when she talks about her invisible nephew, Anthony Whyte,—a stroke of genius, and the anticipation of a stroke of genius in an author with whom Miss Ferrier has much in common.—C. T. Copeland: June, 1893, *Atlantic Monthly.*

The reference, of course, is to Charles Dickens and his Mrs. Harris (*q.v.*) in *Martin Chuzzlewit.*

Precieux (fem. **Précieuses**), a French term given to belated successors of the English Euphuists, who originated towards the end of the reign of Louis XIII in a praiseworthy effort made by leaders of society to correct the prevalent coarseness in speech and literature, but had degenerated under Louis XIV into absurdity and affectation. Like the Euphuists, the Precieux cultivated a taste for rare and obsolete words, for verbal conceits, for delicate sentiments, for romance, for ultra refinement in

manners and speech. Molière came back to Paris at a time when the fad was at its height; and gave it a death-blow in his comedy *Les Précieuses Ridicules* (1659). Madelon, the daughter, and Cathos, the niece of Gorgibus, the two Précieuses of the comedy, decline with rudeness the suitors whom Gorgibus has chosen for them, because they are not ideal *Precieux*. The rejected ones in ferocious revenge send their respective valets, Mascarille and Jodelet, disguised the one as a marquis, the other as a viscount—to visit the ladies. The shams are received with open arms and a ridiculous interview follows which is ended by the appearance of the two masters and the exposure of the plot.

Presles, Marquis Gaston de, in *The Son-in-Law of M. Poirier*, comedy by Eugene Augier and Jules Sandeau, a ruined and profligate nobleman, whom Poirier (*q.v.*) has purchased for his daughter Antoinette. To Gaston's own astonishment her nobility of character effects his reformation and makes him fall in love with his plebeian wife, whom he began by slighting and neglecting.

Prettyman, Prince, in *The Rehearsal* (1671), a burlesque by the Duke of Buckingham, is alternately a prince and a fisherman. He is a caricature on the Leonidas of Dryden's *Marriage à la Mode*.

Prig, Betsey, in Dickens's *Martin Chuzzlewit*, a bosom friend of Mrs. Gamp—of the same build, "but not so fat; and her voice was deeper and more like a man's. She had also a beard." These two ladies "often nuss together, turn and turn about, one off, one on."

Primrose, Rev. Dr. Charles, the titular hero of *The Vicar of Wakefield* (1766), a novel by Oliver Goldsmith. Devout, charitable, unworldly, he unconsciously reveals his own character in his feigned autobiography and allows us to smile at his amiable weaknesses.

Dr. Primrose cherished no idea of superiority over his neighbors and parishioners. His relations with them were of the friendliest and won him their heartiest love. He went to the fair to sell his own colt and thought nothing of having a friendly glass over the transaction at the inn. When troubles came and the poor vicar was taken to a debtor's prison, his flock came gallantly to the rescue and would have beaten the sheriff's officers if the vicar had not prevented them.

In Lupton's *Wakefield Worthies*, p. 182, it is pointed out that the character of Dr. Primrose may have been drawn from the Rev. Benjamin Wilson, Vicar of Wakefield from 1750 to 1764 and that Goldsmith probably had paid a visit to Wakefield before writing his novel. There is a "Thornhill" near Wakefield and a "Primrose Hill" in the city.—*Notes and Queries*, II, iv, 216.

Primrose, George, elder son of the Vicar, who goes to Amsterdam to teach the Dutchmen English, but quite forgets that an antecedent knowledge of Dutch would be requisite. He eventually joins the army, becomes Captain Primrose and marries Miss Wilmot, an heiress. Moses, the younger son, achieves a blunder equally famous at a fair where he is induced to trade a good horse for a gross of green spectacles rimmed with copper.

Primrose, Olivia, elder daughter of the Vicar of Wakefield; enthusiastic, imaginative and easily duped, she falls an apparent victim to the wiles of the libertine Squire Thornhill, but the marriage he had imagined to be a mock marriage turns out to be legal.

Sophia, the younger sister, is sought and secured in honorable marriage by the profligate's respectable uncle, Sir William Thornhill, who masquerades as Mr. Burchell until the psychological moment has arrived.

Princes in the Tower, the name popularly given to the two young sons of Edward IV,—Edward (who for a short period bore the title of Edward V) and Richard, Duke of York. Imprisoned by their uncle, who usurped the title of Richard III, they were put to death in the Tower by hired assassins. Their fate forms a pitiful episode in Shakespeare's

historical play *Richard III*, iii and iv, 2, 3. Their ghosts appear to Richard in v, 3.

Priscilla, in Hawthorne's *Blithedale Romance* (1852), a fragile, pretty, simple girl, a sempstress, whose very helplessness appeals to John Hollingsworth and Miles Coverdale, as the more splendid and full-bodied charms of Zenobia fail to do. Both are in love with her, but she is absolutely dominated by Hollingsworth.

Prospero, in Shakespeare's comedy *The Tempest*, the banished Duke of Milan, father of Miranda. His absorption in the pursuit of magic had cost him his throne; for his wicked brother Antonio had easily usurped it and then sent him and his little daughter to perish at sea. But "the rotten carcass of a boat" survived and landed the pair upon an island wilderness, inhabited only by monsters and sprites whom he readily mastered. (See ARIEL, CALIBAN, SYCORAX.) After fourteen years spent in this comparative solitude Prospero raises a tempest by magic arts which casts upon the shores of his island all the occupants of a shipwrecked vessel, among them his nephew, Ferdinand, son of the usurping duke.

Prospero, the great enchanter, is altogether the opposite of the vulgar magician. With command over the elemental powers, which study has brought to him, he possesses moral grandeur, and a command over himself; in spite of occasional fits of involuntary abstraction and of intellectual impatience he looks down on life and sees through it, yet will not refuse to take his part in it . . . It has been suggested that Prospero is Shakespeare himself and that when he breaks his staff, drowns his book and dismisses his airy spirits, going back to the duties of his dukedom, Shakespeare was thinking of his own resigning of his powers of imaginative enchantment.

I should describe Prospero as the man of genius, the great artist, lacking at first in practical gifts which lead to material success, and set adrift on the perilous sea of life, in which he finds his enchanted island, where he may achieve his works of wonder. He bears with him Art in its infancy—the marvellous child, Miranda. The grosser passions and appetites—Caliban—he subdues. Prospero's departure from the island is the abandoning by Shakespeare of the theatre, the scene of his marvellous works.—EDWARD DOWDEN.

Protocol, Peter, in Scott's *Guy Mannering*, an Edinburgh attorney employed by Mrs. Margaret Bertram, of Singleside.

Proudie, Dr., in Anthony Trollope's *Framley Parsonage*, *Barchester Towers* and other novels, a devoted and zealous clergyman, a martinet in his official capacity, but a serf in his home, who rises to be Bishop of Barchester. He is henpecked by his wife, a strong-willed, strong-voiced lady, voluble of advice that is meant for and meekly accepted as command. She has positive opinions on every phase of social, moral, and ecclesiastical law and has no hesitation in expressing them. Trollope carried her triumphantly from novel to novel and finally killed her off on overhearing a conversation between two clergymen at the Athenæum Club. Discussing Trollope's novels and especially this character, they agreed that they would not write novels at all unless they could invent new figures. Trollope went home and straightway killed the bishop's wife, but regretted her to the end of his days.

Mrs. Proudie is not merely a shrew and a scold, though she is a shrew and does scold the bishop dreadfully, and put him to shame before those who should believe him master in his house and office. It is less her ambition than her nature to govern, and she cannot help extending her domain from the bishop to the diocese and meddling in things which it is mischievous as well as indecorous for her to concern herself with. But in all this she is mainly of a conscientious zeal; she has done so much to forward the fortunes of her husband and to promote his rise from among the inferior clergy to a spiritual lordship that she cannot help arrogating power and attributing merit to herself in the management of his affairs.—W. D. HOWELLS: *Heroines of Fiction*, vol. ii, p. 124.

Pry, Paul, in Poole's comedy of that name (1825), a bustling, inquisitive but amiable busybody who makes it his daily task to inquire into everybody's affairs except his own and keep *au fait* with the latest scandal and the last bit of gossip in London town. With smiling face and conciliating air he breaks into the most private *tête-à-tête* and disturbs the most intimate domestic scene—al-

ways deprecating his intrusion by a favorite phrase—"I hope I don't intrude." Poole is said to have drawn the character from Thomas Hill who was also the original of Thackeray's Archer in *Pendennis* and is remembered as a friend of Lamb and Hazlitt. No one knew the date or place of his birth. Lamb declared that the record had perished in the Great Fire in London.

A writer in *T. P.'s Weekly*, March 18, 1910, who knew Hill well, thus describes him:

> I never knew anyone who managed to make "eleven buckram men out of two," in such an insidious mode. He could swell a herring to a whale and put a Jonas within it before anyone was aware what he was about. It was a species of monomania with him to argue himself into a belief that the unfounded thing with which he began should terminate in a solemn averment of its reality; in other words, to metamorphose the pure fiction with which he commenced into an honest fact in winding up. Never was there such a busybody. He had the virtue amidst all of being a harmless, undesigning man against his neighbour. No one ever heard of his doing another an injury.

Prynne, Hester, heroine of Hawthorne's romance *The Scarlet Letter*, the wife of Master Prynne, an English physician living in Amsterdam. The latter, deformed in body and overstudious in mind, has never succeeded in capturing her love. She is shipped to Boston to await his coming and when, two years later, he arrives there, the first sight that meets his eye is his wife standing in the public pillory with a babe in her arms and the letter A, a badge of shame, embroidered in scarlet on her breast. Despite earnest appeals from Rev. Arthur Dimmesdale, a young clergyman, she refuses to divulge the name of her seducer. Prynne now assumes the name of Roger Chillingworth and attaches himself to the Rev. Arthur. His suspicions are confirmed. Arthur is the culprit, and in token thereof (it is hinted), a cancerous growth has imprinted upon his flesh the scarlet badge that Hester must flaunt before the world. She pities his sufferings, tries to bolster up his failing spirits, and lighten the melancholy that is killing him, and finally takes her place beside him in the pillory where he has climbed to make public confession of his guilt.

Puck, in Shakespeare's *A Midsummer Night's Dream*, court jester to Oberon, King of the Fairies, ever ready to play a prank or perform a service.

> Puck, or Robin Goodfellow, is the leader of the fairy band. He is the Ariel of the *Midsummer Night's Dream;* and yet as unlike as can be to the Ariel in *The Tempest.* No other poet could have made two such different characters out of the same fanciful materials and situations. HAZLITT: *Characters of Shakespeare's Plays.*

Puck, in Rudyard Kipling's *Puck of Pook's Hill* (1906), self-described as "the Oldest Old Thing in England," who introduces to the children, Dan and Una, a procession of men who have lived or thriven on a spring from the soil of Old England. He is variously spoken of as the Faun, Robin Goodfellow, Lob-lie-by-the-fire and Nick o' Lincoln. He occurs in all the stories of *Puck of Pook's Hill* and in most of the second series, entitled *Rewards and Fairies*, 1910.

Puff, Mr., in Sheridan's burlesque, *The Critic* (1779), a Grubstreet hack, who having failed in every other attempt at earning a living takes to criticism as a last resort. "I am a practitioner in panegyric," he says of himself, "or to speak more plainly, a professor of the art of puffing." Foote had already used the name for a publisher in his farce, *The Patron* (1764). This Mr. Puff has no belief in the saleable qualities of "panegyric and praise." Nobody he thinks will give money to be told that Mr. Such-a-one is a wiser and better man than himself. "No, no; 'tis quite and clean out of nature. A good sousing satire, now, well powdered with personal pepper, and seasoned with the spirit of party, that demolishes a conspicuous character and sinks him below our own level—there, there we are pleased; there we chuckle and grin, and toss the half-crowns on the counter."

Puff, Orator, in the poem of that name by Thomas Moore, in *M. P. or the Blue-Stocking*, an operetta (1811),

a public speaker who cultivates two voices for use in his orations. Falling down a coalhole one night a disgusted would-be rescuer leaves him to his fate. As there are two of you, he says, you can help each other out. The moral is conveyed in the final lines of each stanza:

Oh ho! Orator Puff,
One voice for an orator's surely enough!

Pumblechook, in Dickens's *Great Expectations*, a well-to-do corn-chandler, uncle to Joe Gargery, who makes himself peculiarly offensive to Pip by his pompous patronage and his habit of springing mathematical problems on him for instant solutions. When Pip realizes his expectations Uncle Pumblechook abases himself but he recovers his self-poise when Pip is once more in reduced circumstances, piously explaining the lad's reverses as the vengeance of Providence on his ingratitude to Pumblechook.

Punch, nickname of the boy hero of *Baa Baa Black Sheep*, in Rudyard Kipling's volume of short stories, *Wee Willie Winkie.* The child of Anglo-Indian parents, Punch with his sister is committed to the care of an aunt in England and undergoes a series of petty torments, professedly designed for the good of his soul, which reduce him to a condition of sullen suspicion and stubbornness that is only lifted by the arrival of his mother. "Punch lives with an intense vitality," says Edmund Gosse, "and here without any indiscretion we may be sure that Mr. Kipling has looked inside his own heart and drawn from life."

Pure, Simon, in Mrs. Centlivre's comedy, *A Bold Stroke for a Wife* (1718), a young Quaker from Pennsylvania who comes to London to attend the quarterly meeting of his sect. He is armed with a letter of introduction from Aminadab Holdfast to Obadiah Prim, a strict and rigid Quaker, who is one of the four guardians of an heiress, Anne Lovely. Colonel Feignwell, a suitor for Anne's hand, gets possession of this letter by strategy, passes himself off as Simon Pure and ingratiates himself not only with Friend Prim, but with the three other guardians. When the real Simon Pure turns up he is treated as an impostor and it is not until Feignwell has won the heiress that he succeeds in obtaining credentials and witnesses to his identity.

Purple Island, the name which Phineas Fletcher applies to the human frame in his poem, *The Purple Island or the Isle of Man* (1633). It is divided into 12 cantos each of which is sung by a shepherd to his companions. The first five deal with the body, whose muscles, bones, arteries and veins are minutely pictured as hills, dales, streams and rivers. The remaining cantos deal with the mind. The King of the Isle of Man is Intellect, whose eight counsellors are Common Sense, Fancy, Memory and the Five Senses. The Vices attack the human fortress, and a fierce contest is waged for the possession of the human soul. Finally an angel (King James I) appears on the scene and promises victory to the Virtues. Fletcher may have profited by a hint from Spenser's *Body Castle;* he may have suggested one for Poe's *Haunted Palace.*

Pyncheon, Hepzibah, sister to Clifford and to the Judge (see below), in *The House of the Seven Gables.*

Hepzibah Pyncheon, struggling in an agony of shame and impotence to submit to the rude contact of the world, is the true parent of all those stiffened lonely women that haunt the scenes of Mrs. [Mary E. Wilkins] Freeman's little stage. Only there is this signal difference: poor blighted Hepzibah is part of a great drama of the conscience which in its brooding over the curse of ancestral sin can only be compared with the Atê of the Æschylean theatre.—PAUL MORE, *Shelburne Essays, Second Series, Hawthorne.*

Pyncheon, Judge, in Hawthorne's novel of New England life, *The House of the Seven Gables*, a hypocrite and a Pharisee, who masks under a suave and specious exterior a grasping, greedy and relentless spirit. The chapter in which stricken suddenly by heart disease he sits dead in his chair all night while the author moralizes over him is a terrible and searching bit of analysis. Hawthorne was half

annoyed and half amused by an indignant protest from the descendant of a real Judge Pyncheon, a Tory and refugee resident in Salem at the time of the Revolution, and "a most exemplary old gentleman," who thought it monstrous that the virtuous dead could not be suffered to rest peacefully in their graves.

"The joke of the matter is," says Hawthorne in a letter to his publisher (FIELD: *Yesterdays with Authors*), "that I never heard of his grandfather, nor knew that any Pyncheons had ever lived in Salem, but took the name because it suited the tone of my book and was as much my property for fictitious purposes as that of Smith. I have pacified him by a very polite and gentlemanly letter, and if you ever publish any more of the *Seven Gables* I should like to write a brief preface expressive of my anguish for this unintentional wrong and making the best reparation possible, else these wretched old Pyncheons will have no peace in the other word nor in this."

Pyrocles and **Musidorus,** in Sir Philip Sidney's *Arcadia* (1590), two princes who are shipwrecked in that land of fable and make love to King Basilius's daughters, Philoclea and Pamela. Pyrocles dons Amazon's attire and under the name of Zelmane is admitted to the King's lodge. He inspires love in both Basilius and his Queen, the one deeming him a woman, the other detecting a man under his disguise. He appoints a meeting with each in a certain cave at midnight trusting that they will not recognize each other in the darkness. Thus he unwittingly fulfils a mysterious oracle delivered to Basilius:

Thou with thy wife adultery shalt commit.

The situation of Pyrocles in female attire anticipates many Elizabethan dramas that turn upon confusion of sex; the innocent adultery may also have given a hint to Shakespeare in the case of Bertram and Helena.

Q

Quarll, Philip, hero of an anonymous romance, *The Hermit* (1727), which was one of the numerous imitations following in the wake of *Robinson Crusoe.* Like Robinson, Philip is wrecked upon a desert island. A rather startling innovation is that of making an ape, instead of another Man Friday, his sole companion and sharer of his home.

Quasimodo, in Victor's romance, *Notre Dame de Paris* (1831), the hunchback bell ringer, bow-legged, deaf and one-eyed who lives sequestered in the furthest recesses of the Cathedral and has grown to manhood almost unvisited by the light of day. He loves Esmeralda the gypsy girl. She has only a shuddering pity for him, but seeks his aid when the mob proclaims her a witch. He hides her till she is enticed away by the archdeacon, Claude Frollo, who cherishes a base passion for her that she does not return. Enraged, Frollo surrendered her to the mob and she was hanged. Quasimodo throws Frollo over the battlements of Notre Dame and disappears. Two years later his skeleton was found in the cave of Montfaucon clasping that of Esmeralda. He had crept into the cave where her body had been cast and died by her side.

Quayle, Glory, heroine of Hall Caine's novel, *The Christian* (1897). The beautiful granddaughter of a parson in the Isle of Man, she is beloved by John Storm, son of the local magnate Lord Storm. But she will not marry him. Both find their way to London. Storm, who has taken orders, devotes his life to work among the poor in the slums, while she becomes first a hospital nurse and later a musical artist. Storm's earnest, but unpractical attempts at social reform antagonize not only his ecclesiastical superiors but the adversaries of the church, and he dies of wounds received in a street brawl. Glory marries him on his death bed.

Quickly, Mistress, in Shakespeare's *The Merry Wives of Windsor* (1601), a servant of all work for Dr. Caius, the French physician, cheerfully acting

as the go-between for three suitors of Anne Page, distributing among them her disinterested wishes for the success of each.

Quickly, Mistress Nell, in both parts of *Henry IV* and in *Henry V*, hostess of a tavern in Eastcheap frequented by Prince Hal and his boon companions, Falstaff, Poins and their friends. In *II Henry IV*, Mistress Quickly arrests Falstaff for debt, but dismisses the bailiffs on hearing of his commission as captain and expresses increased and indeed unlimited affection for and trust in "the honey sweet" old knight. Her description of Falstaff's death occurs in *Henry V*, Act ii, Sc. 3. She herself dies before the end of this play, after marrying Pistol, "the lieutenant of Captain Sir John's army."

Quilp, Daniel, in Dickens's *Old Curiosity Shop* (1840), a dwarf hunchback, hideous alike in mind and body, cunning, malicious, malignant, rejoicing in cruelty for its own sake, and especially delighting to torture his meek little wife Betsey. He makes a living in devious ways and is drowned in attempting to escape from arrest.

Quince, Peter, in Shakespeare's *Midsummer Night's Dream*, a carpenter who takes the part of stage-manager in the interlude of *Pyramus and Thisbe*.

Quirk, Thady, the supposed narrator of the memoirs of the Rackrent family of Ireland as they appear in the pages of Maria Edgeworth's novel *Castle Rackrent* (1782).

Quixote, Don (in England usually pronounced as it is spelled; in the United States, conforming to Spanish usage, as Ke-ho-tay), hero of one of the most famous mock-heroic romances in all literature, Cervantes' *History of the Renowned Don Quixote de la Mancha* (1605-1615). He is represented as a gentle and generous enthusiast, who has brooded over the romances of chivalry until they have disordered his brain, so that he imagines they are true, and himself a knight-errant predestined to sally out into the world, rescue damsels in distress, slay dragons and giants and generally to right wrongs, defend the oppressed, and avenge the injured. Accordingly he makes for himself an amateur suit of armor, mounts a battered steed whom he calls Rosinante, selects a peasant girl (see DULCINEA DEL TOBOSO) for his lady love, and chooses for his squire a middle-aged clown (see SANCHO PANZA) who is as grossly materialist as he himself is idealist.

These two sally forth from their native village in search of adventures, of which the excited imagination of the knight, turning windmills into giants, solitary inns into castles, and galley-slaves into oppressed gentlemen, finds abundance wherever he goes; while the esquire translates them all into the plain prose of truth with an admirable simplicity, quite unconscious of its own humor, and rendered the more striking by its contrast with the lofty and courteous dignity and magnificent illusions of the superior personage. There could, of course, be but one consistent termination of adventures like these. The knight and his esquire suffer a series of ridiculous discomfitures, and are at last brought home, like madmen, to their native village, where Cervantes leaves them, with an intimation that the story of their adventures is by no means ended. In a continuation, or Second Part, published in 1615, the Don is exhibited in another series of adventures, equally amusing with those in the First Part, and is finally restored, "through a severe illness, to his right mind, made to renounce all the follies of knight-errantry, and die, like a peaceful Christian, in his own bed."—GEORGE TICKNOR: *History of Spanish Literature.*

R

Rab, the dog hero of Dr. John Brown's tale, *Rab and his Friends* (1858), a mastiff belonging to a poor Scotch carrier. The carrier's wife, Ailie, dies after an operation in the Edinburgh Hospital, and her husband soon follows her to the grave. Rab was present at both burials, and after the second slinks home to the stable. He could not be driven from this and ultimately had to be killed. The story embodies a reminiscence of the author's student days.

Rabagas, hero of a satirical comedy of that name (1872), by Victorien Sardou. He is a compound of Gam-

betta and Emile Ollivier, a demagogue who flatters the passions of the mob, but aims at power only to gratify his snobbish love of rank. The scene is laid in Monaco. By cheap bribes and flattery Rabagas is won over to the side of the Duke, becomes prime minister, and, when the insurrection breaks out which he himself had planned, gives orders to shoot and imprison his old associates. Then comes a change in his fortunes. The Duke needs him no longer; the people hiss him. He is ousted from office and leaves the stage with these words: "Farewell; I go to the only country where talents like mine are appreciated—to France."

Rabbit, Br'er, the favorite hero in the plantation stories told by Uncle Remus (*q.v.*), wherein Brer Fox, his superior in strength, is usually victimized by craft and mental agility.

Raby, Aurora, in Byron's *Don Juan* (1824), introduced in canto xv as a guest in the house of Lord and Lady Amundeville. A Roman Catholic, she is young, rich, beautiful, and good —"a rose with all its sweetest leaves yet folded." Don Juan is evidently interested in her, but the poem breaks off abruptly, and the reader is left to conjecture what part the poet had designed that she should play in his hero's life.

Rackrent, Sir Patrick, in Maria Edgeworth's novel of Irish life, *Castle Rackrent* (1801), is the original Rackrent, the founder of the house and "a monument of old Irish hospitality." So says Thady Quirk, the historiographer of the Rackrent family. He is succeeded by *Sir Murtagh Rackrent*, famous for his knowledge of law and his ignorance of finance. Then comes Sir Kit, equally reckless of money, who imprisoned his Jewish wife for seven years because she refused to surrender her diamonds; and finally *Sir Condy Rackrent*, who squanders what is left of the family fortunes and dies from quaffing on a wager a great horn of punch.

Radigond or **Radigone,** in Spenser's *Faërie Queene*, the haughty Queen of the Amazons. Having been rejected by Bellodant the Bold, she revenges herself on all men who fall into her power by making them don woman's apparel and perform the womanly tasks of spinning and sewing. One of these victims was Sir Artegal, with whom she fell in love; but Britomart slew her and liberated the knight.

Ralph or **Ralpho, Squire,** in Butler's *Hudibras*, the attendant and companion of the hero, an Independent with a touch of the Anabaptist, who despising book lore, claims to be "learned for salvation," in the jargon of those sects, by means of "gifts" or "new light." Being a tailor by trade, he is punningly said to resemble Æneas and Dante in that he has seen "hell," a cant name in the sartorial world for a receptacle for shreds and scraps.

Raminagrobis, in Rabelais's romance *Pantagruel*, book iii, a starveling French poet, intended as a caricature of Guillaume Cretin, a now-forgotten author, highly esteemed by some of his contemporaries.

Ramona, heroine of a novel of that title (1885), by Helen Hunt Jackson. An orphan, she is bred as a foster-sister to Francis Ortegna, whose mother is passionately devoted to him, but only coldly just to the alien. The boy grows to love her; she has only sisterly affection for him. A mission Indian, Alessandro, shows her what love means, a love which Mrs. Ortegna holds to be an insult. The couple elope to be married, and to undergo frightful experiences, which kill Alessandro and throw Romona, a wreck, back into the arms of the loyal and devoted Francis. He finally marries her, or that part of her which has not died with her husband.

Ramsay, Adam, usually alluded to as Uncle Adam, because he stands in that relationship to the heroine, an eccentric character in Miss Susan Ferrier's novel, *The Inheritance*. Sir Walter Scott, in his *Journal*, under date January 20, 1829, notes: "Honest old Mr. Ferrier is dead, at extreme old age. He was a man with strong passions and strong prejudices, but with generous and manly senti-

ments at the same time. We used to call him Uncle Adam, after that character in his gifted daughter's novel." In the gifted daughter's novel we learn that Uncle Adam was "cross as two sticks," but his character as a whole is not unattractive and in intentions is never unamiable.

Ramsbottom, Mrs. Julia, the feigned author of a series of letters, beginning in 1820, which ran through a London newspaper, *John Bull*, and were collected in book form in 1829. Theodore Hook, the real author, here followed the traditions set by Winifred Jenkins in Smollett's *Humphrey Clinker*, and made bad spelling and ludicrous inversions of words and sentences do duty for any high form of wit or humor.

Random, Roderick, hero of Smollett's novel of that name (1748), in the main represents Smollett himself. Born in Scotland and educated in a Scotch university, Random is apprenticed to an apothecary; goes to sea in a King's ship as a surgeon's mate; makes acquaintance with all sorts of odd characters; experiences all kinds of hardship, and is present at the attack on Carthagena. Returning, he sees English town life in all its varieties and something also of English country life; forms a passion for "the belles lettres," and cultivates the society of wits and starveling poets. Finally, after two volumes of accidents and reverses, he is rewarded beyond his meagre deserts by the possession of Narcissa. Though endowed with some measure of good nature and generosity, Roderick is chiefly distinguished by reckless libertinism and love of mischief. His treatment of his devoted friend and slavish adherent, Hugh Strap (*q.v.*), is a characteristic example of heartless ingratitude.

Raphael, hero of Balzac's novel, *La Peau de Chagrin*, an untranslatable title, because *Chagrin* involves a pun, meaning, as it does, both *chagreen* and *sorrow*. Hence in English the book is usually known as *The Wild Ass's Skin*. Raphael comes into possession of a bit of parchment, which symbolizes the potential energy allotted to every human being. Temperate use may make it last through a long and useful career. Reckless egoism may exhaust it in a few years of feverish acquisitiveness or prodigal self-indulgence. Every expenditure of will and desire produces a shrinkage in the magic skin, which registers a corresponding curtailment of the owner's life. Raphael, starting with the headlong desire to squander his manhood in Sardanapalian debauch as a defiance to the powers that had tortured his youth, no sooner comprehends the relation of his existence to the talisman than he courts retrenchment. But it is too late.

Rappacini, Beatrice, heroine of N. Hawthorne's short story, *Rappacini's Daughter*, in *Mosses from an Old Manse*, has been fed upon poisons by her father, a cold-blooded scientist in Padua. She grows up, immune herself, but infectious to all animal life that comes in contact with her. Hawthorne's *American Notebook*, p. 209, contains the following quotation from Sir Thomas Browne's *Vulgar Errors*, which shows where he got his hint: "A story there passeth of an Indian King that sent unto Alexander a faire woman fed with aconytes and other poisons, with this intent complexionally to destroy him." The story has been traced back through the *Gesta Romanorum*, tale xi, to Aristotle's *Secretum Secretorum*, chap. xxviii, where a queen of India is said to have treacherously sent to Alexander, among other costly presents, pretended testimonies of her friendship, a girl of exquisite beauty, who, having been fed with serpents from her infancy, partook of their nature.

Rarahu, heroine of a romantic idyl, *The Marriage of Loti* (1880), by L. M. J. Viaud, who subsequently took as his pseudonym the name he had invented for his hero,—Pierre Loti. A French naval officer, he marries Rarahu, a South Sea maiden of 14, beautiful, imaginative, profoundly enamoured, and intelligent enough to be saddened by the intellectual gulf between them. He loves

her in his own selfish way, but is not willing to observe the moral rules he lays down for her. After his departure she ceases not indeed to pine for him, but to be true to his memory and precepts. She dies of consumption at eighteen.

Rasselas, in Samuel Johnson's philosophical romance, *Rasselas, Prince of Abyssinia* (1759), has been brought up in the Happy Valley of Amhara. He and a sister Nekayah, wearying of these monotonous joys, escape from the valley, and under the guidance of the philosopher Imlac seek for happiness in the great world. Disenchantment meets them everywhere—in the hollow revelry of youth; among philosophers, whose practices ill accord with their theories; among shepherds, whose real lives belie the ideals of poetry; through crowds, whose smiling faces mask aching hearts; in the cell of the hermit, who counts the days when he shall once more mix with the world. The final disenchantment occurs when they return to the Happy Valley and find that even its happiness was an illusion of youth.

Rassendyll, Rudolf, hero of Anthony Hope's romance, *The Prisoner of Zenda* (1894), a young Englishman, who inherits some of the royal blood of the rulers of Ruritania, and comes legitimately by a striking resemblance to King Rudolf, his namesake and kinsman. The king has been seized by conspirators and imprisoned in the Castle of Zenda. The Englishman consents to personate him, and rules in his stead until the downfall of the conspirators.

Rastignac, Eugène de, a law student, journalist, and man about town, who appears in several of Balzac's novels. The eldest son of the Baron de Rastignac, he was born in 1797, and in 1819 went to Paris to study law. In *Père Goriot* he is the lover of Mme. de Nucingen, one of Goriot's daughters; in *Cousine Betty* (1838), he marries Augusta de Nucingen, daughter of his former mistress, whom he had left five years previous. In 1845 he was raised to the French peerage, with an income of 300,000 francs. He is clever and cynical, a rake and a dandy. His favorite motto, "There is no absolute virtue; it is all a matter of circumstances," sums up his moral code.

The man whose career is most distinctly traced is perhaps Eugène de Rastignac, whose first steps in life we witness in *Le Père Goriot.* The picture is to some extent injured by Balzac's incurable fatuity and snobbishness, but the situation of the young man, well born, clever, and proud, who comes up to Paris, equipped by his family's savings, to seek his fortune and find it at any cost, and who moves from the edge of one social abyss to the edge of another (finding abysses in every shaded place he looks into), until at last his nerves are steeled, his head steadied, his conscience cased in cynicism, and his pockets filled—all this bears a deep imaginative stamp.—*Atlantic Monthly.*

Ratcliffe, Senator (from Peoria, Illinois), the principal character in an anonymous novel, *Democracy* (1880), now attributed to Henry Adams. He combines the least admirable traits of several well-known public men of the day (noticeably James G. Blaine), all easily recognizable.

No amount of cleverness in making such a character, consistent in itself and with its surroundings, can make it a truthful type of the strong party man of American politics. Ratcliffe confesses to ballot-box stuffing and to having been bribed, and glories therein, because his action was for the good of the party. No one needs to be told that, however great the shamelessness of some of our public men, to represent such a man as the probable Republican candidate for president is a perversion which must detract from the force of any picture of American politics.—*N. Y. Nation,* April 22, 1880.

In the succeeding July, Blaine was nominated for the presidency on the Republican ticket.

Rattlin, Jack, in Smollett's *Roderick Random,* a typical British tar, as Tom Bowling in the same novel is a typical naval officer. **Rattlin the Reefer,** hero of a novel of that name by Edward Howard, has often been attributed wrongly to Captain Marryat.

Rat-wife, The, in Ibsen's *Little Eyolf,* a weird, witch-like hag, lures the child-hero to his death. William Archer sees in her a symbol of death. G. B. Shaw recognizes her as "the divine messenger," who carries retribution into the household.

There cannot be the least doubt, I think, that in the poet's mind the Rat-wife is the symbol of death, the still, soft darkness that is at once so fearful and so fascinating to humanity.—WILLIAM ARCHER, Preface to English translation of *Little Eyolf*.

Enter then our old friend, Ibsen's divine messenger. The Rat-wife, alias the Strange Passenger, alias the Button Moulder, alias Ulrik Brendel, comes in to ask whether there are any little gnawing things there of which she can rid the house. They do not understand—the divine messenger in Ibsen never is understood, especially by the critics. So the little gnawing thing in the house—the child—follows the Rat-wife and is drowned, leaving the pair awakened by the blow to a frightful consciousness of themselves.—G. B. SHAW: *Views and Opinions*.

Ravenshoe, Charles, hero of Henry Kingsley's novel, *Ravenshoe*, a generous, high-spirited youth who comes into his own after many vicissitudes.

Ravenswood, Edgar, Master of, hero of Scott's novel, *The Bride of Lammermoor*, a melancholy youth, to whom his father, Allan, had bequeathed a legacy of vengeance against the Ashton family. His love for Lucy Ashton and her father's plausible pretences calm his hatred, which bursts out again with redoubled fury when his engagement to her is broken by Lucy's parents. Unable to realize the difficulties of her position during his absence, he himself dealt the last blow to her tottering reason and she dies in convulsions. On his way to a duel with Colonel Sholto Ashton, her brother, he is swallowed up by the quicksands of Kelpies Flow.

Ready-Money Jack, in Washington Irving's *Bracebridge Hall*, the nickname of Jack Tibbetts, a sturdy British yeoman. "He saw to everything himself; put his own hand to the plow; worked hard; ate heartily; slept soundly; paid for everything in cash down; and never danced except he could do it to the music of his own money in both pockets. He has never been without a hundred or two pounds in gold about him, and never allows a debt to stand unpaid. This has gained him his current name."

Ready Money Mortiboy, in the novel of that name (1872), by Walter Besant and James Rice, the nickname given to the chief character,—a skinflint country banker, heir to a race of misers, with all the stock attributes of the miser. His prodigal son, known locally as Roaring Dick, whom he had discarded years ago, comes back, apparently prosperous, but really with a determination to rob his father by inducing him to invest in a non-extant Mexican mine. One night the old man awakes, to find his son rifling his hoard. He is stricken by a paralytic stroke, from which he never recovers. Dick reforms, casts away his accomplice La Fleur, becomes a model of all the virtues, domestic and civic, and is eventually shot by his old-time partner.

There has recently died, at Northampton, Mr. Charles Cecil Becke, the borough coroner. In the obituary notice in *The Northampton Mercury*, it is stated that his mother "was a sister of the late Mr. Henry Billingworth Whitworth, who amassed a large fortune, and figures in Besant and Rice's famous novel,—he was the original of Ready Money Mortiboy." It will be recalled that Mr. James Rice was a Northampton man.—*Notes and Queries*, II S., iv, 205.

Rebecca, in Scott's romance *Ivanhoe*, the daughter of the Jew, Isaac of York. She is as generous and self-sacrificing as her father is avaricious and self-seeking. She loves Ivanhoe, but knows her love is hopeless. Knowing also that Rowena is her successful rival, she yet offers Bois-Guilbert any sum he may demand for effecting the release of the Saxon maiden from imprisonment among her enemies. A famous scene is that in which she defies the passion-inflamed Templar and threatens to throw herself from the turret of the Tower of Torquilstone into the courtyard. Bois-Guilbert carries her to the preceptory of Templestone, where as a Jewess skilled in medicine she is convicted of sorcery and condemned to the stake. Allowed a trial by combat she chooses Ivanhoe for her champion. See BOIS-GUILBERT.

Rebecca was suggested in part by a Philadelphia Jewess, Rebecca Gratz, whose character was described to Scott by Washington Irving.

Scott owed his knowledge of Rebecca Gratz to Irving. On Irving's first visit to Abbottsford (1817) the two became intimate

friends. Irving, habitually reticent as he was about the great grief of his life, presently told Scott of his youthful love for Mathilda Hoffman. She died at 18, but he never ceased to mourn her, and she never found even a temporary successor in his heart. Miss Hoffman's most devoted friend was Rebecca Gratz, of Philadelphia (1781–1869). She tended Irving's betrothed through her last illness, and Irving naturally mentioned her to Scott and told her own story. She loved a Christian, but would not marry him out of loyalty to the ancient faith, and for the rest of her life devoted her wealth and all her powers to philanthropy. When Scott finished *Ivanhoe*, two years after Irving's visit, he wrote: "How do you like your Rebecca? Does the Rebecca I have pictured compare well with the pattern given?"—See *Century*, September, 1882.

Redcliffe, Heir of, hero and title of a novel by Charlotte Yonge, which once had an immense vogue, especially among young ladies in their teens.

The hero, a young baronet of ancient family and immense estate, was in point of character such as no young man, whether gentle or simple, ever has been or will be. But it was an undeniably pretty and pathetic story, and aroused feminine sensibility to the highest degree. "Lor, ma'am!" an Abigail was reported to have said when arranging her lady's "things" in the morning, "whatever have you been a-doing of to your flounces?" (those were flounce days). "They're wringing wet." She had simply sat up to finish *The Heir of Redcliffe*, and drenched her dress with her tears at his death.—*Lippincott's Magazine.*

Red-cross Knight, hero of the first book of Spenser's *Faërie Queene* (1590), is meant for St. George, patron of England. His adventures typify the triumph of holiness over sin, of truth over error, of Protestantism over "Popery." With Una, who represents Evangelical purity or unity of faith, he starts out to slay the dragon, but is misled by Duessa, a double-faced minx, who passes herself off as Fidessa, or True Faith, and lures him to the palace of Lucifera. He is attacked and cast into a dungeon by Orgoglio, but Una sends Arthur (England) to his rescue. Arthur slays Orgoglio and liberates the Red-cross Knight, who now redeems himself by slaying the dragon, and then finds his way to Una whom he marries.

Redgauntlet, Sir Edward Hugh, hero of Scott's novel *Redgauntlet* (1824). A Jacobite, unyielding, unbending, loving fiercely as he hated fiercely, his love depended on submission to his will. Even when he retired to a convent as Father Hugo, he never forgot and never repented the past, and died with his silver box about his neck bearing the legend *Haud obliviscendum.* He had a strange physical peculiarity—the mark of his family. He possessed the power of contracting his forehead into a frown, in the lines of which the shape of a horse-shoe might be traced. Sir Hugh was modelled from Scott's intimate friend the fifth Sir Robert Grierson, who died in 1839, aged 102.

Redlaw, the *Haunted Man*, in Dickens's story so entitled. Seeking to forget his own sorrows, he loses for a time his sympathy with the sorrows of others.

Regan, in Shakespeare's *King Lear*, one of the monarch's ungrateful daughters. See GONERIL.

Reignier, duke of Lorraine and Anjou and titular king of Naples, in Shakespeare's *Henry VI*, three parts. This is Shakespeare's spelling of René (*q.v.*). Suffolk describes his titles and influence in Act v, 5.

Remus, Uncle, an old plantation negro, shrewd and humorous, whose mind is stored with beast fables that always find a moral application among his hearers. He is the feigned narrator of the plantation and folklore tales collected by Joel Chandler Harris and published in *Uncle Remus* (1881), *Nights with Uncle Remus* (1883), *Uncle Remus and his Friends* (1892).

René (called Reignier by Shakespeare), duke of Anjou and titular king of Naples, appears in all three parts of *Henry VI*, and also in Scott's historical romance, *Anne of Geierstein.*

René, the autobiographic hero of a romance of that name, forming an episode in the prose epic *Les Natchez*, by François René Chateaubriand. It was published separately in 1807. René is a sort of French Werther and the precursor of the "grand, gloomy, and peculiar" heroes with whom Byron identified himself. Chateau-

briand specifically accused Byron of unacknowledged plagiarism. René, in the haughty pride, isolation, and contempt for civilization which has driven him to consort with savages (see also LOCKSLEY HALL), is evidently Chauteaubriand's reminiscence of his own stormy and moody youth. The central episode, an unholy passion felt for him by his sister, probably suggested *Manfred* to Byron.

René might surely claim some part in the creation of that one single person who had appeared in the various characters of Childe Harold, Conrad, Lara, Manfred, and the Giaour. The question which troubled Chateaubriand can perhaps be answered by those who have studied the Byron mystery, and are acquainted with René, with the chapter in the *Génie du Christianisme* entitled *Du Vague des passions*, and with the *Défense du Génie du Christianisme*—those passages of it especially which tell how Chateaubriand had fought against the humour that possessed the young men of his time to be guilty and gloomy after the fashion of Rousseau and Werther, and those other passages which sum up the character of René, and mark the different doom assigned to him and to his repentant victim. Byron persistently abstained from acknowledging any obligation to René. A reason will suggest itself to those who consult the books, and we will not unnecessarily dilate upon the hateful theme.—*Saturday Review.*

Rennepont, Count, in Sue's *Wandering Jew*, a descendant of Herodias, sister of the Wandering Jew. A century and a half before the story opens he had professed Catholicism in order to save his property from confiscation. The ruse was discovered and the whole estate was given to the Jesuits. He succeeded in saving 150,000 francs, which he put out at interest for 150 years, and it is the fate of this fund and of its claimants that makes up the story.

Revere, Paul, a famous loyalist in the American Revolution, hero of a ballad by Longfellow, *The Midnight Ride of Paul Revere* (1863). Revere rode from Boston to Concord by night (April 18, 1775), to notify the colonists of an intended British raid on the morrow. The details of the ride as presented by Longfellow are subjects of dispute among historians, but the main fact remains unshaken.

Riccabocca, Dr., in Bulwer-Lytton's *My Novel*, an intimate friend of the Caxton family, an Italian philosopher —a soft-hearted cynic, whose attributes are a large pipe, a red umbrella, and an inexhaustible stock of Machiavellian proverbs.

Richard Cœur de Lion, son of Henry II and afterward the crusader king of England, appears in three of Scott's novels, *The Betrothed* (1825), *The Talisman* (1825), and *Ivanhoe* (1820). In the first he accompanies his father to the siege of the Castle of Garde Doloureuse and takes it by storm. In *The Talisman* he is chief of the allied princes arrayed against Saladin in Palestine, but his arrogance, recklessness, and impatience breed discord in the Christian camps, which ends in the abandonment of the enterprise. "Alas," says one of the characters, "that a creature so noble as thou art, so accomplished in princely thoughts and princely daring, so fitted to honor Christendom by thy actions and in thy calmer mood to rule it by thy wisdom, should yet have the brute and wild fury of the lion mingled with the dignity and courage of that king of the forest!"

In *Ivanhoe* Richard, disguised as the Black Knight of the Fetterlock, successfully intervenes to help Ivanhoe at a critical moment in the passage-of-arms at Ashby de la Zouch, and afterwards directed the attack of Locksley and his men on Front-de-Boeuf's castle.

Richard II (born 1367, king of England 1377–99), the eighth king of the house of Plantagenet, is the hero of the play by Shakespeare named after him. He is introduced in the first scene, where two nobles submit their differences to him for decision. The germs of all after events lie compact in his insincerity, partiality, and arbitrary self-will, and in the proud, tempestuous barons, who momentarily succumb. In Act iv, Sc. 1, he resigns the crown and is sent to the Tower; in v, 5, he is killed by Exton.

Richard, although possessed of a certain regal charm and power of attaching tender natures to himself, is deficient in all that is sterling and real in manhood. He is self-indulgent, has much superficial sensitiveness, loves to contemplate in a romantic way

whatever is romantic or passionate in life, possesses a kind of rhetorical imagination, and has abundant command of delicate and gleaming words. His will is nerveless, he is incapable of consistency of feeling, incapable of strenuous action.—HAZLITT.

Richard III, in Shakespeare's historical tragedy of that name (1597), is first introduced to us as Richard Plantagenet, duke of Gloucester, in the two parts of *Henry VI*, becoming king in Part II, Act iv.

Shakespeare's plot is founded upon the chronicles of Hollingshed and Hall, with little indebtedness to two older plays, *The True Tragedie of Richard the Third* and *Richardius Tertius*, the latter written in Latin by Thomas Legge. Shakespeare's play takes up English history where *III Henry VI* had left it, after the battle of Tewkesbury in 1471, and ends with the fall of Richard at Bosworth in 1485.

There is something sublime and terrible in so great and fierce a human energy as that of Richard, concentrated within one withered and distorted body. This is the evil offspring and flower of the long and cruel civil wars—this distorted creature, a hater and scorner of men, an absolute cynic, loveless and alone, disregarding all human bonds and human affections, yet full of intellect, of fire, of power.—E. DOWDEN: *Shakespeare Primer.*

In no other play of Shakespeare's, we may surely say, is the leading character so predominant as here. He absorbs almost the whole of the interest, and it is a triumph of Shakespeare's art that he makes us, in spite of everything, follow him with sympathy. This is partly because several of his victims are so worthless that their fate seems well deserved. Anne's weakness deprives her of our sympathy, and Richard's crime loses something of its horror when we see how lightly it is forgiven by the one who ought to take it most to heart. In spite of all his iniquities he has wit and courage on his side—a wit which sometimes rises to Mephistophelean humor, a courage which does not fail him even in the moment of disaster, but sheds a glory over his fall which is lacking to the coldly correct opponent. However false and hypocritical he may be towards others, he is no hypocrite to himself. He is chemically free from self-delusion.—GEORGE BRANDES: *William Shakespeare, A Critical Study* (1898).

Richard, Poor, the pseudonym under which Benjamin Franklin issued a series of almanacs (1732–1757). They were distinguished for the "wise saws and modern instances" with which they abounded. Richard Saunders was the full name of the supposed author of the almanacs.

Richelieu, Armand Jean de Plessis, Duke of (1585–1642), made a cardinal in 1622, a famous French statesman, who was minister to Louis XIII from 1624 until his death. His policy strengthened the power of the crown and weakened that of the nobles. He figures in De Vigny's romance, *Cinq Mars* (1826); in Bulwer-Lytton's drama, *Richelieu, or the Conspiracy* (1839); in many of Dumas's romances, notably in the *Vicomte de Bragelonne;* in G. P. R. James's romance, *Richelieu* (1829), and in Stanley Weyman's romance, *Under the Red Robe* (1894) and its dramatization. De Vigny, who has been more or less followed by the others, paints Richelieu as he appeared to the contemporary French nobles—the organizer, with Father Joseph and Laubardemont, of espionage and assassination—and also in his better self as the masterful uncrowned king of France, sending his crowned manikin to the front to fight like any obscure captain, while he himself planned the victories that set France at the head of Europe.

Richmond, Harry, in Meredith's novel, *The Adventures of Harry Richmond*, is a sort of shuttlecock for his father and his maternal grandfather, each determined to set him on the right path. The father, Roy Richmond, believes himself the legitimate son of a royal personage; his friends believe him to be the son, but illegitimate. No intimation is given as to the truth of either theory, nor whether, if untrue, Roy Richmond is a conscious swindler or a monomaniac. The author rather suggests the former, the reader may incline to the latter and more charitable view. In fine contrast to the visionary father is the solid, earthly grandfather, Squire Beltham,—a rich, positive, passionate, swearing old English squire, "acred up to his lips, consolled up to his chin," but distinguished above his class by the real lucidity of

his business mind, and therefore possessed with a double intensity of loathing for the hollow scheming and visionary pretensions of the son-in-law he had never welcomed.

Ridd, John, hero of R. D. Blackmore's novel, *Lorna Doone* (1871), who falls in love with and marries the titular heroine. He is a man of the moors and fields, with all the yeoman's cares in his mind; but, if slow to think, he is quick to act; if plain and unlettered, he is courageous and chivalric, and Lorna welcomes his placid strength.

Riderhood, Roger or **Rogue,** in Dickens's novel, *Our Mutual Friend* (1864), a river thief and longshoreman, who accuses Gaffer Hexam. His daughter, **Pleasant,** keeps an unlicensed pawnshop.

That unfragrant and unsanitary waif of its [The Thames's] rottenest refuse, the incomparable Rogue Riderhood, must always hold a chosen place among the choicest villains of our selectest acquaintance. When the genius of his immortal creator said, "Let there be Riderhood" and there was Riderhood, a figure of coequal immortality rose, reeking and skulking into sight.—SWINBURNE: *Charles Dickens*, p. 60.

Ridley, John James, called **J.J.** in Thackeray's novel, *The Newcomes*, a sickly, deformed youth, sensitive and imaginative, a fellow-student and a great friend of Clive Newcome. He reappears in *Philip*, and shows similar affection and devotion for that gentleman and his wife.

Riel, Herve, titular hero of a ballad (1871) by Robert Browning, which is based on historic fact. Riel, a Breton sailor, was in Louis XIV's navy, when the French fleet of 44 sail, on May 31, 1692, attacked the combined English and Dutch fleet of 99 sail, off Cape La Hogue in the English Channel. The French held their own until nightfall, when they headed for France. Twenty-two ships arrived off St. Malo, with the English in hot pursuit, the others having been run ashore and annihilated. No pilot could guide them into the security of the roadstead until Riel offered his assistance and gallantly achieved the feat. So little did he value his services that, when told to name his reward, he asked for a day's leave of absence to visit his wife in his native village of La Croisic, South Brittany. On Easter Monday, 1912, a statue to the memory of Riel was unveiled in La Croisic.

Rienzi, Cola di, an historical personage who temporarily restored the old Roman system of government and constituted himself the tribune of the people. His project failed; in 1354 he was assassinated. Bulwer-Lytton has made him the hero of an historical romance, *Rienzi, the Last of the Tribunes* (1835).

Rigby, The Right Hon. Nicholas, in Disraeli's novel, *Coningsby*, a fawning, plotting, insolent man-of-all-dirty-work. He was immediately recognized as a portrait of John Wilson Croker. See WENHAM.

Rigdum Funnidos, in Carey's burlesque, *Chrononhotonthologos*, a courtier in the palace of the titular monarch, also a nickname bestowed by Sir Walter Scott on his friend John Ballantyne.

Rigoletto, hero and title of an Italian opera, libretto by Piave and music by Giovanni Verdi, first produced at Venice March 11, 1851. The plot is from Hugo's *Le Roi S'amuse*. The scene is transported from Paris to Mantua, and the names of the dramatis personæ are changed, so that Francis I becomes the Duke of Mantua, Triboulet becomes Rigoletto, Saint Vallier becomes the count of Monterone, etc. But the change of names entails no change of characters, and the situations, though toned down in parts, remain substantially the same. The name Rigoletto is taken, with the alteration of a single letter, from the vaudeville of *Rigoletti, or the Last of the Fools*, by Jaime and Alboize, one of the many dramatic variations of Hugo's work.

Rikki-Tikki-Tavi, in Rudyard Kipling's *Jungle Books* (1894 and 1895), a mongoose, the pet of a small English boy in India, who twice saves the lad's life and once the lives of his father and mother and so " fights his

way gallantly enough into the list of Mr. Kipling's immortals" (*London Athenæum*).

Rinaldo, a famous character in mediæval romance, one of the four sons of Aymon and one of the greatest of Charlemagne's paladins. He appears as *Renaud* or *Regnault de Montaubau* in the French romances, but the Italian form Rinaldo came into general acceptance through the influence of Pulci, Ariosto, and Tasso.

In *Orlando Furioso* (1516) Ariosto makes him the rival of his cousin Orlando for the love of Angelica, who will have nothing to do with him. Tasso chose him as the hero of a juvenile epic, *Rinaldo* (1562), now practically forgotten but once of great vogue. This gathers together and synthetizes his various exploits against giants, enchanters, and Saracen kings, his dallyings with Queen Floriana, whom he forsook as Æneas forsook Calypso, and his more enduring love for Clarice, daughter of the infidel king Mambrino, whom he finally wins and weds.

Rizpah, poem by Tennyson. The modern Rizpah, dying, tells a lady who is visiting her how her son Willy, being dared to the feat by his wild mates, robbed the mail, took one purse, with the contents of which he refused to meddle, and was hanged for the deed. There are great pathos and power in the description of her last meeting with him, and in her tale of her subsequent insanity, and of her secretly burying his bones in holy ground. See RIZPAH in vol. II.

Never since the very beginning of all poetry were the twin passions of terror and pity more divinely done into deathless words or set to more perfect and profound magnificence of music; never more inseparably fused and harmonized into more absolute and sublime identity. The poet never lived on earth—such at least is my humble and hearty conviction—whose glory would not be heightened by the attribution of this poem to his hands. Thousands of readers for centuries to come, will be moved by it to trembling and to tears.—SWINBURNE.

Robarts, Lucy, in Anthony Trollope's novel, *Framley Parsonage* (1861). Sister of the vicar, she loves and marries Lord Lufton.

I think myself that Lucy Robarts is perhaps the most natural English girl that I ever drew,—the most natural, at any rate, of those who have been good girls. She was not as dear to me as Kate Woodward in *The Three Clerks*, but I think she is more like real human life.—ANTHONY TROLLOPE: *An Autobiography*, p. 125.

Robarts, the Rev. Mr., vicar of Framley, in Anthony Trollope's novel, *Framley Parsonage*, a weak man, naturally honest, who runs unnecessarily into debt and is involved in difficulties that affect his honor.

Robert of Paris, Count, hero of Scott's romance of that name (1831), a French nobleman who, with his wife Brenhilda, has joined the first Crusade (1096-1099), is present in the camp of the emperor Alexius Commenus at Scutari, and takes part in the siege and capture of Constantinople. See HEREWARD.

Robin, Fanny, in Thomas Hardy's novel, *Far from the Madding Crowd* (1875), a country girl seduced by Sergeant Troy.

She appears only three times,—once when she meets Oak on the night of the fire when she is running away from home; a second time, wandering all alone by the riverside in the dark winter night, and attempting to attract Troy's attention by feebly throwing little fragments of snow at his barrack-room window "till the wall must have become pimpled with the adhering lumps of snow;" and a third time struggling faintly and with faltering steps to the workhouse, when her exhausted nature could scarce support the weight of the wretched burden it had to bear. The author has put out his whole force in the description of these last two incidents. The first is original. The second may have been suggested by the well-known chapter in *Adam Bede* entitled "The Journey in Despair." But, whether so suggested or not, it stands comparison not unfairly even with that most painful narrative of the shipwreck of a girl's life.—*Saturday Review.*

Robin of Bagshot, in *The Beggar's Opera* (1728), by John Gay, one of Macheath's gang of robbers. He was evidently designed to represent Sir Robert Walpole's unrefined manners, convivial temper and alleged robbery of the public. Robin was provided with both a wife and a mistress, to indicate to the public that Lady Walpole had a rival in Miss Skerrell.

Robinson, Hyacinth, in Henry James's *Princess Casamassima* (1886) the illegitimate son of the profligate Lord Frederick and an ignorant Frenchwoman, who is reared by a poor dressmaker among forlorn east-side people in London. Though his instincts are aristocratic, his sympathies are with the down-trodden. Falling an easy prey for workingmen of socialistic views, he promises, if called upon, to perform an act that may cost him his life. It is in this mood that he meets Princess Casamassima.

Robinson, Sergeant, hero of John Pendleton Kennedy's historical romance of the Revolutionary war, *Horshoe Robinson* (1836), so-called after the hero's nickname, given him from his trade as a farrier and from the returning sweep of a river near his own farm. He is a stalwart, long-headed, large-hearted man, with a quiet, dry humor and a preternatural acuteness, which, joined to his training as a backwoodsman, a hunter, and a soldier, enable him to outwit the villains. These are an English captain, St. Jermyn, who assumes the name of Tyrrel, and Sergeant Curry, a kind of darker Bothwell, whom St. Jermyn instigates to various plots and stratagems against the heroine's father, a Tory planter named Lindsay.

Robinson, What Mr., thinks, the third of the *Biglow Papers* by J. R. Lowell. The circumstances which gave rise to it were as follows: In 1855 the anti-slavery party intended to start Governor Briggs, of Massachusetts, for the presidency, in opposition to General Cass, the candidate of the Democrats, and General Taylor, the (ultimately successful) candidate of the Whigs. Mr. John P. Robinson, a country lawyer, then commenced a political tour of the State, for the purpose of discrediting Briggs and seconding Cass. The recruiting sergeants and the place-hunting politicians, who used always to accompany them, were denominated by Mr. Robinson "the apostles of American destiny."

Roche, La, hero of *The Story of La Roche*, by Henry Mackenzie, a tale founded on fact. La Roche was a Swiss pastor who, with his daughter Margaret, was befriended in sickness and poverty by David Hume. Three years later Hume was invited to Berne to attend Margaret's wedding to a young Swiss officer. He arrived to find both bride and bridegroom dead. The officer had been shot in a duel; the maiden had succumbed to grief. Hume, the arch-infidel, is represented as greatly touched by the Christian faith that sustained the old pastor in his bereavement.

Rochester, Edward Fairfax, in Miss Brontë's *Jane Eyre* (1847), ferocious and brutal in manner and bearing, but with an inner core of kindliness. The author's intent was to paint a strong nature, soured into cynicism by experience, who addresses the wondering and horrified yet admiring little governess from the height—or depth—of his worldly wisdom.

> Mr. Rochester has imposed upon a good many people; and he is probably responsible in part for some of the muscular heroes who have appeared since his time in the world of fiction. I must, however, admit that, in spite of some opposing authority, he does not appear to me to be a real character at all, except as a reflection of a certain side of his creator. He is in reality the personification of a true woman's longing (may one say it now?) for a strong master. But the knowledge is wanting. He is a very bold but necessarily unsuccessful attempt at an impossibility. The parson's daughter did not really know anything about the class of which he is supposed to be a type, and he remains vague and inconsistent in spite of all his vigor.—Leslie Stephen: *Hours in a Library.*

Rockminster, Lady, in Thackeray's *Pendennis*, a rigorous old woman of the great world, with as much kindness as character, with whom Laura Bell goes to live after the death of Mrs. Pendennis.

Roderick, thirty-fourth and last of the Gothic kings of Spain, the centre of a cycle of legends that have been utilized by Robert Southey in an epic poem, *Roderick, the Last of the Goths* (1824), which begins with history and ends in pure fable. In a moment of frenzy Roderick has

violated Florinda, the daughter of Count Julian. Julian renounces Christianity, heads the Moors in an invasion of Spain, and drives Roderick from his throne. Humiliated, repentant, he accepts his defeat as a punishment for his crime and flees in peasant costume to the seaside. After a year of solitary penance, a vision rouses him to action, not to regain his throne, but to save his country. He is so changed by suffering that he fights unrecognized until the crisis of the battle of Covadango, when he rushes furiously on the enemy with his old war-cry, "Roderick the Goth! Roderick and victory!" to the inspiration of his followers, who cut the Moors to pieces. Then Roderick disappears forever.

Sir Walter Scott, in *The Vision of Don Roderick* (1811), modernizes the legend of Roderick's dream. He makes this occur in an ancient vault in Toledo, presided over by an oracle, where there is unveiled to him a prophetic panorama of Spanish history from his own times to those of Bonaparte and Wellesley.

Roderigo, in Shakespeare's *Othello*, a Venetian youth, surreptitiously in love with Desdemona and hating Othello as a successful rival, whose weaknesses are taken advantage of by Iago.

Roderigo's suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend.—Samuel Johnson: *General Observations on Shakespeare's Plays* (1768).

Roehampton, Lord, in Lord Beaconsfield's political novel *Endymion* (1880), is evidently intended for Lord Palmerston. He marries Endymion's sister Myra.

Scarcely any attempt is made to distinguish Lord Roehampton from Lord Palmerston except in the details of private life. In the ministry of Lord Melbourne Lord Roehampton is foreign secretary, and in that capacity he projects and executes the Syrian expedition of 1840. Lord Beaconsfield regards with admiration, and almost with tenderness, the statesman whom he long opposed with untiring energy, but always with chivalrous courtesy. In accordance with his uniform practice, he disregards political differences which were, in fact, purely conventional. It pleases him to imagine the influence of such a character over a wife much younger than himself, who had originally accepted his hand for reasons of convenience, and especially in the hope of serving her twin brother Endymion.—*Saturday Review.*

Rolla, Jacques, hero of Alfred de Musset's poem *Rolla*. He is the only legitimate child of a foolish father, who has brought him up without occupation and left him an orphan at nineteen, without means enough to support existence on the only terms he considers endurable. Jacques accordingly divides his patrimony into three portions, determined that each should serve for a year of debauchery and that, all being ended, he would kill himself. His last night on earth he spends with a girl still innocent who has been trained for a life of shame. He discovers that she is an illegitimate sister and kills her and himself.

Rolleston, Helen, heroine of *Foul Play* (1868), a novel by Charles Reade and Dion Boucicault.

Being a character of Mr. Reade's creation, it is not necessary to say that Helen Rolleston is a very natural and lovable woman, admirably illogical, cruel, sagacious, and generous. Through all her terrible disasters and thrilling adventures she is always a young lady, and no more abandoned on that far-away island, by her exquisite breeding and the pretty conventions of her English girlhood, than she would be on her native croquet-ground. A delicious charm is gained to the romance by the retention of these society instincts and graces, which are made to harmonize rather than conflict with the exhibitions of a woman's greatness and self-devotion, when occasion calls forth those qualities.—*Atlantic Monthly*, August, 1868.

Romeo, hero of Shakespeare's tragedy *Romeo and Juliet* (1598), more or less founded on fact (see Juliet). The first mention of the romance was made by Masuccio of Palermo, who in 1476 wrote a novel about two lovers called Mariotto and Gianozza, of Siena, in Italy, whose story is like that of Romeo and Juliet. The theme was next handled by Luigi da Porto, who wrote a similar story of two lovers called Romeo and Giuletta and laid the scene in Verona.

In Verona the legend survives to-day and has left tangible evidence of itself. Tradition has long associated with Verona the two contending families of Montague and Capulet, from whom Romeo and Juliet sprang. They are known to-day as the "Capuleti" and the "Montecchi," and Verona has many things to show the traveller which claim association with them and their feuds.

Romeo is Hamlet in love. There is the same rich exuberance of passion and sentiment in the one that there is of thought and sentiment in the other. Both are absent and self-involved; both live out of themselves in a world of imagination. Hamlet is abstracted from everything; Romeo is abstracted from everything but his love, and lost in it. His "frail thoughts dally with faint surmise," and are fashioned out of the suggestions of hope, "the flatteries of sleep." He is himself only in his Juliet; she is his only reality, his heart's true home and idol. The rest of the world is to him a passing dream.—HAZLITT: *Characters of Shakespeare's Plays.*

Romola, heroine of George Eliot's novel of that name (1863), daughter of a wealthy Florentine merchant, to whom she is entirely devoted even when she loses her heart to Tito Melemma (*q.v.*).

Readers in general cannot feel quite so warmly to Romola as to the childish Maggie; she is a little too hard and statuesque, and drops her husband rather too coolly and decisively as soon as she finds out that he is capable of disregarding her sentiments. Still she is one of the few figures who occupy a permanent and peculiar niche in the great gallery of fiction; and, if she is a trifle chilly and over-dignified, one must admit that she is not the less lifelike. She is, moreover, the only one—to my feeling—of George Eliot's women whose marriage has not something annoying. She marries a thorough scoundrel, it is true, but the misconception to which she falls a victim is one which we feel to be thoroughly natural under the circumstances.—SIR LESLIE STEPHEN: *George Eliot.*

Rondelet, Paul, in *The Monks of Thelema,* by Besant and Rice, is drawn from Walter Pater. (See THELEMA.)

Roper, Margaret, daughter of Sir Thomas More (*q.v.*), who married William Roper, is the heroine and the feigned author of *The Household of Sir Thomas More,* by Anne Manning. Tennyson alludes to her in *A Dream of Fair Women.*

Morn broadened on the borders of the dark,
Ere I saw her who clasped in her last trance
Her murdered father's head, or Joan of Arc,
A light of ancient France.
TENNYSON: *A Dream of Fair Women.*

Rosa, Aunty, in Rudyard Kipling's short story, *Baa, Baa, Black Sheep,* the narrow-minded, pharisaical, and sour-tempered relative, who comes near crushing all kindly feelings out of little Punch (*q.v.*). The character is very similar to that of the aunt who brings up Dick and Maisie in *The Light that Failed.*

Rosalind, heroine of Shakespeare's *As You Like It,* daughter of the banished duke, loving and beloved by Orlando. She assumes male attire and the name of Ganymede, and, with her cousin Celia, sets out to find her father in the forest of Arden. Here she re-encounters Orlando, who does not recognize her, and she sets him the task of making love to Ganymede as though "he" were the Rosalind whom Orlando is perpetually sighing for.

To every actress of distinction the character of Rosalind has offered irresistible attractions. It has been played by Peg Woffington and Mrs. Siddons, by Charlotte Cushman and Helen Faucit, by Adelaide Neilson and Mary Anderson, by Madame Modjeska and Ellen Terry. The interpreters alike of comedy and tragedy have included it in their repertory, viewing the part as a sort of neutral ground, independent of professional classification. In truth, Rosalind is not to be described as tragic at all; yet the romance, the sentiment, the tenderness of the character commend it to the actresses of tragedy, while its sportiveness, its wit, its archness, always subject it to the claim of those comedy actresses who are not content merely to provoke laughter.

Rosalind . . . has vivacity and wit enough to captivate those who like a woman of spirit; and yet with this there is interwoven so much womanly tenderness and delicacy, she is, in her gayest moods, so truly, sometimes so touchingly, feminine, that she wins more admirers than she dazzles.—R. G. WHITE.

Rosalind is not a complete human being: she is simply an extension into five acts of the most affectionate, fortunate, delightful five minutes in the life of a charming woman. And all the other figures in the play are cognate impostures.—GEORGE BERNARD SHAW.

Rosalinde, the name under which Edmund Spenser celebrates his first love. Immediately on leaving college, he retired to the north of England, where he first became enamoured of the fair being to whom, according to the fashion of the day, he gave the fanciful appellation of Rosalind. She has been satisfactorily identified with Rose Daniel, sister of the poet Samuel Daniel. See *Atlantic Monthly*, vol. ii, 677.

Rosaline, in *Romeo and Juliet*, a lady for whom Romeo is represented as having cherished a hopeless passion before he saw Juliet.

No one, I believe, ever experiences any shock at Romeo's forgetting his Rosaline, who has been a mere name for the yearning of his youthful imagination and rushing into his passion for Juliet. Rosaline was a mere creation of his fancy.—COLERIDGE.

Rosalynde, heroine of Thomas Lodge's prose fiction *Rosalynde Euphues Golden Legacie* (1590), which in its turn was partly based upon *The Cook's Tale of Gamelyn*, wrongly ascribed to Chaucer. Rosalynde is the obvious original of Shakespeare's Rosalind in *As You Like It*, but he has turned a faint sketch into a brilliant picture. The Forest of Arden appears both in play and novel. When Lodge's Rosalynde and Alinda are banished by Torismond and decide to find their way thither, Rosalynde assumes male attire, because, as she explains to her cousin, "I am of tall stature and would very well become the person and apparel of a page; thou shalt be my mistress, and I will play the man so properly, that, trust me, in what company soever I come, I will not be discovered. I will buy me a suit and have my rapier very handsomely by my side, and, if any knave offer wrong, your page will show him the point of his own weapon."

Rose Mary, heroine of a ballad by D. G. Rossetti, in volume, *Ballads and other Poems* (1882). Rose Mary has in her possession a beryl stone which reveals anything to a pure maiden. But she has fallen into sin with Sir James Heronhaye, and, when she would direct her lover how to avoid an ambush prepared for him by his mortal foe the Warden of Holycleugh, she reads the stone amiss: the knight takes the wrong road, and is slain. His body is borne back to the lady's castle, but under his mail are found love tokens showing that he had plighted his troth to the warden's sister. Rose Mary cleaves the stone in twain, and so expels the evil spirits who had deceived her and restores the good angel who had been driven out by her sin. As she dies, the angel receives her and assures her of heavenly forgiveness.

Rosenberg, Hildegarde, heroine of the *Initials* (1850), an international novel by Baroness Tautphoeus. A young Englishman, Hamilton, who comes to board with the Rosenberg family in Munich, falls in love with her, while Hildegarde's sister Crescenz complicates matters by falling in love with him.

The well-born Englishman could not help feeling and showing himself superior to the bourgeois family which had received him, and such a girl as Hildegarde could not help promptly hating him for it. They met almost as enemies, and their wooing throughout had often the alarming effect of warring; at the very end, her capture is something like a hostile triumph. The affair is not the less intoxicating to the spectator; the country fought over, though difficult, is picturesque, and the manners and customs of the neutrals, as well as the belligerents, are realized as vital elements of the exciting spectacle.—W. D. HOWELLS: *Heroines of Fiction*, vol. ii, p. 140.

Rosencrantz, in Shakespeare's *Hamlet*, a courtier who, with Guildenstern, had been a school-fellow of Hamlet's at Wittenberg. They always appear together, and Hamlet realizing that they had been sent for by the king to spy upon him, grows to hate them. He calls them "adders fanged," and puts them to the blush when they own that they cannot play

upon his pipe. They carry the orders concerning Hamlet to England and are themselves sacrificed.

Ross, Man of, the name by which John Kyrle (1664–1754), a citizen of the town of Ross, in Herfordshire, has been celebrated by Pope and Coleridge. It was originally given him during his lifetime, by a country friend, and the title is said to have pleased him greatly. Kyrle was a gentleman of remarkable benevolence and public spirit, who with an income of only £500 a year actually performed all the worthy deeds chronicled in Pope's tribute. This appears in *Moral Essays*, Epistle iii, and consists of but 16 lines, the concluding ones running as follows:

> Whose causeway parts the vale with shady rows?
> Whose seats the weary traveller repose?
> Who taught that heaven-directed spire to rise?
> "The Man of Ross," each lisping babe replies.

Roumestan, Numa, hero of a novel of that name by Alphonse Daudet (1881), a typical Provençal bonhomme of unusual intelligence and boundless ambition, a liar and a braggart, who gets himself elected as a deputy and rises to eminence in the French capital and international politics.

Roxana, heroine of a novel by Daniel Defoe, *The Fortunate Mistress Lady Roxana* (1724). A courtesan who preys upon the upper classes, she was originally the innocent and beautiful daughter of a French refugee. An unfortunate marriage with a fool, who levants, sends her to the bad. She accumulates much wealth in sordid and squalid ways, but is overreached in the end and dies in jail.

Roy, Rob,—*i.e.*, Robert the Red,—a real character, the Robin Hood of Scotland, who plays an important part in Scott's novel named after him.

Judged by Scott's novel, the biggest, bravest heart that ever beat beneath the MacGregor tartan was that of Rob Roy, so named from the color of his hair and his fresh, ruddy complexion. Scott did not create the Rob Roy of romance. He idealizes, no doubt, but his interpretation of the character of Rob rests mainly on the popular tradition of the man. A descendant of the blood-thirsty Dugald Ciahr Mohr, Rob had all his ancestor's love of the sword and capacity for leadership, without his cruelty. His lot was cast in the most restless epoch of Scottish history. It was an age of semi-barbarism, when the passion for power was the main thing, when a pillaging of the industrious Saxon was considered the proof of manliness and bravery.—S. R. Crockett: *The Scott Originals*, p. 195.

Rubempré, Lucien de, journalist, author, and dandy, who appears in several of Balzac's novels, notably *Lost Illusions* (1843), *A Distinguished Provençal at Paris* (1843), and *Splendors and Miseries of Courtesans.*

After scandalizing the people of Angouleme by what is actually a platonic passion for a great lady, he repairs to Paris in her train, dreaming great dreams of the figure he will cut there as a poet. Taken up by the Cénacle, a coterie of literary men, they soon drop him. He enters journalism, finds it abominably corrupt, and, after a meteoric career, returns to his native city, ruined in health, morals, and money.

Rudge, Barnaby, in Dickens's novel of that name (1841), the half-witted son of a murderer, who levies blackmail on Barnaby's mother, Mary Barnaby. At the age of twenty-three years Barnaby is a red-haired, glassy-eyed, grotesque object, clad in a green dress with tawdry ruffles, a fantastically trimmed hat upon his head, and carrying in a basket at his back a raven known as Grip. During the Gordon riots he eagerly joins the mob in their work of destruction, his strength and agility making him a valuable auxiliary. Arrested and condemned to death, he is eventually pardoned and retires with his mother to peaceful obscurity.

Rudiger, Clotilde von, in George Meredith's *The Tragic Comedians*, the young girl for whose sake the middle-aged Dr. Alvan is killed in a duel by Prince Marko. The novel is founded solidly on fact. Alvan is Ferdinand Lassalle, Marko is Yanco von Racowitza, and Clotilde is Helene von Donniges, who subse-

quently to the duel married Yanco, and, as Frau von Racowitza, published in 1879 *Meine Beziehungen zu Ferdinand Lassalle*, a rather lame apologia for the part played by her in the tragedy of fifteen years previous. Every important incident in Meredith's novel is taken from Helene's book. Later she became Countess Schewitsch.

Rudin, Dimitri, hero and title of a novel (1860) by Ivan Tourgenief. He is a vainglorious charlatan, who honestly believes in himself as a great literary genius, and forces a temporary acquiescence upon others, especially female others. He imposes first upon Daria Mikhailovna, who is ambitious to figure as the head of a salon, but she is soon disillusionized. His next victim is an old lady, also a bluestocking, who dismisses him when she finds him making successful love to her daughter. Forced to leave Russia, he ends his life defending a barricade in Paris.

Rugg, Peter, hero of a fantastic little story, *Peter Rugg, the Missing Man* (1824), by William Austin, which achieved a wide but ephemeral reputation in the United States. Peter, a citizen of pre-revolutionary Boston, was caught in a storm while out driving, and, refusing all invitations to tarry with a friend, swore a fearful oath: "I will see home tonight in spite of the tempest, or may I never see home!" Hence he was compelled to wander perpetually between Hartford and Boston in a spectral chaise drawn by a spectral horse, with a spectral child beside him, and a thunder-storm in the rear. The tale is included in Drake's *Legends of New England.*

Peter Rugg is a creation after Hawthorne's own heart; the earth hath bubbles as the water hath, and he is of them; and the place given him in *The Virtuoso's Collection* gives proof that he had met Hawthorne's eye.—T. W. Higginson, in *New York Independent*, May, 1888.

Rutherford, Mark, hero of two novels by William Hale White ("Reuben Shapcott"), *The Autobiography of Mark Rutherford* (1881), and its sequel, *Mark Rutherford's Deliverance* (1885). A doubter who wishes to believe, but is too scrupulously honest to accept any compromises, Mark leaves the independent ministry for a Unitariam chapel, and then drifts into agnosticism, gives up the problem of teaching his fellowman for that of helping him in his poverty and depression, and finally returns to a greatly modified form of Calvinism, and, in his softened state, marries the true and loyal woman whom he had formerly despised for her intellectual limitations.

Ryecroft, Henry, hero of *The Private Papers of Henry Ryecroft* (1903), a work wherein George Gissing puts into the form of autobiographic fiction the aspirations, struggles, and disillusionments of his own career as an author.

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Sacharissa (Gr. *sakehar*, "sugar"), the name under which Edmund Waller wooed, but failed to win, Dorothea Sidney, eldest daughter of the Earl of Sunderland. The poems on Sacharissa and her beautiful home at Penhurst, where Waller sang his passion to the deer among the beeches or watched Vandyke painting her in the "Shop of Beauty" have immortalized lady and poet alike. He sings to Sacharissa's picture, to her painter, her friends, her servant, her coming and going, her sleeping or not sleeping, but in vain. The Lady Dorothy chose a wooer of higher degree, Lord Spencer, afterwards created Earl of Sunderland, who was killed at the battle of Newbury. In later days we hear of another meeting between Mr. Waller and Sacharissa. "When, Mr. Waller," said the Dowager Countess of Sunderland, "will you write such beautiful verses to me again?" "When, madam," replied the poet, "your ladyship is as handsome and

young again." This must surely be calumny,—so accomplished a courtier would have turned his answer more skilfully. His *Love's Farewell* is a more fitting close to the romance.

St. Clair, Eva, in Mrs. H. B. Stowe's novel, *Uncle Tom's Cabin* (1851), the daughter of Uncle Tom's master.

St. Leon, hero of a novel by William Godwin, *St. Leon, a Tale of the Sixteenth Century* (1799), a gentleman in respectable circumstances, living comfortably with his wife and children, who is morally and mentally ruined by coming into possession of the elixir of life and the philosopher's stone.

Saint Preux, hero of Rousseau's novel, *Julie, ou la Nouvelle Heloise*, evidently meant as a portrait of the author. Separated from his Julie after being her tutor and her impassioned but determinedly platonic lover, Saint Preux goes for a voyage round the world and returns. Julie is now Madame de Wolmar. M. de Wolmar, knowing all about the past, welcomes Saint Preux as an old friend, whose whilom affection was a proof of sensibility and discernment. He invites him to sit at his table, to stay in his house, and to teach his children. As a supreme proof of confidence he makes a point of leaving him alone with his wife. These incidents weave together the tangled facts of real life. The original of Julie (*q.v.*) was married to Count d'Houdetot, a complaisant husband, who made up a *menage à trois* with Saint Lambert, his wife's (most unplatonic) lover. Rousseau came near resolving the trinity into a quartette, but his own hesitancy and the lady's self-conquest at the psychological moment saved the situation. See GRIBBLE: *Rousseau and the Women he Loved.*

Saladin (1137–1193), a famous sultan of Egypt and Syria, founder of the Ayubite dynasty therein, appears in Scott's romance of the Crusades, *The Talisman*, as the chief adversary of Richard Cœur de Lion. Each loved and admired the other, "as noble adversaries ever love each other." Fond of incognito adventure, like Haroun al Rashid, Saladin appeared in disguise as Sheerkohf of Kurdistan, fought with Kenneth of Scotland; subsequently guided him to the hermit of Engaddi, and, returning with him to the Christian camp as Adonbec the physician, cured Richard and others by the aid of his sacred talisman. He suggested to Kenneth the stratagem by which he regained his honor, and in his proper person presided over the trial by combat in which Kenneth overcame the traitor Conrade of Montserrat.

Of all Sir Walter's characters the most dashing and spirited is the Sultan Saladin. But he is not meant for a hero, nor fated to be a lover. He is a collateral and incidental performer in the scene. His movements therefore remain free, and he is master of his own resplendent energies, which produce so much the more daring and felicitous an effect.—HAZLITT: Essays, *Why Heroes of Romance are Insipid.*

Salammbo, B. C., daughter of Hamilcar Barca, general of the Carthaginians during the First Punic War, is the titular heroine of an historical romance by Gustav Flaubert. She is beloved by Matho, leader of the mercenaries who have revolted against Carthage and stolen the sacred Zaimph or mantle of the goddess Tanit. Salammbo is urged to recapture the talisman, penetrates to the tent of Matho at night, and succeeds by her blandishments in carrying it off. Carthage triumphs over her rebellious soldiery and cuts them to pieces. Matho, reserved for the sport of the capital, runs the gauntlet of hideous torture through the streets and expires at the feet of Salammbo. She herself dies while pledging the genius of Carthage, "for that she had touched the mantle of Tanit."

Salathiel ben Sadi, a mysterious Jew, who appeared and disappeared in Venice towards the close of the sixteenth century in such sudden fashion that men came to identify him with the Wandering Jew (see vol. II) and consider him as one of many avatars of the cobbler or porter who insulted Christ. Finally his name entirely supplanted that of

Ahasuerus or Cartophilos given in the earlier legends. The Rev. George Croly (1829) published a romance entitled *Salathiel*, which was revived in 1900 and renamed *Tarry Thou Till I Come*.

Sally in our Alley, song by Henry Carey (1734), which has attained a wide popularity. Of its composition the author gives this account:

A shoemaker's apprentice, making a holiday with his sweetheart, treated her with a sight of Bedlam, the puppet shows, the flying chairs, and all the elegancies of Moorfield, from whence, proceeding to the farthing pie-house, he gave her a collation of buns, cheese, cakes, gammon of bacon, stuffed beef, and bottled ale; through all which scenes the author dodged them (charmed with the simplicity of their courtship) from whence he drew this little sketch of nature; but, being then young and obscure, he was very much ridiculed by some of his acquaintance for this performance, which nevertheless made its way into the polite world, and amply recompensed him by the applause of the divine Addison, who was pleased (more than once) to mention it with approbation.

The original air to the song was also composed by Carey, but it was subsequently dropped and the words were adapted to an old ballad air, *The Country Lass*.

Sampson, Dominie Abel, in Scott's novel *Guy Mannering*, a Scotch tutor in the Mannering family,—"a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life." His favorite ejaculation, "Pro-di-gi-ous!" is constantly extorted from him by any emotion of surprise, wonder, or admiration.

Sampson, Dr., in Charles Reade's *Hard Cash* (1863), a sturdy Scotch physician, one of the author's strongest and most original characters, who despises all regular practitioners and at the crisis of the story comes to the rescue of Alfred Hardie, confined in an asylum.

Samson, hero of Milton's dramatic poem *Samson Agonistes* (1671), is the Samson of Judges xvi, blinded and bound and a sport for his Philistine enemies in Dagon's temple, but wreaking a terrible revenge by pulling down the pillars of the edifice and perishing with the spectators in the ruins. Milton must have taken the biblical story as an allegory of his own later life. He too was after the Restoration a champion at bay, a prophet without honor in his own country, which had been delivered into the hands of the enemy, poor, blind, derided, but still militant (agonistes) and ready for vengeance in the name of the Lord.

He also was blind, as Samson had been,—groping about among the malignant conditions that had befallen him, helplessly dependent on the finding of others, and bereft of the external consolations and means of resistance to his scorners that might have come to him through sight. He also had to live mainly in the imagery of the past. In that past, too, there were similarities in his case to that of Samson. Like Samson, substantially, he had been a Nazarite,—no drinker of wine or strong drink, but one who had always been an ascetic in his dedicated service to great designs. And the chief blunder in his life, that which had gone nearest to wreck it, and had left the most marring consequences and the most painful reflections, was the very blunder of which, twice-repeated, Samson had to accuse himself. Like Samson, he had married a Philistine woman, one not of his own tribe, and having no thoughts or interests in common with his own; and like Samson, he had suffered indignities from this wife and her relations, till he had learned to rue the match.—PROF. MASSON.

Sandford, Harry, in Thomas Day's juvenile story *Sandford and Merton* (1780), the son of a poor farmer, full of all boyish virtues. He is placed, with Thomas Merton, the six-year-old son of a wealthy gentleman, under the tuition of the wise and learned Mr. Barlow, an ex-clergyman, who continually holds him up as a model and exemplar for the more or less reprehensible Tommy.

Sangrado, Doctor, in Le Sage's novel, *Gil Blas*, a famous physician in Valladolid, to whom Gil Blas attaches himself as pupil and servant. He is imitated from the Dr. Sagredo of Espinel's romance, *Marcos de Obregon*. A tall, thin, pale man of very solemn appearance, who weighed his discourse and used "great pomp of words," his system was simple enough. It consisted of profuse blood-letting, and equally profuse administration of hot water into the system. Gil Blas was reduced to a

sparse diet of beans, peas, and stewed apples, but allowed to drink all the water he could.

Sans-Gene, Madame, the nickname of Marie Therese Figueur (1774–1861), who, born in Burgundy, was enrolled at the age of 19 in a cavalry regiment commanded by one of her uncles, went to Germany with the French and Batavian armies, charged at Hohenlinden, took part in the siege of Toulon, was in the Italian, Spanish, and Austrian campaigns, and fought at Austerlitz and in Russia. During the Hundred Days the Emperor conferred the Legion of Honor upon her, and she charged at Waterloo for the last time.

With the Restoration she left the army to marry Marshal Lefebvre, Duke of Dantzic (1755–1820). She was then 39. Victorien Sardou, in his drama *Madame Sans-Gene*, has taken this martial character and made her a vulgarian whose comic familiarity is tolerated by Napoleon.

Saracinesca, Prince, a character in a novel by Marion Crawford, *Saracinesca* (1887), which forms the first in a series dealing with the social and domestic life of nineteenth century Roman aristocracy. The love affairs of his son Sant Ilario and of the high-souled Corona d'Astrardente, who, though haplessly married to a superannuated dandy, remains true to her husband, occupy the first volume; the solution of that entanglement is given in the second, *Sant Ilario* (1889). In *Don Orsino* (1892) the titular hero is Sant Ilario's son, who occupies himself with building speculations. The concluding volume, *Corleone* (1898), is a Sicilian episode in the history of the Saracinescas, bringing them in contact with the Corleones,—"the worst blood in Italy."

Sardanapalus, hero of Lord Byron's tragedy (1821), based on the Greek fable of the last Assyrian king who fell B.C. 823. He is here represented as generous and amiable, but so fond of pleasure, so vain and indolent, that his enemies despise him for his apparent weakness and effeminacy. Arbaces, a Mede, and Beleses, a Chaldean soothsayer, conspire against him. With their adherents they attack the palace, and force their way into the grand hall. Sardanapalus, roused at last, fights with great bravery, astonishing his friends and appalling his enemies. But the rebels are finally victorious. Sardanapalus, at the instigation of his favorite slave Myrrha, has a funeral pile raised and immolates himself upon it. Myrrha applies the torch and then throws herself into the flames to be consumed with the king, her master. The only deviation from history in the above is in the introduction of the slave Myrrha. The soothsayer's name, however, should have been spelled Belesis, not Beleses, and the second syllable should be short.

Savage, Captain, a naval commander in Frederick Marryat's novel, *Peter Simple* (1833), daring, brilliant and successful, but a severe martinet. The character is drawn from Thomas Cochrane, tenth Earl of Dundonald, with whom the author shipped as midshipman at the beginning of his naval career. In one or other of his traits the same original may be traced in other portraits from the same hand,—the Captain C. of *Frank Mildmay* (1829), Captain M. of *The King's Own*, and Captain Maclean of *Joseph Faithful* (1834).

Savonarola, a famous Florentine preacher, religious enthusiast, and would-be reformer, figures as an important character in George Eliot's novel *Romola* (1863), and also to a lesser extent in Mrs. Harriet Beecher Stowe's *Agnes of Sorrento* (1862). George Eliot's portrait is a powerful study of ardent ideals ending in failure. Savonarola's personal aims and longings for the glory that he thought his due are made to become his ruin and to furnish the road to his defeat and death.

Savoyard Vicar, in Rousseau's novel *Emile*, a mild and gentle priest who believes more in good works than in any sectarian creed, and whose "Confessions" form an important

episode in the book. The character combines the traits of two of Rousseau's early instructors, M. Gatier, his gentle, melancholy studious tutor in the Seminary of Annecy, in Savoy; and the Abbé Gaimé, whom, in his boyhood, he had met in Turin, an ecclesiastic more remarkable for the breadth and liberality than for the orthodoxy of his religious opinions. Rousseau's Vicar is a deist at heart who cannot bring himself either to accept absolutely or to reject the Gospel, but who deems that until we know more fully what the truth is it is best to respect the public order, and to refrain from disturbing the established worship, and who remains a priest in full communion with the Church for much the same reasons that actuate Browning's Bishop Blougram. The portraiture did not prove agreeable to either the advocates or the antagonists of revealed religion; the first saw in it a dangerous attack upon orthodoxy, and the latter felt it was a powerful blow against crude atheism and materialism. *Le Vicaire Savoyard*, Voltaire wrote to a friend, "deserves all possible chastisement. The Judas abandons us just as our philosophy was about to triumph."

Sawin, Birdofreedom, a character introduced into Lowell's *Biglow Papers*. A fellow-townsman of Hosea Biglow's, he enlists in the Mexican armies a volunteer, and writes home a melancholy account of the horrors into which he has been inveigled. His letters, three in number, are versified by Hosea.

Sawyer, Bob, in Dickens's *Pickwick Papers* (1836), friend and roommate of Benjamin Allen (*q.v.*), both medical students of dishevelled appearance and rollicking bohemian habits, revelling in beer and oysters, and devoting as little attention as possible to their profession. Eventually Sawyer sets up medical practice in Bristol, with small success. Sam Weller delights to call him Mr. Sawbones.

Sawyer, Tom, hero of Mark Twain's novel of that name (1876), a story of boyish adventure in a village in Missouri on the Mississippi River. He reappears less prominently in its sequel *Huckleberry Finn* (1885). The character is undoubtedly reminiscent of the author's own youth.

> Both boys have their full share of boyish imagination; and Tom Sawyer, being given to books, lets his imagination run on robbers and pirates and genies, with a perfect understanding with himself that, if you want to get fun out of this life, you must never hesitate to make believe very hard; and, with Tom's youth and health, he never finds it hard to make believe and to be a pirate at will, or to summon an attendant spirit, or to rescue a prisoner from the deepest dungeon 'neath the castle moat. But in Huck this imagination has turned to superstition; he is a walking repository of the juvenile folklore of the Mississippi Valley—a folklore partly traditional among the white settlers, but largely influenced by intimate association with the negroes.—*Saturday Review*, January 31, 1885.

Scapin (It. *Scapino*, either from *scappino*, a sock, or *scappare*, to run away), one of the famous traditionary characters of the Italian stage whom the French have borrowed, and whom Molière has immortalized in *Fourberies de Scapin*. He is the only one of Molière's valets who is entirely free from cowardice; ever ready to risk his shoulders in any adventure. Thus he may be considered the founder of a race which did not take possession of the theatre till many years after Molière's death—the race of Intrigants, Aventuriers, and Chevaliers d'Industrie, who revel in intrigue for its own sake, who hunger and thirst for the unknown and the forbidden, for excitement, change, adventure at all hazards and at any price. The Italian Scapino is one of the many descendants of the Davus and Tranio of classic comedy, and is represented as a valet of infinite wit and knavery, a trickster, a babbler, and a coward, who ingratiates himself with the prodigal son of a family by espousing his cause as against the miserly father, and by assisting him in all his intrigues, but is ruled throughout quite as much by interest as by inclination. Scapino originated in Milan.

His traditional dress, on the Italian stage, included a mask, a large plumed

hat, a heavy cloak, and a wooden sword. In France he dropped his mask, and was arrayed in garments striped green and white.

Schedoni, in Mrs. Ann Radcliffe's romance *The Italian*, a wicked, able, and hypocritical monk, profligate, unrelenting, and implacable.

Schlemihl, Peter, hero and title of a tale (1813), by Adalbert von Chamisso. A poor tailor, he tells his own story. In exchange for an inexhaustible purse he had parted with his shadow to a mysterious little man in grey. At first he exults in his new opulence. But wherever he goes questions concerning his lost shadow assail him. Suspicions of all sorts are awakened. He is shunned and avoided; his very servants refuse to live with him; his betrothed jilts him; and poor Schlemihl finds refuge in a desert where there are none to mock him. One day the little man reappears and offers to return the shadow at the price of Peter's soul. Peter, in his wretchedness, is on the point of yielding, but luckily asks after a man whom he suspects of having entered into a similar compact. The devil is forced to show him the corpse of this other victim. Peter in horror flings the magic purse into a chasm, and is finally relieved of his tormentor.

Many attempts have been made to read an allegorical meaning into Schlemihl's story. Chamisso himself expressly denied any didactic purpose.

"I have seldom," he says, "any ulterior aim in my poetry; if an anecdote or a word strikes me in a particular manner, I suppose it must have the same effect on others, and I set to work, wrestling laboriously with the language, till the thing comes out distinctly. 'Schlemihl,' too, came forth in this way. I had lost on a journey my hat, portmanteau, gloves, pocket-handkerchief, and all my movable estate. Fouqué asked me whether I had not also lost my shadow, and we pictured to ourselves the effects of such a disaster." Nevertheless, consciously or unconsciously, he was influenced by a world-wide tradition.

The tale of Peter Schlemihl belongs to a family of legends which show that a man's shadow has been generally regarded as a sort of spiritual attendant of the body, which under certain circumstances it may permanently forsake. In strict accordance with this idea, not only in classic languages, but in various barbaric tongues, the word meaning "shadow" expresses also the *soul* or other self.—John Fiske: *Myths and Myth-makers.*

Scholar Gipsy, in Matthew Arnold's poem of that name (1853), the hero of an Oxford tradition, that a lad in the University many years ago wandered away with the gypsies in search of their strange lore and still haunts the fields and watersides. The poet and his poet friend Arthur H. Clough, in their wanderings around Oxford, realize that the life of the vagrant scholar was finer than their own.

Schönberg-Cotta, Friedrich and **Elsè,** the feigned authors of *The Chronicles of the Schönberg-Cotta Family* (1865), by Mrs. Elizabeth Charles. Their father is an improvident printer with eight children to provide for; their aunt, Ursula Cotta, adopts Martin Luther, who is the school-fellow of Friedrich at the university of Erfurt; and a fellow monk in an Augustinian monastery. Finally the two friends go to Rome together, and their experiences in that city lead to the revolt against the Papacy, in which Friedrich becomes the faithful henchman of Luther.

Schweidler, Mary, heroine of a romance *The Amber Witch* (Ger. *Die Bernstein Hexe*, 1843), by Johann Wilhelm Meinhold. Purporting to be a contemporaneous chronicle by Herr Schweidler, pastor of Coserow in Pomerania, of certain events that took place in his parish in the early seventeenth century, the hoax for a period completely deceived the antiquarian world.

During the distress occasioned by the Thirty Years' War, Schweidler's daughter Mary has discovered a vein of amber in the Streckelburg Mountain. She tells her father. They dare not disclose their good fortune, but secretly sell the treasure, and, after supplying their own wants, devote the remaining money to the relief of the starving villagers. Mary has incurred the ill-will of Elsie, the real witch of the village, who takes advantage of her mysterious nightly visits to

the mountain and her stores of unexplained wealth to accuse the maiden of a compact with Satan. She is tried and condemned to the stake. Her lover, Count Rudiger of Ravenstein, appears as her deliverer and the story comes to a triumphant close with her happy marriage.

Scriblerus Club, a short-lived association, founded in 1714, which included among its members many of the foremost wits of the Queen Anne period,—Pope, Swift, Arbuthnot, Congreve, Atterburg, Harley, and Gray. Directly or indirectly it inspired Arbuthnot's *Memoirs of Martinus Scriblerus*, Swift's *Travels of Gulliver*, and Pope's *Treatise of Bathos*.

Scriblerus, Cornelius, the father of Martinus (see below). A learned gentleman, an antiquary by profession, he has eccentric ideas on education. The boy is brought up in such manner that everything contributes to the improvement of his mind, even to his dress. Cornelius invented for him "a geographical suit of clothes, which might give him some hints of that science and likewise some knowledge of the commerce of different nations. He had a French hat with an African feather, Holland shirt and Flanders lace, English cloth lined with Indian silk; his gloves were Italian, and his shoes were Spanish. He was made to observe this and daily catechised thereupon, which his father was wont to call travelling at home." The Scriblerus family may have given hints to Sterne for his account of Tristam Shandy and his father.

Scriblerus, Martinus, hero of a curious burlesque, *Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus*, usually published among Pope's works, but known to have been mainly written by John Arbuthnot, with occasional assistance from Pope and Swift. "To talk of Martin in any hands but yours," says Swift in a letter to Arbuthnot, "is folly. For you every day gave us better hints than all of us together could do in a twelvemonth." Pope explains that the design was to ridicule all the false taste in learning, under the character of a man of capacity that had dipped into every art and science, but injudiciously in each. Under the tutelage of his father (see SCRIBLERUS, CORNELIUS), Martin was brought up a prig from childhood. He had the Greek alphabet stamped on his gingerbread, played games after the manner of the ancients, and wore a geographical suit of clothes. He became a critic, practised medicine, studied diseases of the mind, and endeavored to discover the seat of the soul. Then he started on his travels in the countries visited by Gulliver. Here the work comes to an abrupt end.

Scrooge, Ebenezer, hero of Dickens's *Christmas Carol* (1843), surviving partner of the firm of Scrooge and Marley, stockholders. "Oh! but he was a tight-fisted hand at the grindstone, Scrooge!—a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret and self-contained and solitary as an oyster. . . . He carried his own low temperature always about with him: he iced his office in the dog-days, and didn't thaw it one degree at Christmas." The story tells how, through the agency of three midnight visitants—the Ghosts of Christmas Past, of Christmas Present, and of Christmas to-Come—he was converted into a genial and benevolent worshipper of the Christmas season.

Scudamore, Blythe, hero of Richard D. Blackmore's novel of the Napoleonic period in England, *Springhaven* (1887). Familiarly known as "Scuddy," his behavior on land and sea, in war and in love, is always brave yet considerate and chivalric. "The gentle Scuddy," his creator calls him, and proceeds to describe him as "brave and modest, wholesome and natural, facing the cannon's mouth without flinching, and recklessly flinging down his heart for a pretty,

foolish girl to trample on." His sweetheart is Dolly Darling.

Scudamore, Sir, in Spenser's *Faërie Queene*, Book iv. His name is corrupted from the words *escu d'amour*, the shield of love. He was so called because, against twenty rival combatants, he had secured for himself a shield, hanging in the temple of Venus over this inscription: WHOSOEVER BE THIS SHIELD, FAIRE AMORET BE HIS.

Scythrop, in Peacock's satiric novel, *Nightmare Abbey*, a caricature of the poet Shelley. Specially pointed is the passage wherein Scythrop, loving two ladies at once, tells his distracted father that he will free himself from his dilemma by suicide. Shelley himself admitted the likeness and was amused by the caricature. After all, the portrait of the man Shelley as depicted by Peacock, directly in his *Memorials* and indirectly in this novel, is more attractive than the "divine," characterless humanitarian whom hero-worshippers love to paint.

Sebastian, in *Twelfth Night*, a young gentleman, brother to Viola; full of the rashness and impetuosity of youth. Another Sebastian, a drunken sailor, figures in *The Tempest*.

Séchard, David, in Balzac's *Lost Illusions*, a tender, melancholy, meditative young man, the friend of the hero, Lucien de Rubempré. He is born and bred in the country, and so preserves his soul unspotted from the contaminations of the city, which prove the ruin of his friend.

Sedley, Amelia, in Thackeray's *Vanity Fair*, a sweet-tempered, gentle, generous, and deeply affectionate young woman, who marries George Osborne, and cherishes his memory after death, despite Major Dobbin's persistent courtship of her and her growing fondness for him, until Becky Sharp disillusionizes her. "Couldn't forget him?" cries Rebecca, "that selfish humbug, that low-bred cockney, that padded booby, who had neither wit, manners, nor heart, and was no more to be compared to your friend of the bamboo cane than you to Queen Elizabeth." The character is obviously akin to the Amelia Booth of Fielding, but the name Amelia was that of Thackeray's grandmother, and the character was modelled after three women of his own circle. "You know you are only a piece of Amelia," Thackeray wrote to Mrs. Brookfield. "My mother is another half; my poor little wife—*y est pour beaucoup*."

> We hear that Emmy Sedley was partly suggested by Mrs. Brookfield, partly by Thackeray's mother, much by his own wife. There scarcely seems room for so many elements in Emmy's personality. For some reason ladies do not love her, nor do men adore her . . . She is not clever, she is not very beautiful, she is unhappy, and she can be jealous. One pities her, and that is akin to a more tender sentiment; one pities her while she sits in the corner, and Becky's green eyes flatter her oaf of a husband; one pities her in the poverty of her father's house, in the famous battle over Daffy's Elixir, in the separation from the younger George . . . Yes, Emmy is more complex than she seems, and perhaps it needed three ladies to contribute the various elements of her person and her character.—ANDREW LANG: *Essays in Little*.

Sedley, Joseph, commonly called "Jos," the brother of Amelia, a fat and foolish beau and *bon vivant*, lazy, peevish, timid, boastful, and self-indulgent. "He was as vain as a girl; and perhaps his extreme shyness was one of the results of his extreme vanity" (chap. iii). Timorous before ladies, yet with an ardent desire to stand well with them, he eagerly welcomes the overtures of his sister's friend Becky Sharp, but is frightened off just as he had decided to propose to her. Fond of the military, he wears moustachios and a frogged coat and accompanies the army to Brussels, but flees terror-stricken while the battle of Waterloo is raging. On his return to India, he brags so much of what he had seen and heard and done on the fateful day, that he acquired quite a reputation for courage among the ignorant and was dubbed Waterloo Sedley. He is not ungenerous or unkindly, he befriends Amelia in her poverty, and in the end falls a victim to the middle-aged wiles of his former flame, Becky Sharp.

Selika, heroine of a five-act opera, *L'Africaine* (1865), words by Eugene Scribe, music by Meyerbeer. She is the queen of an island off the African coast, who falls in love with Vasco da Gama, the Portuguese explorer, and immolates herself for his sake.

Selim, name of the hero of Byron's poem, *The Bride of Abydos* (see ZULEIKA), and also of Moore's *The Light of the Harem* in Lalla Rookh (see NOURMAHAL). Edward Moore, in a poem called *Selim the Persian* (1748), makes an ironical defence of Lord Lyttleton under this name.

Selkirk, Alexander (1676–1723), a Scotch sailor, whose story gave Daniel Defoe the suggestion for *Robinson Crusoe.* His captain, one Straddling, took offence at him, and left him on the uninhabited island of Juan Fernandez in the Pacific Ocean, where he remained for four years and four months (1704–1708), until rescued by Captain Woods Rogers. Hence Juan Fernandez has often, but wrongfully, been called Crusoe's Island (see CRUSOE). Alexander Selkirk is the subject of a famous lyric by William Cowper, beginning:

> I am monarch of all I survey,
> My right there is none to dispute.

Sellers, Col. Mulberry, chief character in *The Gilded Age,* a novel by Mark Twain and Charles Dudley Warner, which was dramatized in 1876, with John T. Raymond in this part. There is a suggestion of Micawber in Sellers, and it is curious to find, from Paine's *Life of Mark Twain,* that Twain's father, like Dickens's, was of the Micawber ilk. But Mr. Clemens, Sr., had only the gloomy side of Micawber. The gay and buoyant side was quite alien to that unhappy man. Mark Twain's invincible optimist, Col. Sellers, was not his father, but his mother's favorite cousin, James Lampton.

Many persons regarded "Colonel Sellers" as a fiction, an invention, an extravagant impossibility, and did me the honor to call him a "creation"; but they were mistaken. I merely put him on paper as he was; he was not a person who could be exaggerated. The incidents which looked most extravagant, both in the book and on the stage, were not inventions of mine but were facts of his life; and I was present when they were developed. John T. Raymond's audiences used to come near to dying with laughter over the turnip-eating scene; but, extravagant as the scene was, it was faithful to the facts, in all its absurd details. The thing happened in Lampton's own house, and I was present. In fact I was myself the guest who ate the turnips. In the hands of a great actor that piteous scene would have dimmed any manly spectator's eyes with tears, and racked his ribs apart with laughter at the same time. But Raymond was great in humorous portrayal only. In that he was superb, he was wonderful—in a word, great; in all things else he was a pigmy of the pigmies.

The real Colonel Sellers, as I knew him in James Lampton, was a pathetic and beautiful spirit, a manly man, a straight and honorable man, a man with a big, foolish, unselfish heart in his bosom, a man born to be loved; and he was loved by all his friends, and by his family worshipped. It is the right word. To them he was but little less than a god. The real Colonel Sellers was never on the stage. Only half of him was there. Raymond could not play the other half of him; it was above his level. That half was made up of qualities of which Raymond was wholly destitute.—MARK TWAIN: *Chapters from My Autobiography, North American Review.*

Senta, in the opera of *The Flying Dutchman,* is an interpolation by Wagner himself in order to add a love element to the mediæval legend. According to this version of the story, the Dutchman is allowed once in every seven years to come on shore, with the chance of ridding himself from his curse if he can find a woman willing to devote herself to him with her whole heart. The experiment is fraught with considerable danger to the woman, for, if she breaks faith, her punishment is nothing less than eternal perdition. Herr Wagner has made Senta quite ready to fall in love with the doomed Van der Decken, having long been in love with a portrait of him which hangs in her father's house. But she has been betrothed to Erik until the moment of the Dutchman's appearance, when she cheerfully throws over her former lover; and it is only a misunderstanding which prevents the Dutchman marrying her and living happily ever afterward. The rapidity with which Senta transfers her love from Erik to the Dutchman tends to injure a

character of much beauty; and the eagerness with which Daland, her father, accepts as his son-in-law a mysterious stranger who carries about with him a chest full of treasure, gives a somewhat disagreeable aspect to the character of the proverbially bold and open-hearted seaman.

Sentry, Captain, a member of the fictitious Spectator Club, which was supposed to look after the fortunes of that paper. The character was sketched by Sir Richard Steele in the opening number and subsequently filled out by both Addison and Steele. The original of this character was Colonel Kempenfelt, of Sweden, father of an admiral in the British navy who was lost with all his crew, on board the *Royal George*.

Sevier, Dr., hero of a novel of that name (1883) by George W. Cable, a benevolent, upright, and severely strict physician of New Orleans. "His inner heart was all of flesh," we are told, "but his demands for the rectitude of mankind pointed out like the muzzles of cannon through the embrasure of his virtues."

Sewell, Rev. Mr., in W. D. Howells's novel, *The Minister's Charge* (1887), the titular "minister," whose amiable habit of telling pleasant fibs brings Lemuel down to Boston with impossible expectations and illusions.

He ministers to a very respectable Boston flock; he is sincere, in spite of his amiable fibs; he wishes to do right and to be father confessor to his people, without the faintest knowledge of moral theology or any training for the work except a good heart and some experiences of the human race in general and the Bostonian in particular.—*Catholic World.*

Seyton, Catherine, heroine of Scott's historical romance, *The Abbot*, a "waiting damsel" to Mary, Queen of Scots, who inspired Roland Græme with an enthusiasm for "the good cause" as loyal and lofty as her own.

Sganarelle, one of Molière's most famous characters, who made his first appearance in a farce called *Sganarelle, or the Imaginary Cuckold*, and was afterward introduced into other plays, with somewhat varying characteristics according to the needs of the story,—*i.e.*, *Le Festin de Pierre*, where he is valet to Don Juan; *L'Amour Médecin* (1664), where he is father to Lucinde; *Le Médecin Malgré Lui*, where he is the husband of Martine and a wood-chopper forced to assume the character of a physician; *L'École des Maris*, where, with his brother Ariste, he brings up two orphan sisters so as to train them into model wives for themselves and both are wofully deceived; and *Le Mariage Forcé*, which, though later in production than the *Cocu Imaginaire*, is logically earlier, since the latter now forms the sequel.

Like Harlequin or Punch, Sganarelle in fact is rather an abstraction or type of character than an individual, and his various avatars are irreconcilable the one with the other.

Molière's Sganarelle, under all his various aspects of valet, of husband, of father to Lucinde, of brother to Ariste, of teacher, of wood-chopper, of doctor, is a character who belongs wholly to the poet, as Panurge belongs to Rabelais, Falstaff to Shakespeare, Sancho to Cervantes; he is the ugly side of humanity personified; the odd, surly, morose, selfish, low, cowardly side; alternately cringing and charlatanic, peevish and absurd,—the nasty side which excites derision. In certain joyous moments, as when Sganarelle touches the nurse's bosom, he resembles the portly Gorgibus, who, in his turn, reminds one of Chrysale, that other jolly round-bellied humorist. Sganarelle, paltry and pitiful as Panurge, has nevertheless managed to leave behind him a posterity worthy of both, among whom we must remember Pangloss and not forget Gringoire. —St. Beuve.

Shafton, Sir Piercie, in Scott's historical romance, *The Monastery*, a relative of the Duke of Northumberland on one side, on the other a grandson of old Overstich the tailor. He affects the "euphuistic" style of conversation in fashion at the Elizabethan courts, but rather overdoes it and degenerates into too obvious burlesque. In spite of his affectations he is capable of genuine energy of mind, and his chivalrous companionship with Mysie of the Mill proved him worthy of her simple devotion.

Shakespeare, William, the poet-dramatist, is the hero of W. S. Lan-

dor's dramatic colloquy, *The Examination of Shakespeare for Deer-stealing* (1834).

No play of character more sparkling occurs in any of Landor's writings than is struck out by the conjunction of such opposite types as are here presented,—the boy-poet, overflowing with genius, emotion, and animal spirits, witty, wise, joyous, and serious by turns; Sir Thomas Lucy, the justice, stupid, vain, devout, and kind-hearted; Master Silas, the chaplain, hard-headed, vulgar, malicious, and sensual; Joseph Carnaby, the chief witness, superstitious and hypocritical, conscious of his tattered reputation while speaking truth for the nonce. Inimitable, too, is the description of Shakespeare's tactics with the justice, whom he handles after the manner of an angler, baiting his hook with tempting morsels of flattery, and spinning out a line of interminable digression, which he adroitly manœuvres until his prey is caught.

Shallow, Justice Robert, sketched at full length in *Merry Wives of Windsor* (1598), appeared earlier in *II Henry IV* (1598) and later in *Henry V* (1599). He is a fool, a braggart, and a liar, boasting of sins in his youth which he never committed. It has been plausibly surmised that the justice is a reminiscent caricature of Shakespeare's boyhood enemy, Sir Thomas Lucy of Charlcote, near Stratford, who prosecuted him for deer-stealing and incidentally drove him from Stratford to London.

Shandy, Captain Tobias, better known as **Uncle Toby,** the real hero of Sterne's *Tristram Shandy*, a captain in the British army, retired in consequence of wounds received at the siege of Namur, but still keeping up his military tastes, interests, and habits. Gallantry, simplicity, modesty, and benevolence are his leading traits. He is supposed to have been drawn from the author's father, who was an army lieutenant.

What shall I say to thee, thou quintessence of the milk of human kindness, thou reconciler of war (as far as it was once necessary to reconcile it), thou returner to childhood during peace, thou lover of widows, thou master of the best of corporals, thou whistler at excommunications, thou high and only final Christian gentleman, thou pitier of the Devil himself, divine Uncle Toby! Why, this I will say, made bold by thy example, and caring nothing for what anybody may think of it who does not, in some measure, partake of thy nature, that he who created thee was the wisest man since the days of Shakespeare; and that Shakespeare himself, mighty reflector of things as they were, but no anticipator, never arrived at a character like thine.—LEIGH HUNT.

My Uncle Toby is one of the finest compliments ever paid to human nature. He is the most unoffending of God's creatures; or, as the French express it, *un tel petit bonhomme!* Of his bowling-green, his sieges, and his amours, who would say or think anything amiss?—HAZLITT.

Shandy, Tristram, the nominal hero of the novel of that name by Laurence Sterne.

Shandy, Walter, in Sterne's novel, *Tristram Shandy*, the father of the titular hero.

The author supposed in him a man of an active and metaphysical, but, at the same time, a whimsical cast of mind, whom too much and too miscellaneous reading had brought within a step or two of madness, and who acted, in the ordinary affairs of life, upon the absurd theories adopted by the pedants of past ages. He is most admirable contrasted with his wife, well described as a good lady of the *poco-curante* school, who neither obstructed the course of her husband's hobby-horse—to use a phrase which Sterne has rendered classical—nor could be prevailed upon to spare him the least admiration for the grace and dexterity with which he managed it.—SIR WALTER SCOTT.

There has been a great deal said and written about the plagiarisms of Sterne; but the only real plagiarism he has been guilty of (if such theft were a crime) is in taking Tristram Shandy's father from Martin's, the elder Scriblerus. The original idea of the character, that is, of the opinionated, captious old gentleman who is pedantic, not from profession, but choice, belongs to Arbuthnot.—HAZLITT.

Sharp, Rebecca, more familiarly known as Becky, the chief female character in Thackeray's *Vanity Fair*. A friendless girl, with "the dismal precocity of poverty," she early determines to marry well and make her way in the world. Her first mark is Joseph Sedley, brother of her school friend Amelia; but he is frightened away. She next sets her cap for Rawdon Crawley, whom she wins, and learns too late that she might have had his wealthy father and that he himself is disinherited on account of his marriage. Nevertheless, she sets up an establishment, and shows him how by cleverness and tact and cajoling her admirers she

can maintain a social position, and by wheedling and ruining her tradesman she can live on nothing a year. Rawdon detects her in an intrigue with Lord Steyne. Though she stoutly maintains her innocence, he obtains a separation from her. She sinks to a tawdry bohemian existence on the Continent until Joseph Sedley once more falls in her way. She strips him of all he has and comes into his insurance money after his suspicious death.

A friend congratulated him once on that touch in *Vanity Fair* in which Becky admires her husband when he is giving Steyne the punishment that is ruining her for life. "Well," he said, "when I wrote the sentence, I slapped my fist on the table and said, '*That* is a touch of genius!'"—JAMES T. FIELDS: *Yesterdays with Authors*, p. 27.

She, abbreviated from "She-who must-be-obeyed," the official title of Ayesha, heroine of Rider Haggard's romance *She* (1887). Ayesha is a beautiful sorceress, dwelling somewhere in the darkest deeps of darkest Africa, who is reputed to be immortal and is surrounded by retainers as weird as herself. Two thousand years ago, it appears, she had treacherously compassed the death of a priest of Isis, whose descendant, a young Englishman named Leo Vincey, penetrates her fastnesses and fascinates her by his hereditary likeness. He too falls in love with her, but, the cycle having been rounded, she is consumed in the mystic flames she herself had evoked to renew her youth.

Sheppard, John, familiarly known as Jack, a famous English highway robber (1702–1724), hero of numerous ballads and imaginative works; notably *Harlequin Sheppard* (1725), a pantomime by John Thurmond, a pretended autobiography attributed to Defoe (1724), and a novel, *Jack Sheppard* (1839), by William Harrison Ainsworth. A carpenter by trade, Sheppard sprang from a long line of honest carpenters in Stepney. In early youth he fell in with a loose woman, Elizabeth Lyon, known as "Edgeworth Bess," who with another girl, "Poll Maggott," incited most of his crimes. His recklessness, his courage, and his generous disposition made him a sort of popular hero. He made two remarkable escapes from Newgate, excellently described in Ainsworth's romance, though the most famous of these two chapters is said to have been written by William Maginn. Two hundred thousand people attended his execution at Tyburn, November 16, 1724.

Sheva, hero of R. Cumberland's comedy *The Jew* (1776), written to justify the Hebrew race from current Christian calumnies. He is rescued by Don Carlos from an *auto-da-fé* at Cadiz and brought to London, where the don's son, Charles Ratcliffe, rescues him in turn from a howling London mob. In return Sheva makes Charles his heir and gives his sister £10,000 as her marriage portion when she weds Frederick Bertram. Modest, benevolent, and philanthropic, Sheva is "the widow's friend, the orphans' father, the poor man's protector, and the universal dispenser of charity; but he ever shrank to let his left hand know what his right hand did." The Jews of England made up a handsome purse for Cumberland to reward him for this championship of their race.

In the Old Testament Sheva was one of David's scribes (2 Sam. xx, 25). Dryden and Tate, in *Absalom and Achitophel*, Part II (1682), bestow the name upon Sir Roger Lestrange, censor of the press under Charles II and editor of the *Observator*, an unswerving royalist sheet. Dryden says:

Than Sheva, none more loyal zeal have shown,
Wakeful as Judah's lion for the throne.

Shipton, Mother, the name of a famous prophetess in the reign of Henry VIII, who is said to have successfully predicted the death of many famous men. Bret Harte gives the nickname to one of the characters in his *Outcasts of Poker Flat*, a woman of ill fame who starves herself to save a younger outcast. (See SHIPTON, MOTHER, in vol. II.)

Shore, Jane, an historical character (*circa* 1450–1527), who in 1470 forsook her husband, William Shore, to become the mistress of Edward IV. She had great influence over that king through her wit, tact, and merry disposition. After Edward's death she was accused of harlotry and witchcraft by Richard III and forced to do penance in the public streets, "going before the crosse in procession upon a Sonday with a taper in her hand." She is the heroine of a ballad preserved in Percy's *Reliques*, of an anonymous drama, *History of the Life and Death of Master Shore and Jane Shore his Wife*, and of a more famous tragedy, *Jane Shore* (1714), by Nicholas Rowe. Rowe makes her husband come to Jane's rescue in her downfall, but he is seized by the minions of Richard and Jane dies.

Shylock, in Shakespeare's comedy *The Merchant of Venice*, a Jew usurer. He hates Antonio, partly for reviling his religion, but more especially for that he spoils his business by lowering the rates of interest in Venice. Therefore, when Antonio comes to borrow money from him, he half jestingly ensnares him into a compact whereby the borrower shall lose a pound of flesh if the debt be not promptly returned at a given time. Shylock's impassioned appeal in Act iii, 1, is almost the only scene where Shakespeare shows any sympathy for him.

The diverse interpretations given by notable actors to the part of Shylock have their origin in a certain incongruity between the story that Shakespeare accepted and the character of the Jew as it came to life in his hands. Some actors, careful of the story, have laid stress on revenge, cunning, and the thirst for innocent blood. Others, convinced by Shakespeare's sympathy, have presented so sad and human a figure that the verdict of the court is accepted without enthusiasm . . . The difficulty is in the play. The Jew of the story is the monster of the mediæval imagination, and the story almost requires such a monster, if it is to go with ringing effect on the stage. Shylock is a man, and a man more sinned against than sinning. Antonio and Bassanio are pale shadows of men compared with this gaunt, tragic figure, whose love of his race is as deep as life; who pleads the cause of a common humanity against the cruelties of prejudice; whose very hatred has in it something of the nobility of patriotic passion; whose heart is stirred with tender memories even in the midst of his lament over the stolen ducats; who in the end, is dismissed, unprotesting, to insult and oblivion.—WALTER RALEIGH: *Shakespeare.*

Sidonia, in Disraeli's novel of *Coningsby, or The New Generation* (1844) a character in whom the author paints his ideal Jew. It is drawn partly from the actual traits and deeds of Baron Alfred de Rothschild and partly from the undeveloped possibilities which the author discovered in himself at his then age of thirty-nine. Sidonia's function in the novel is to educate Harry Coningsby, as Harry in his turn is to educate the New Generation.

Sidonia is a Hebrew of immense fortune in the prime of youthful manhood and with an athletic frame which sickness has never tried; affable and gracious but, though unreserved in manner, impenetrable beneath the surface; and yet with a rare gift of expression and an intellect that, matured by long meditation, and assisted by that absolute freedom from prejudice which is the compensatory possession of a man without a country, enables him to fathom, as it were by intuition, the depth of every question.—MONYPENNY: *Life of Benjamin Disraeli.*

Sieglière, Mademoiselle de la, heroine and title of a novel by Jules Sandeau.

Very good again is *Mademoiselle de la Sieglière*, with its curious theme of an enriched peasant driven by aristocratic wiles to restore to his old seigneur the estate which the latter has forfeited by emigration.—GEORGE SAINTSBURY.

Sigismunda or **Sigismonda,** heroine of Dryden's poem *Sigismunda and Guiscardo.* (See vol. II.)

Sikes, Bill, in Dickens's *Oliver Twist*, a brutal thief and housebreaker, who murders his mistress, Nancy.

A thoroughly hardened ruffian of the sturdy English type, with a sullen ferocity which penetrates his whole nature and allies him to his true brethren, the beasts of prey; there is no room in his breast for conscience, or pity, or physical fear; his attendant and moral shadow, the dog, has a character seemingly caught from that of his master; or perhaps we should say that Sikes the dog appears to have been arrested in that process of evolution which, when allowed free course, resulted in the production of Sikes the man. The account of the murder of Nancy is one

of the most harrowing scenes in romance; and there is great power displayed in the description of Sikes's flight afterwards, with the phantom of his victim pursuing him, the "widely-staring eyes, so lustreless and glassy," meeting his at every turn. Dickens, when writing these scenes, realized them so intensely that they may be said to have taken possession of him. When he read the account of the murder of Nancy to his wife, she became so affected that he describes her as being "in an unspeakable state."—E. P. WHIPPLE.

Silva, Don, in George Eliot's dramatic poem, *The Spanish Gypsy* (1868), a nobleman in love with Fedalma. A beautiful and elaborate portrait, in which the author has aimed to depict a young nobleman as splendid in person and in soul as the dawning splendor of his native country. In spite of the poem being called in honor of his mistress, Don Silva is really the central figure in the work.

Silver, John, the principal character in R. L. Stevenson's romance, *Treasure Island* (1883). The *Saturday Review* declared that the book ought to have been entitled *John Silver, Pirate*, and in fact Stevenson had originally called it the *Sea-Cook*. For John Silver, pirate by profession, sailed as sea-cook aboard the *Hispaniola* when she started out on a search for Flint's buried hoard in Treasure Island.

He is a big fellow, "very tall and strong, with a face as big as a ham; plain and pale, but intelligent and smiling;" his left leg is cut off at the hip, and he carries a crutch, which he manages "with wonderful dexterity, hopping about on it like a bird." He has travelled all the world over; he has a black wife; he is master of a parrot named Captain Flint; he is so helpful and clever, so smooth-spoken and powerful and charming, that everybody is deceived in him. Of course he makes himself the most useful of men while the ship is fitting out, and of course a considerable proportion of the crew are of his discovery and recommendation. The consequences are plain to the meanest capacity. There is a mutiny, and they hoist the black flag, the noble Jolly Roger; there are fights and murders and adventures; only a few of the expedition escape with their lives; and it is all John Silver's doing.—*Saturday Review*, December 8, 1883.

Simple, David, hero of a novel by Sarah Fielding, *The Adventures of David Simple* (1744), who travels through London and Westminster "in search of a faithful friend."

A sequel, *The Familiar Letters between the Principal Characters* in David Simple (1747), was the occasion for a famous contrast which Samuel Richardson, in a letter dated December, 1756, drew between Susan and her brother, Henry Fielding. "What a knowledge of the human heart! Well might a critical judge of writing say, as he did to me, that your late brother's knowledge of it was not (fine writer as he was) comparable to yours. His was but as the knowledge of the outside of a clock-work machine, while yours was that of all the finer springs and movements of the inside." Curiously enough, this is very much the praise which, a dozen years later, Johnson, no doubt the critical judge referred to, gave to Richardson himself. "There was as great a difference between them [Richardson and Fielding]," he said, "as between a man who knew how a watch was made, and a man who could tell the hour by looking on the dial-plate."

Simplicissimus, in an historical romance of that name by J. C. von Grimmelshausen (1669), is the son of a poor Spessart farmer during the Thirty Years' War. At ten years of age his father is murdered by a band of plundering soldiers. He is educated by a hermit, he serves as page to an officer, he turns hermit himself and earns a reputation for sanctity while really supporting himself by swindling. Next he finds a congenial sphere of activity in the German army. The wild license of the soldiery and the consequent sufferings of the peasantry are vividly painted. After numerous ups and downs and two unfortunate marital experiences, he retires from the world, and goes to a desert island where he anticipates some of the experiences of Robinson Crusoe.

Skeggs, Miss Caroline Wilhelmina Amelia, in Goldsmith's *Vicar of Wakefield* (1766), the companion of "Lady Blarney," both being London courtesans whom Squire Thornhill introduces to the Primrose family to aid him in beguiling the daughters of the house.

Skewton, Mrs., in Dickens's novel of *Dombey and Son*, is the mother of Edith, afterwards Mrs. Dombey.

Skimpole, Harold, in Dickens's *Bleak House* (1852), an artist, buoyant, gay, brilliant, and ingenuously unscrupulous in money matters. Dickens rather lamely sought to defend himself from the charge of

having caricatured Leigh Hunt in this character.

" Exactly those graces and charms of manner which are remembered," says Dickens, " in the words we have quoted, were remembered by the author of the work of fiction in question when he drew the character in question. He no more thought, God forgive him! that the admired original would ever be charged " [as he frequently was charged] " with the imaginary vices of the fictitious creature than he has himself ever thought of charging the blood of Desdemona and Othello on the innocent Academy model who sat for Iago's leg in the picture."

Slawken-Bergius, an imaginary author of a work on Noses, himself distinguished by a nose of phenomenal length, who was invented by Sterne in order that he might pretend to quote from his works a curious tale about a man with an enormous nose.

Slaygood, Giant, in Bunyan's *Pilgrim's Progress*, Part I, the master of a gang of thieves infesting the public highway. He fell upon Feeblemind and might have killed him, but that Mr. Greatheart came to the rescue of Feeblemind and slew Giant Slaygood.

Sleary, in Dickens's *Hard Times* (1854), the proprietor of a circus at Coketown, who was never sober and never drunk, but always kind-hearted. His daughter Josephine is a notable performer in his circus.

Slender, in Shakespeare's *Merry Wives of Windsor* (1596), one of the suitors of " sweet Anne Page," a country lout uneasily conscious of his lack of ease and city polish.

> He is a very potent piece of imbecility. In him the pretensions of the worthy Gloucestershire family are well kept up, and immoralized. He and his friend Sackerson, and his book of songs, and his love of Anne Page and his having nothing to say to her, can never be forgotten. It is the only first-rate character in the play; but it is in that class. Shakespeare is the only writer who was as great in describing weakness as strength.—HAZLITT, *Characters of Shakespeare's Plays.*

Slick, Sam, hero of *The Clockmaker: Sayings and Doings of Samuel Slick of Slickville*, by Judge Thomas Chandler Haliburton, which first appeared in a series of letters in the *Nova Scotian* (1835) and were gathered together two years later in a volume. Sam reappeared in other volumes from the same pen, and finally disappeared in *The Attaché, or Sam Slick in England* (1843–1844), an inglorious ending to a rather showy beginning. For, despite some exaggerations of detail, Sam Slick, at his first appearance, was an excellent caricature of the typical New England pedlar of the period, especially as he set himself,—keen-witted, resourceful, cool, calculating, and imperturbable, —in contrast to the cautious and sluggish yet gullible Nova Scotians. With his knowledge of human nature, his mother wit, and his plentiful use of " soft sawder," Sam is more than a match for the natives among whom he has come to peddle clocks. Transferred to England he loses his individuality and his humor degenerates.

Slop, Dr., a coarse, choleric, and self-conceited physician in Sterne's novel, *The Life and Opinions of Tristram Shandy, Gent* (1759), said to have been drawn from one Dr. Burton, a man midwife of York. He is the inventor of a pair of obstetrical forceps, by whose aid he succeeds in crushing Tristram's nose *in utero* and smashing Uncle Toby's fingers to a jelly. Under this name Cruikshank and Hone caricatured Dr. (afterward Sir John) Stoddart (1773–1856), a violent anti-Bonapartist who was editor of the London *Times* from 1812 to 1816.

Slote, Hon. Bardwell, in B. E. Wolf's comedy, *The Mighty Dollar*, a caricature of the American politician. A member of Congress from the Cohosh district, he is ignorant, vain, venal, self-seeking, and unscrupulous, but not without a fund of shrewd wit and humor. A whimsical peculiarity is his passion for indicating a term or a familiar expression by initials, as H. O. G. (honorable old gentleman), P. D. Q. (pretty damn quick), K. K. (cruel cuss), and G. F. for jugful.

He is likewise an adept at malapropisms: "My ancestors," he says, "came over in the *Cauliflower* and landed at Plymouth Church."

Slowboy, Tilly, in Dickens's *Cricket on the Hearth* (1845), the simple-minded, dull-witted, but devoted maid of all work in the Peerybingle household. As dry-nurse to baby no one could have been more affectionate, but she had a surprising talent for getting it into difficulties by holding it topsy-turvy and bringing its head into contact with doors and dressers, bedposts and stair-rails.

Sludge, Dickie, nicknamed Flibbertigibbit in Scott's romance, *Kenilworth*, the dwarf grandson of Gammer Sludge, "a queer, shambling, ill-made urchin," of acute but knavish intelligence, who led Edmund Tressilian to Wayland Smith's forge. In the great pageant at Kenilworth Castle, Dickie assumed the part of the imp Flibbertigibbit, in whose memory he had been nicknamed.

Sludge, Mr., hero of a monologue in verse, *Mr. Sludge the Medium*, in Robert Browning's *Dramatis Personæ*. Mr. Sludge, a shrewd, plausible Yankee spiritualist (evidently drawn after David D. Home), is at some pains to vindicate his character and career. He grants that he is an impostor, but he claims that he is merely catering to a harmless popular appetite for deception. Clamorous for any news from the invisible world, the eager "circle" betrays the imaginative medium into reporting what it appears most to desire. Their superstition feeds his own. He is obliged to cheat in self-defence. And when a man tasks his wits successfully, if it be only to mislead the witless, he takes an artist's pride in the effort.

Slum, Mr., in Dickens's *The Old Curiosity Shop* (1840), a writer of poetical advertisements. "Ask the performers," says he, "ask the blacking-makers, ask the hatters, ask the old lottery-office keepers, ask any man among 'em what poetry has done for him, and, mark my words, he blesses the name of Slum."

Slumkey, Samuel, in Dickens's *Pickwick Papers*, the "blue" candidate for Eatanswill in parliament, as Horatio Fitzkin is the buff.

Sly, Christopher, a tinker and bear-leader, who, in the induction to *The Taming of the Shrew*, is found drunk by a nobleman and taken to his house. When he awakes he is made to believe that he himself is the lord of the manor, for whose entertainment the comedy is then performed. See ABOU HASSAN.

Smectymnuus, feigned author of a tract against Episcopacy and in answer to Bishop Hall, which was published in 1641. The name is a sort of acrostic made up from the initials of the real writers, five Presbyterian divines,—Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen, and William Spurstow. In 1642 Milton published *An Apology for Smectymnuus*.

Smelfungus, in Sterne's *Sentimental Journey* (1768), is evidently a caricature of Tobias Smollett, whose *Travels through France and Italy* is one prolonged snarl, and therefore the exact antithesis to Sterne's book. "The learned Smelfungus," he says, "travelled from Boulogne to Paris, from Paris to Rome, and so on; but he set out with the spleen and the jaundice, and every object he passed by was decoloured and distorted. He thought he wrote an account of them, but it was nothing but an account of his miserable feelings." Sterne tells of meeting Smelfungus at Rome and at Turin, and finding him full of complaints and prejudices. As his visit to Italy was made in 1764, when Smollett was also there, these may be records of actual meetings.

Smike, in Dickens's *Nicholas Nickleby*, a half-witted, half-starved boy, on whom the hero takes compassion when he is assistant tutor at Dotheboy's Hall. Smike runs away to join him when he leaves the Hall, and Nicholas takes care of him until his death. Smike turns out to be the son of Ralph Nickleby by an unacknowledged marriage.

There is no real life in Smike. His misery, his idiocy, his devotion to Nicholas, his love for Kate, are all overdone and incompatible with each other. But still the reader sheds a tear. Every reader can find a tear for Smike.—ANTHONY TROLLOPE.

Snagsby, Mr., in Dickens's *Bleak House*, the law stationer in Cook's Court, a mild, bald, timid, unassuming man, living in awe of a termagant wife, whom with unconscious satire he calls "his little woman." He usually prefaces his remarks with "Not to put too fine a point upon it."

Snake, Mr., in Sheridan's *School for Scandal*, a treacherous ally of Lady Sneerwell, who brazenly confesses to her, "you paid me extremely liberally for propagating the lie, but unfortunately I have been offered double to speak the truth."

Sneak, Jerry, in Foote's comedy, *The Mayor of Garratt* (1763), a paltry, mean-spirited pin-maker, who becomes the eponymic mayor. His wife is a domestic tartar, who keeps Jerry so thoroughly crushed under her thumb that he has become the type of the henpecked husband in stage-land. Garratt is a village between Wandsworth and Tooling in England. In 1750 the inhabitants made common cause against any further encroachment on their common. The chairman of the meeting was facetiously dubbed the Mayor. It happened to be general election day, so thereafter every election day a new Mayor was appointed. The London wits seized on the idea, and poured out political squibs which feigned to be "addresses" by "the Mayor of Garratt."

Sneerwell, Lady, in Sheridan's *School for Scandal*, a widow, brilliant and beautiful, but overfond of scandal-mongering. "Wounded myself," she says, "in the early part of my life by the envenomed tongue of slander, I confess I have since known no pleasure equal to the reducing of others to the level of my own reputation." (Act i, 1.) Mr. Snake says of her, "Every one allows that Lady Sneerwell can do more with a word or a look than many can with the most labored detail, even when they happen to have a little truth on their side to support it."

Snodgrass, Mr. Augustus, a member of the famous Pickwick Club, a poetically-minded young man.

Snout, Tom, in Shakespeare's *Midsummer Night's Dream*, a tinker who is cast for the part of Pyramus's father in the interpolated play, but instead plays the wall.

Snowe, Lucy, the autobiographic heroine of Charlotte Brontë's novel *Villette* (1852), who in certain respects adumbrates some phases of the career and character of the author, her catastrophic experiences as a teacher in a Belgian boarding-school; her sensitiveness, her shyness, her proud humility, her spasmodic fits of impulse, her passionate emotions concealed under an icy exterior. The very name "Snowe"—decided on after "Frost" had been discarded and originally spelled "Snow"—was admittedly chosen by Miss Brontë as "a cold name, on the *lucus a non lucendo* principle, for she has about her an external coldness."

In an interesting (unpublished) letter to her friend Ellen Nussey, which was sold at auction in New York in 1912, Charlotte Brontë reveals her consciousness of those traits which are adumbrated in personal fashion in the character of Lucy Snowe. "I will preserve unbroken," she says, "that reserve which alone enables me to maintain a decent character for judgment; but for that I should long ago have been set down by all who know me as a Frenchified fool. You have been very kind to me of late and you . . . have spared me those little sallies of ridicule which, owing to my miserable and wretched touchiness of character, used formerly to make me wince as if I had been touched with a hot iron; things that nobody else cares for enter into my mind and rankle there like venom . . . I'm an idiot" (September 26, 1836.)

This figure, as Mr. Wemyss Reid has observed with indisputable accuracy of insight, was doubtless, if never meant to win liking or made to find favor in the general reader's eyes, yet none the less evidently on that account the faithful likeness of Charlotte Brontë, studied from the life and painted by her own hand with the sharp, austere precision of a photograph rather than a portrait. But it is herself with the consolation and support of her genius withdrawn, with the strength of the spiritual arm immeasurably shortened, the cunning of the right hand comparatively cancelled, and this it is that makes the main

undertone and ultimate result of the book somewhat mournfuller even than the literal record of her mournful and glorious life.—A. C. SWINBURNE: *A Note on Charlotte Brontë*, p. 81.

Snug, in Shakespeare's *Midsummer Night's Dream*, a joiner who is cast for the part of a lion in the interpolated play of *Pyramus and Thisbe*. He asks manager Quince if he had the lion's part writ out, "for," says he, "I am slow of memory." On being told that he could do it extempore, "for it is nothing but roaring," he consents to undertake it.

Sofronia, a Christian maiden residing in Jerusalem at the time of its siege by Godfrey de Boulogne; heroine of a much-admired episode in Tasso's *Jerusalem Delivered*, Canto ii. Here is how she and her lover Olindo are described:

Sofronia she, Olindo hight the youth,
Both of one town, both in one faith were taught.
She fair, he full of bashfulness and truth,
Loved much, hoped little, and desired naught;
He durst not speak, by suit to purchase ruth,
She saw not, marked not, wist not what he sought;
Thus loved, thus served he long but not regarded,
Unseen, unmarked, unpitied, unrewarded.
Fairfax's translation.

In this picture of the hopeless love of Olindo, Tasso is thought to have had in mind his own passion for the beautiful Leonora d'Este, daughter of his patron. But see TASSO.

In the poem, Aladin, the Mahommedan king of Jerusalem, has deprived a Christian church of an image of the Virgin, to set it up in a mosque as a palladium against the Crusaders. It disappears during the night. Aladin, confident that a Christian has stolen it, orders a general massacre of his Christian subjects. The catastrophe is averted by Sofronia, who surrenders herself as the culprit. Olindo, finding her sentenced to the stake, disputes with her the right of martyrdom. He is condemned to suffer with her, and the pair are only saved from being burnt alive by the arrival of the famous Amazon Clorinda, come to offer her service to the Saracen king, her admirer. Sofronio, never before conscious of Olindo's love, now returns it in full, and goes with him from the stake to the marriage altar.

Soggarth Aroon, poem by John Banim in which the attachment of the Irish peasant to his priest is portrayed with touching simplicity. Soggarth Aroon means *Priest dear*.

Solness, Halvard, in Ibsen's drama, *The Master Builder* (1893), an irregularly educated architect, who has become a very successful builder, though, partly out of shrewdness, partly out of an arrogant humility, he will not call himself by the loftier title. See WRANGEL, HILDA.

Building-Master Solness is Ibsen himself. It is the old fighter looking back, surveying his long working-day, measuring what has been gained, and counting the cost. . . . Solness now finds himself "on top," but filled with a secret uneasiness and fear for his own greatness. He feels he must summon all his Titanic power and will to "overdo himself," that he may keep the proud position he has attained, and not lose ground to the younger generation.—*The Copenhagen Tilskueren.*

Sorrel, Hetty, in George Eliot's novel, *Adam Bede*, the pretty village girl, vain, empty-headed, weak, engaged to Adam Bede, but seduced by Arthur Donnithorne, who reaches her with a reprieve as she is on the point of paying the penalty for child murder.

Of all George Eliot's female figures she is the least ambitious, and, on the whole, I think, the most successful. The part of the story which concerns her is much the most forcible; and there is something infinitely tragic in the reader's sense of the contrast between the sternly prosaic life of the good people about her, their wholesome decency, and their noon-day probity, and the dusky sylvan path along which poor Hetty is tripping, light-footed, to her ruin. Hetty's conduct throughout seems to me to be eminently consistent. The author has escaped the easy error of representing her as in any degree made serious by suffering. She is vain and superficial by nature, and she remains so to the end.—HENRY JAMES: *Views and Reviews.*

Spanker, Lady Gay, in Dion Boucicault's comedy, *London Assurance* (1841), a gay and brilliant woman, devoted to horses and hunting, who

keeps a whip hand over her meek little husband, Dolly Spanker.

Sparabella, in Gay's *Pastorals*, iii (1714), a shepherdess in love with D'Arfey, who prefers the ungainly Clumsilis, whereupon Sparabella resolves on suicide. But how? She discards one plan after another. A penknife is too suggestive of a squeaking pig; hanging, of a dog; drowning, of a scolding quean. So the sun goes down upon her wrath and

> The prudent maiden deemed it then too late,
> And till to-morrow came deferred her fate.

Sparkish, in Wycherley's *Country Wife* (1675), and Garrick's adaptation of the same, *The Country Girl* (1766), a self-imagined prince of coxcombs and a pretender to wit and letters, without common sense or common understanding. Congreve took him as the model for his Tattle in *Love for Love* (1695).

Sparrowgrass, Samson, pretended author of the *Sparrowgrass Papers* (1856), by Frederick S. Cozzens, who autobiographically describes the haps and mishaps of a young city-bred couple who set up housekeeping in Yonkers, N. Y., at that time a mere suburban village.

Spatterdash, Simon, in Samuel Beazley's farce, *The Boarding-House* (1811), a local militiaman, who indulges freely in whimsical comparisons that may have suggested one of Sam Weller's many accomplishments,—*e.g.*, "'Come on,' as the man said to his tight boot," "'I know the world,' as the monkey said when he cut off his tail," "'I'm turned soger,' as the lobster said when he popped his head out of the boiler," "'I'm down upon you,' as the extinguisher said to the rush-light." See WELLER, SAMUEL.

Spenlow, Dora, in Dickens's *David Copperfield*, the "child-wife" of the hero, who rather providentially dies when her childishness palls upon him. As a girl she had acquired in Paris some graces, but she has neither intellect nor education. Her confidante is Julia Mills, a sentimental maiden. Jip, a spaniel, is her closest companion. Mr. Spenlow poohpoohs the whole business of her marriage, but he opportunely dies, a victim, apparently, of comfortable living and uncomfortable neckcloths. Dora falls into the hands of two spinster aunts, who enjoy the engagement very much, and make a pet of it, until David has attained a sufficiency by reporting and other various labor. Romance now turns into domestic farce. There is some baby house-keeping,—the silliness of the child-wife being relieved by touches of real humor and pathos,—and in a year or two Dora dies and clears the way for Agnes Wickfield.

> Copperfield's first meeting with Dora is Dickens's meeting (when little more than a boy) with a lady by no means so young as Dora is there represented. The courtship is derived from his youthful love for the original of Flora. The married life with Dora, so far as her household ways are concerned, presents Dickens's own experience, so that Dora there represents a third person, and that person his wife. And, lastly, the death of Dora and Copperfield's sorrow during the following years are drawn from the death of his wife's younger sister Mary, and the sorrow Dickens felt for years thereafter.—RICHARD A. PROCTOR: *Knowledge*, vol. vii, p. 537.

Spenlow, Francis, in *David Copperfield* (1849), a proctor to whom David was articled and father of Dora, whom David subsequently married. When he is accidentally killed in a carriage accident, Dora goes to live with his maiden sisters, Misses Lavinia and Clarissa Spenlow.

> They were not unlike birds altogether, having a sharp, brisk, sudden manner, and a little, short, spruce way of adjusting themselves, like canaries.—Chap. xi.

Sprague, Scientific, hero of a series of short stories by Francis Lynde, bound together under that general title. He owes the nickname to the fact that he utilizes in business the habit of acute observation and of imaginative deduction therefrom which he has acquired in the study of natural science. All the stories are incidents in a long struggle for the retention of a single railroad in the hands of its rightful owners, and

Scientific Sprague is enabled to confound all the knavish tricks of the financial pirates who set out to plunder it.

Squeers, Wackford, in Dickens's *Nicholas Nickleby* (1838), owner of Dotheboys Hall, in Yorkshire, a rapacious, ignorant, and brutal schoolmaster. Nicholas engages himself as a scholastic assistant to this gentleman, but disapproves of his methods, vigorously interferes when he attempts to thrash Smike, and leaves, followed by Smike, the worst-treated of all the pupils. Squeers had only one eye. The blank side of his face was much puckered up, which gave him a sinister appearance, especially when he smiled, at which times his expression bordered on the villainous. He wore a white neckerchief with long ends, and a scholastic suit of black; but, his coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes, and as if he were in a perpetual state of astonishment at finding himself so respectable. His daughter Fanny Squeers is a grotesquely peevish and repulsive young woman.

Squintum, Dr., in Foote's farce, *The Minor*, a character introduced to burlesque George Whitfield, the Methodist preacher, who had a cast in his eye. Theodore Hook applied the nickname to the Rev. Edward Irving, who was similarly afflicted.

Squire of Dames, in Spenser's *Faërie Queene*, a young knight in love with Columbell, who sets him a difficult task ere she will yield her hand. He must travel for a twelvemonth, rescuing distressed damsels, and return to her with pledges of his exploits. At the appointed time he hands her 300 pledges, but she now tells him to take a second journey and not return to her until he could bring her pledges from 300 virgins that they would dwell in chastity all their lives. Alas! in three years' travel he finds only three virgins willing to take the pledge. One was a nun, one a satiated courtesan, the last a rustic cottager who alone was influenced by any "principle of virtue." The story is imitated from *The Host's Tale* in *Orlando Furioso*, xxviii.

Stackpole, Henrietta, in Henry James's novel, *The Portrait of a Lady* (1882), the friend of Isabel Archer and European correspondent for an American paper. She is sincere, democratic, and loyal to her national traditions.

Stalky, Your Uncle, in Rudyard Kipling's *Stalky and Co.*, nickname for Arthur L. Corkran, who with two other boys affects an aloofness from the rest of the school, playing tricks upon masters and pupils alike. He is a clever boy, mathematically inclined, resourceful, self-reliant, with a good conceit of himself. McTurk, heir to an Irish estate, is the gentleman of the company. Beetle, who occasionally sacrifices his own comfort to assist Stalky in his plots, is accepted as a self portrait of Kipling in boyhood. The likeness is emphasized by the fact that, his choice of career being limited by his spectacles, he goes out to India as a journalist.

Standish, Miles, the bluff Puritan captain (1584–1656), who plays a leading part in Longfellow's narrative poem *The Courtship of Miles Standish* (1858). Not knowing that John Alden, his clerk and nearest friend, is like himself in love with Priscilla Mullen, he bids the lad woo the maiden as his proxy in such manner as youth only knows how to assume. John, with much misgiving, accepts the mission, but the maiden guesses his secret, and archly asks him, "Why don't you speak for yourself, John?" Standish flies into a rage when he hears the story. Soon after, he disappears and is reported to have been slain by the Indians. John then deems he is justified in speaking for himself. Standish turns up at the wedding, for he had been wounded, not slain, and good-humoredly accepts the situation.

Stareleigh, Justice, in Dickens's *Pickwick Papers*, a fat, stodgy little judge, deaf and irascible, who in the absence of the Chief Justice sat in

judgment at the trial of Bardell *v.* Pickwick.

Starr, David, hero of Bayard Taylor's tragedy of *The Prophet* (1874), is to some extent a poetical reminiscence of Joseph Smith, the founder of Mormonism. Starr is the only son of a hard-headed farmer, who scoffs at his pretensions, and of a wife, long barren, who when David came looked upon him as peculiarly from the Lord, yet never, despite all her pride and tenderness, gave him implicit belief. This comes only from the girl he marries. It is her loving faith, joined to the inspiring credulity of his neighbors, that works upon David till he feels himself a prophet indeed.

The Prophet begins by painfully doubting the inspiration which he is passionately eager to claim. The craft of a man of the world who sees how the prophetic authority may be made to serve his selfish purposes persuades him that his doubts have been resolved by miracle; he goes on from purely intellectual to moral delusions, becomes an instrument in the hands of his undoer, and realizes his own imposture just as death deprives him of the power to retract his pretensions.

Staunton, George, in Scott's novel *The Heart of Midlothian*, the prodigal son of the rector of Willingham and the seducer of Effie Deans. He appears under various aliases, first as Geordie Robertson, a felon, then in female disguise as the Madge Wildfire of the Porteous riots; lastly he comes into a baronetage and marries Effie. Sir George and Lady Staunton reach a prominent station in London society. He is killed by a gipsy boy known as "The Whistler," who proves to be his own and Effie's son, the illegitimate issue of the seduction.

The lover of Effie Deans is far too melodramatic, too "Satanic." For once, in his failure of a character, Scott was imitating Byron's heroes, whether he knew it or not, as Byron imitated figures like the Schedoni of Mrs. Radcliffe.—ANDREW LANG: *Sir Walter Scott.*

Steerforth, James, in Dickens's *David Copperfield*, an intimate friend of the hero, who worships him with the enthusiasm of trustful and unspoiled youth. Despite his engaging manners, his captivating ways, his personal magnetism, Steerforth is thoroughly bad,—hard, cruel, selfish, domineering. Introduced to the Peggotty household, he deliberately seduces Ham's cousin and betrothed wife, Little Emily. On the eve of her intended marriage she elopes with him to the Continent, but he wearies of her and deserts her. He perishes in the shipwreck described in Chap. lv.

Steerforth, Mrs., James's mother (see *supra*), an elderly lady, handsome and haughty, entirely devoted to her son until the inevitable clash comes between these two imperious natures.

Stella (Lat. for "Star"), the name under which Sir Philip Sidney, in *Astrophel and Stella*, a series of sonnets, celebrated his only love, the Lady Penelope Devereux. She was a maid when he first met her and a widow before he died, but these sonnets were addressed to her during the period of her married life with Lord Rich.

Stella, a poetical name given by Swift to Miss Esther Johnson. She is thought to have been a natural daughter of Sir William Temple by his housekeeper, Mrs. Johnson, and it was when forming a part of Sir William's household (1688–1694) that Swift met her. That she inspired in him a warm affection is evident by the tone of his *Journal to Stella*, a collection of the letters he wrote to her from London when he was a famous man there. But, for some reason, which has never been satisfactorily explained, he put off marrying her till 1716, and then only went through the forms of a ceremony which was never acknowledged and lived apart from her until her death in 1728.

Who hasn't in his mind an image of Stella? Who does not love her? Fair and tender creature: pure and affectionate heart! Boots it to you, now that you have been at rest for a hundred and twenty years, not divided in death from the cold heart which caused yours, whilst it beat, such faithful pangs of love and grief—boots it to you now, that the whole world loves and deplores you? Scarce any man, I believe, ever thought of that grave, that did not

cast a flower of pity on it, and write over it a sweet epitaph. Gentle lady, so lovely, so loving, so unhappy! you have had countless champions; millions of manly hearts mourning for you. From generation to generation we take up the fond tradition of your beauty: we watch and follow your tragedy, your bright morning love and purity, your constancy, your grief, your sweet martyrdom. We know your legend by heart. You are one of the saints of English story.—THACKERAY: *English Humorists.*

Stenio, in George Sand's romance, *Lélia* (1833), a young poet, passionate, romantic, a dreamer of dreams, who falls in love with the titular heroine. Lélia, once deceived, has lost all faith in men, all desire for love. Her sister Pulchérie, a courtesan, has never known love, but only lust. One represents soul without body, the other body without soul. Stenio is intoxicated with the idea that he has conquered Lélia's coldness, but wakes to find that, in hideous irony, she has thrust him into the arms of her sister, who in person exactly resembles her. He falls to the level of the lowest debauchee and, having ruined body and soul, makes away with himself.

Steno, Michel, in Byron's tragedy, *Marino Faliero, the Doge of Venice.* See FALIERO.

Steyne, Marquis of, in Thackeray's *Vanity Fair,* the profligate, cynical, witty, and wicked old nobleman who comes between Becky Sharp and her husband, Rawdon Crawley, and is soundly thrashed by the latter. Although it is generally agreed that he was drawn from a marquis of Hertford, opinions differ as to whether it was the second or the third marquis who furnished the model. The adherents of both candidates for that bad eminence make so excellent a case as to force the conclusion that Thackeray took hints from both: from the elder,—whom Moore called "the hoary old sinner," in his *Two-penny Post-Bag,* whose seduction of Mrs. Massey was a public scandal, and who complaisantly tolerated his own wife's *liaison* with George IV,—and also from the younger, the less notorious but almost equally profligate back of the Regency. A wood-cut portrait of Lord Steyne which was contained in the first issue of *Vanity Fair,* but immediately suppressed, bears a remarkable likeness to Sir Thomas Laurence's portrait of this third marquis.

Stirling, Peter, hero of a political novel, *The Honorable Peter Sterling* (1895), by Paul Leicester Ford, tracing the career of the better sort of American "boss." Grover Cleveland has been suggested as a possible prototype.

The Honorable Peter Stirling is not a typical boss. Judged by the knowledge of the genus derived from its works, his character is far more ideal than real, but it is so strongly imagined and logically drawn that it satisfies the demand for the appearance of truth in art. . . . The inference from his character and career is not that a boss is a vital necessity, but that he is more than an accident in a great democracy, and that, given a few Stirlings to compete against many Maguires, the name boss and the thing might lose an opprobrious significance.—*N. Y. Nation.*

Storm, John, called by his parishioners in London "Father Storm," hero of Hall Caine's novel, *The Christian* (1897), who on his deathbed marries Glory Quayle.

Strafford, Thomas Wentworth, Earl of (1837), is the hero of Browning's drama, *Strafford.* Its main interest is centered in the character of Strafford and his relation to the king, and the poet has displayed a peculiar sympathy for this proud, sensitive, and impatient man, who recoiled from every proof of his master's treachery to himself, and yet anticipated its worst results in a scarcely interrupted flow of tender, self-sacrificing pity.

Strap, Hugh, in Smollett's *Roderick Random* (1748), a loyal, simple-minded, and disinterested friend and adherent of the graceless hero.

We believe there are few readers who are not disgusted with the miserable reward assigned to Strap in the closing chapter of the novel. Five hundred pounds (scarce the value of the goods he had presented to his master) and the hand of a reclaimed street-walker, even when added to a Highland farm, seem but a poor recompense for his faithful and disinterested attachment."—SIR W. SCOTT.

The *Monthly Magazine* of May, 1809, records the death, at the Lodge, Villiers Walk, Adelphi, of Mr. Hugh Hewson, at the age of eighty-five, and states that he was "the identical Hugh Strap whom Dr. Smollett has rendered so conspicuously interesting," etc. Hewson for over forty years had kept a hair-dresser's shop in the parish of St. Martin's in the Fields. The writer of the notice says, "We understand the deceased left behind him an interlined copy of *Roderick Random*, with comments on some of the passages. According to Nicholls, *Literary Anecdotes*, iii, 465, the original of this character was supposed to be Lewis, a book-binder of Chelsea.—*Notes and Queries*, July 9, 1910.

Strephon, in Sir Philip Sidney's *Arcadia* (1580), a shepherd who makes love to Urania. Since Sidney's time it has become a conventional name for a lover, Chloe being the name of the lady in apposition.

Strong, Dr., in Dickens's *David Copperfield* (1849), master of the school at Canterbury to which David is sent by his aunt. He is an amiable, benevolent, and kindly sort of Casaubon (*q.v.*), and may have suggested that character to George Eliot, for he is engaged on the compilation of a monumental dictionary, which might be completed "in one thousand six hundred and forty-nine years, counting from the doctor's last, or sixty-second, birthday." He has a young wife, Annie, who is devoted to him. Her scapegrace cousin, Jack Maldon, whom the doctor has supported for years, joins with others in an unsuccessful attempt to sow dissension between the pair.

Struldbrugs, in Swift's *Gulliver's Travels*, a race of beings inhabiting Luggnagg who are gifted with immortality, but not with youth, and find a terrible fate in old age and decay. See TITHONUS in vol. II.

Strutt, Lord, in Arbuthnot's *History of John Bull*, (1712), a caricature of the King of Spain and inferentially of the Spanish people. The particular king aimed at is Charles II, who, dying without issue, left his kingdom to Philippe due d'Anson, here called Philip Lord Strutt.

Stryver, C. J. (familiarly known as Bully Stryver), in Dickens's *Tale of Two Cities*, counsel for Charles Darnay in his trial for treason.

He was stout, loud, red, bluff, and free from any drawback of delicacy; had a pushing way of shouldering himself (morally and physically) into companies and conversations, that argued well for his shouldering his way on in life.—Book ii, Chap. 24.

Stuffy, Matthew, in Charles Matthews's farce *At Home* (1818), an amateur actor, loud in comic eulogy of "the immortal Garrick" and his times. He applies to Vellinspeck, a country manager, for a position as prompter, being especially fitted therefore by a cast in his eye which enables him to keep one eye on the actor and another on his book.

Stukeley, Captain, in an anonymous historical tragedy, *The Battle of Alcazar, with the Death of Captain Stukeley* (1594), a marquis of Ireland. Forced by stress of weather to land in Portugal, he finds that King Sebastian had espoused the cause of the exiled Muly Mahomet, King of Barbary, against the latter's uncle, Abdilmec, who has dethroned him. He joins his forces to those of Sebastian. The battle of Alcazar follows. Both the Moorish Kings are slain outright, and Stukeley dies later of his wounds.

Stukely, in Edward Moore's domestic tragedy, *The Gamester* (1753), an unconscionable villain and unblushing hypocrite, who, with the aid of loaded dice and an oily tongue, lures Beverley on to his ruin at the gaming table, and who imposes on his unsuspecting wife as a friend of the family until he makes an attack upon her honor.

Stuyvesant, Peter (1592–1672), the last Dutch governor of New York. He was appointed in 1646 and took his seat next year; conciliated the Indians; arranged a boundary line with the English colonists of Connecticut (1650); dismissed a convention demanding popular reforms (1653); surrendered to the English September, 1664); and, after a short sojourn in the Netherlands, returned and lived on his farm, the Bowerii (Bowery), in New York, until his death. Washington Irving makes delightful fun of him in *Knickerbocker's History of New York* (1809).

Subtle, the titular alchemist in Ben Jonson's comedy, *The Alchemist* (1610), a wily charlatan, who dupes Sir Epicure Mammon and others into the belief that he has discovered the secret of the philosopher's stone. Dryden accused Jonson of having taken Tomkis's comedy of *Albumazar* (*q.v.*) as the "best model" of *The Alchemist.*

> Subtle was got by our Albumazer,
> That Alchemist by this Astrolog.
> *Prologue for revival of Albumazar.*

Summerson, Esther, the heroine of Dickens's *Bleak House*, an orphan niece of Miss Barbery, and the narrator of parts of the story, not entirely unconscious of the facts that she is wise, prudent, pretty, and sweet-tempered, a notable housewife, a self-denying friend, and a universal favorite. She proves to be an illegitimate daughter of Lady Dedlock and Captain Hawdon. Mr. Guppy falls in love with her, proposes, and is rejected. When she loses some of her good looks by smallpox, he is terribly scared lest he be held to his earlier promise. Another suitor is John Jarndyce, and a third Allan Woodcourt, whom she marries. According to Doctor Shelton Mackenzie (*Life of Dickens*, p. 203), this character is supposed to have been drawn from real life, and to have been intended as a portrait of Miss Sophia Iselin, author of a volume of poems published in 1847.

Superman, an imaginary being into whom man may ultimately develop, according to Nietzsche.

> In one of his least convincing phrases, Nietzsche had said that just as the ape ultimately produced the man, so should we ultimately produce something higher than the man. The immediate answer of course is sufficiently obvious: the ape did not worry about the man, so why should we worry about the superman? If the superman will come by natural selection, may we leave it to natural selection? If the superman will come by human selection, what sort of superman are we to select? . . . This notion of producing superior human beings by the methods of the stud-farm has often been urged, though its difficulties have never been cleared up. . . . The first and most obvious objection to it, of course, is this: that if you are to breed men as pigs, you require some overseer who is as much more subtle than a man as a man is more subtle than a pig.—G. K. Chesterton: *George Bernard Shaw*, p. 204.

Supplehouse, in Anthony Trollope's *Framley Parsonage* (1861), a politician whose ambition runs far ahead of his abilities. It happened that during the Crimean War a portion of the London press had extolled him as the only man who could save the country. Ever since he had been going about swinging his tomahawk against the enemies of himself and the country. In return his country had bestowed upon him a subordinate position. He is ever haunted with the thought, "How can a man born to save a nation and to lead a people be content to fill the chair of an under-secretary?"

Surface, Charles, a young rake in Sheridan's comedy of *The School for Scandal.*

Surface, Joseph, in Sheridan's comedy, *The School for Scandal*, brother of the foregoing, a consummate hypocrite, noted for his "sentiments." He pretends to admire Lady Teazle, and pursues Maria for her fortune.

> If that gem, the character of Joseph Surface, was Murphy's, the splendid and more valuable setting was Sheridan's. He took Murphy's Malvil from his lurking-place in the closet, and "dragged the struggling monster into day" upon the stage. That is, he gave interest, life, and action, or, in other words, its dramatic being, to the mere conception and written specimens of a character. This is the merit of Sheridan's comedies, that everything in them *tells;* there is no labor in vain.—Hazlitt: *Comic Writers.*

Surface, Sir Oliver, in Sheridan's comedy, *The School for Scandal*, the uncle of Charles and Joseph Surface.

Susan, heroine of Douglas Jerrold's drama, *Black-eyed Susan, or All in the Downs* (1829), which was suggested by Gay's ballad, *Sweet William's Farewell to Black-eyed Susan.* Captain Crosstree, in the play, attempts to carry off Susan, and William, to save his wife, strikes his superior, is court-martialled, and condemned to death. The Captain, however, acknowledges his fault,

and procures a discharge showing that William, when he struck the Captain, was no longer in the king's service.

Susan, Simple, story for children in Miss Edgeworth's *Parent's Assistant.*

A most charming little idyl is that of Simple Susan, who was a real maiden living in the neighborhood of Edgeworthstown. . . . Few among us will not have shared Mr. Edgeworth's partiality for the charming little tale. The children fling their garlands and tie up their violets. Susan bakes her cottage loaves and gathers marigolds for broth, and tends her mother to the distant tune of Philip's pipe coming across the fields. As we read the story again it seems as if we could almost scent the fragrance of the primroses and the double violets, and hear the music sounding above the children's voices, and the bleatings of the lamb, so simply and delightfully is the whole story constructed. Among all Miss Edgeworth's characters few are more familiar to the world than that of Susan's pretty pet lamb.—Lady Anne Thackeray Ritchie.

Svanhild, heroine of Ibsen's *Love Comedy.* The supposed prototype of Svanhild, and also of Ellida in the same author's *Lady from the Sea,* was Camilla Collett (1813-1903), author of *The Prefect's Daughters,* a novel satirizing the conventional ideas on marriage prevalent in contemporary Norway.

There is a story, told by Ibsen himself, that once in Munich, after an evening with the Ibsens, she was being escorted back to her rooms by the dramatist, when she stopped him under a gaslight and asked him point-blank, "Am I Svanhild?" Ibsen parried the question by asking her the name of her street again. "Don't *you* know?" said Camilla, referring back to her question. "Not in the least," answered Ibsen. "However, the landlady in the hotel opposite will take care of you for the night and help you in the morning." And with that he left her.

Svengali, in George du Maurier's novel *Trilby,* a Jew adventurer in Paris, who finds that he can hypnotize Trilby O'Ferral into doing his will in all things, even to singing without knowing a note of music. She becomes a famous vocalist under his influence, but the spell is broken when he dies.

Swan, David, hero of a "Fantasy" by Nathaniel Hawthorne, in *Twice-told Tales* (1837).

The subject is nothing more or less than an hour's sleep by the wayside of a youth while waiting for the coach that is to carry him to Boston. Yet how much of thoughtful and reflective beauty is thrown around it, what strange and airy destinies brush by the youth's unconscious face, how much matter for deep meditation of life and death, the past and future, time and eternity, is called forth by the few incidents in this simple tale!—Longfellow.

Swancourt, Elfrida, heroine of Hardy's novel, *A Pair of Blue Eyes* (1873), who falls in love first with Stephen Smith and next with Henry Knight—marries the wrong lover and dies.

She is as fresh in fiction as she is lovable and natural. With all her complexities of action, she is essentially very simple. She desires to love and to be loved, and, when her father forbids the thought of Stephen Smith, she runs away with him "to make *sure,*" and when afterwards she falls more profoundly in love with Knight, the sense of having first loved some one else oppresses her as a wrong to him, which she longs to have redressed by some former love-affair on his part; she would like to show him how much she could forgive him, but she has nothing to forgive in that way, and this makes it impossible for her to tell of her own former engagement. She has no pride, she has only love; she has no arts save in love, and thrusts herself a helpless victim into the power of the wretched woman, Jethway, whom she had never wronged.—W. D. Howells: *Atlantic Monthly,* October, 1873.

Swat, Akhund of, hero of a humorous poem by G. T. Lanigan. He was a real character. Lanigan assumed hypothetically that he was a governor or ruler of the province of Swat, on the borders of India and Afghanistan. Akhund, however, means a learned man, a doctor, a devotee, a saint. He was the object of pilgrimages and consultations. In 1877 the Ameer of Afghanistan sought his advice as to what course he should take regarding the Russo-Turkish war.

Swiveller, Richard, in Dickens's *The Old Curiosity Shop* (1840), a good-natured, kindly scatter-brain and spendthrift, a cheap swell, at once dirty and smart, gleefully fond of humming dismal airs, with a

flowery and even gaudy vocabulary. "What's the odds," he says, apropos of nothing, "so long as the fire of the soul is kindled at the taper of conviviality and the wing of friendship never moults a feather?" In this vocabulary "the rosy" stands for wine, "the balmy" for sleep. At Quilp's request, he was made clerk to Sampson Brass, but, when he was found to be too honest to be managed by Quilp, he lost his situation, fell ill of a fever, was nursed through it by the Marchioness (*q.v.*), and on his recovery married her.

Sycorax, in Shakespeare's comedy, *The Tempest*, a witch, mother of Caliban, who does not appear on the scene but is mentioned in i, 2, and v, 1. Ariel had been her servant; to punish his disobedience, she shut him up in a cloven pine, whence after twelve years he was liberated by Prospero.

Synorix, in Tennyson's tragedy of *The Cup* and in other plays based upon this semi-historic personage, an ex-tetrarch of Galatia driven away by his people, who returns with the Roman forces as their treacherous ally. He plots against his successor in the tetrarchy, Sinnatus, unseats and executes him, himself becomes King of Galatia, marries Camma (*q.v.*), the widow of Sinnatus, but he and she die on the wedding-day through the medium of a poisoned cup prepared by Camma.

Syntax, Dr., an amiable, simple-minded, pious, and scholarly cleric, whose adventures are related by William Coombe in three books of octosyllabic verse,—*Dr. Syntax's Tour in Search of the Picturesque* (1812), *Dr. Syntax's Tour in Search of Consolation* (1820), and *Dr. Syntax's Tour in Search of a Wife* (1821). At length he died, and then:

> The village wept, the hamlets round
> Crowded the consecrated ground,
> And waited there to see the end
> Of pastor, teacher, father, friend.

T

Taffy, a familiar name for a Welshman, being simply Davy (short for David) pronounced with an aspiration, as is usual with Welshmen. In George du Maurier's *Trilby*, Taffy is the nickname of Talbot Wynne, a Yorkshire youth of good stature, good family, and unbounded good-nature, who marries Miss Bagot, the sister of Little Billee. Another famous Taffy appears in the ancient nursery jingle which begins

> Taffy was a Welshman,
> Taffy was a thief,
> Taffy came to my house
> And stole a piece of beef.

Talbot, John, first Earl of Shrewsbury (1388–1453), an English general, who was taken prisoner at Patay by Joan of Arc in 1429 and subsequently (1442) raised to the peerage, appears in Shakespeare's historical play *I Henry VI*, and is there anachronistically made Earl of Shrewsbury before the King's coronation. In Act ii, 3, the Countess of Auvergne alludes to the fact that his name was such a terror in France that mothers stilled their babes with it. She expresses surprise at the insignificance of his appearance.

Talleyrand, Prince, French statesman of the Napoleonic era, appears in *A Priest in Spite of Himself*, by Rudyard Kipling, the seventh story in volume *Rewards and Fairies*. Pharaoh Lee tells the children how Talleyrand fled to America after the French Revolution, how he struck up a friendship with him, and how, later, the friendship induced Talleyrand, as Napoleon's minister of finance, to intervene when Pharaoh's ship was conquered and his cargo of tobacco confiscated.

Talus, in Spenser's *Faërie Queene*, a brazen man created by Vulcan to guard the island of Crete, who becomes an attendant upon Artegal.

> [The Puritans] went through the world like Sir Artegal's iron man, Talus, with his flail, crushing and trampling down oppres-

sors, mingling with human beings but having neither part nor lot in human infirmities; insensible to fatigue, to pleasure, and to pain, not to be pierced by any weapon, not to be withstood by any barrier.—MACAULAY: *Essay on Milton.*

Tamar, in W. S. Landor's poem, *Gebir,* the brother of the titular hero, an aspiring shepherd, full of the lust of conquest. A sea-nymph, falling in love with him, carries him off to dwell with her forever beyond the reach of human ambition.

Tamburlaine, hero of Marlowe's *Tamburlaine the Great, or the Scythian Shepherd and the Scourge of God,* a tragedy in verse, acted 1587, printed 1590. Based on the life and death of the historic Timur or Tamerlane, the Tartar conquerer of Asia (1336-1405), it is in two parts, Part I dealing with his exploits, Part II with the death of his consort and himself. Tamburlaine is one of the most terrific figures in literature. He ascends his throne on the necks of prostrate emperors; he harnesses to his chariot relays of kings and princes fattened on raw meat and maddened with pails of muscadel; he kills one of his sons for cowardice; he rips up the flesh of his own arm to teach the others endurance; he burns a city for his consort's funeral; he listens with delight to the cries of ravished virgins and tortured potentates sacrificed for a whim.

Tamerlane (another and more legitimate spelling), the hero of a tragedy by Nicholas Rowe (1702), in which the Asian conqueror is made to typify William III, of England, as Bajazet represents Louis XIV. One of E. A. Poe's early poems took Tamerlane as its titular hero.

Tamora. Queen of the Goths, in *Titus Andronicus.*

Tancred (1050–1112), the hero of the first Crusade, appears in Tasso's *Jerusalem Delivered* (1575), in Sir Walter Scott's *Count Robert of Paris,* and in Rossini's opera *Tancredi* (1813). Tasso follows in outline the facts of history. With Bohemond Tancred landed in Epirus in 1096 and took the oath of allegiance to the Greek emperor Alexius; he quarrelled with Baldwin for the possession of Tarsus and fought bravely and successfully before Antioch and Jerusalem. After the conquest of Jerusalem, he became Prince of Galilee and later Prince of Antioch. Tasso, still following history, makes "woman's love" his one besetting sin. He loved much and often, his principal flames being Clorinda and Erminia.

Tancred, hero of Disraeli's novel, *Tancred, or the New Crusade* (1847), the heir to a dukedom, who, after sundry adventures in the upper circles of London society, goes out in quest of light to the Holy Land. It is there revealed to him, in a vision, that the regeneration of Christendom must come from a new Anglican Protestantism refined by Judaism.

Tanis, nickname of the heroine of Amélie Rives's novelette, *Tanis the Sangdigger* (1894), a wild, passionate girl of the Southern mountains—a savage nature fighting against its lower impulses when suddenly awakened to spiritual ideas of love.

Tanner, John (*i.e.,* Juan Tenor), in G. B. Shaw's comedy, *Man and Superman* (1903), is a modern Don Juan as conceived by Shavian philosophy. A voluble exponent of Schopenhauer and Nietsche, he is concerned for the future of the race and not for the freedom of his own instincts.

Confronted with the stark problem of the duel of sex, Shaw solved it with the striking conclusion that Man is no longer, like Don Juan, the victor in that duel. Though sharing neither the prejudices of the homoist nor the enthusiasms of the feminist, Shaw found it easy to persuade himself that woman has become dangerous, aggressive, powerful. The rôles established by romantic convention and evidenced in the hackneyed phrase, "Man is the hunter, woman the game," are now reversed: woman takes the initiative in the selection of her mate. Thus is Don Juan reincarnated; once the headlong huntsman, he is now the helpless quarry. *Man and Superman,* in Shaw's own words, is "a stage projection of the tragic-comic love chase of the man by the woman."

Tanqueray, Paulina, heroine of a drama, *The Second Mrs. Tanqueray* (1913), by Arthur W. Pinero.

Dealing in a novel way with an old yet ever recurring and interesting problem,—the woman with a past and her attempted redemption by a man with a future,—it made a more profound impression than any other modern English play, and placed Pinero in the front rank of modern dramatists.—GUSTAV KOBBE, *Forum*, Sept., 1898.

Taper and **Tadpole,** in Disraeli's *Coningsby* and in *Sybil*, political hacks, doing the dirty work of the party, despised yet courted by the wealthy and powerful. Their favorite epigram runs as follows: "To receive £1200 per annum is government; to try to receive £1200 is opposition; to wish to receive £1200 per annum is ambition."

Tappertit, Sim (*i.e.*, **Simon),** in Dickens's novel, *Barnaby Rudge*, the silly and conceited apprentice of Gabriel Varden, in love with his daughter, and hence the bitter enemy of his successful rival, Joe Willet. Though only five feet high, thin-faced, small-eyed, sharp-nosed, he was delighted with his stature and beauty, but especially enraptured with his legs, which were miracles of slimness. His set fancy was that his eyes were irresistible and that their might would subdue the haughtiest beauty.

Tasso, Torquato, the famous Italian poet (1544–95), is the hero of Goethe's drama, *Tasso* (1789), and of Byron's poem, *The Lament of Tasso* (1817). Both poets accept the unverified legend that Tasso was enamoured of Leonora d'Este (sister of his patron, Alfonso, Duke of Ferrara), who was seven years his senior, and Byron makes capital of the undoubted fiction that his seven years' confinement (1579–1586) as a lunatic was due to brotherly resentment. The publication of Tasso's letters by Guasti, in 1853, and, more recently, Angelo Solerti's *Vita di Torquato Tasso* (1895), which is largely drawn from family records, have in a great measure exonerated the duke at the expense of the unhappy poet himself. Briefly, Tasso's intrigues with rival powers—the Medici at Florence, the papal court, and the Holy Office at Bologna—aroused the alarm and suspicion of the duke, whilst his general demeanor and his outbursts of violence and temper compelled, rather than afforded, a pretext for his confinement; and, to quote his own words, "in a fit of madness" he broke out into execrations of the ducal court and family, and of the people of Ferrara. For this offence he was shut up in the Hospital of Sant' Anna.

Tattle, in Congreve's comedy, *Love for Love* (1695), a more egregious sort of Sparkish (*q.v.*), who is described in Act i as "a mixture of lying, foppery, vanity, cowardice, bragging, licentiousness, and ugliness." Though priding himself on his secrecy, he is continually boasting of his amours.

Tearsheet, Doll, in Shakespeare's *II Henry IV*, a woman of low character. In *Henry V*, II, Pistol recommends her to Nym. Prince Hal's remark (*II Henry IV*, II, ii), "This Doll Tearsheet should be some road," has started a conjecture that her name is a misprint or a corruption from Tear-street.

Teazle, Sir Peter, a leading character in Sheridan's comedy, *The School for Scandal* (1777), an old and testy aristocrat, married to a young country girl, whom he is perpetually depreciating to her face for her rustic ways and humble birth, though he really loves her and admires her naïveté and imagined innocence. "I am the sweetest-tempered man alive," he says, with unconscious self-betrayal, "and hate a teasing temper, and so I tell her ladyship a hundred times a day."

Lady Teazle, his wife, is represented at the opening of the play as "a lively and innocent, though imprudent, country girl, transplanted into the midst of all that can bewilder and endanger her, but with still enough of the purity of rural life about her heart to keep the blight of the world from settling upon it permanently." Nevertheless, she manages to get entangled in an affair with the arch-hypocrite Joseph Surface (*q.v.*), from which she emerges with damaged reputation but repentant and reformed.

Tempest, Lady Betty, in Goldsmith's *Citizen of the World*, xxviii (1859), an old maid who, in her brilliant, blooming, but too romantic youth, had turned down all her suitors because none exactly fulfilled her ideals, and so was left to become a wallflower and " a piece of fashionable lumber."

Tempest, Nancy, heroine of Rhoda Broughton's novel, *Nancy*, a romp and a hoyden, who, out of affection for her family and to relieve them in their necessities, has married the elderly Sir Roger Tempest, and learns to love him only after many complications and misunderstandings.

Temple, Charlotte, heroine of a once popular novel by Susanna Haswell Rowson (1790), founded on fact. Her real name was Charlotte Stanley, and she was an English school-girl, induced to come to New York by her betrayer, an English officer, Lieutenant-Colonel Montresor,—the Colonel Montraville of the novel,—and abandoned there. She died after childbirth. There is a monument to her memory over her grave in Trinity Church graveyard, New York City. Colonel Montraville afterward married in New York. By a strange Nemesis, his eldest son became engaged to a girl who turned out to be his own daughter by Charlotte. This part of the story is told in the sequel, *Charlotte's Daughter*, published posthumously.

Temple, Henrietta, titular heroine of a novel (1837) by Benjamin Disraeli. In real life she was Henrietta Villebois, married (1821) to Sir Francis William Sykes of Basildoun, died 1846.

Templeton, Laurence, the pseudonym under which Sir Walter Scott published *Ivanhoe* in the original edition (1820). The preface is initialed L. T., and the dedication by " Laurence Templeton " is to the Rev. Dr. Dryasdust. In a subsequent edition Scott explained that there was " no desire or wish to pass off the supposed Mr. Templeton as a real person. But a kind of continuation of *The Tales of my Landlord* had been recently attempted by a stranger; and it was supposed this Dedicatory Epistle might pass for some imitation of the same kind, and thus putting inquirers upon a false scent, induce them to believe they had before them the work of some new candidate for their favor."

Tennessee's Partner, in a story of that name by Bret Harte (1871), the all-forgiving associate of a scoundrel, known in camp as Tennessee, who runs away with the partner's wife, returns without her, is received back into partnership, is arrested for highway robbery, and hanged, after a vain effort by Partner to bribe the self-constituted court with his entire fortune—"$1700 in coarse gold and a watch."

Tessa, in George Eliot's *Romola*, an innocent Tuscan peasant girl who is bigamously married by Tito Melemma (*g.v.*).

Testy, Timothy, a grouty pessimist, in Beresford's *Miseries of Human Life*.

Teufelsdröckh, Diogenes, Professor of Things in General at Weissnichto in Germany, the feigned author of Carlyle's *Sartor Resartus* (1833–34), which claims to consist only of characteristic passages translated from the original German and held together with a running commentary. Teufelsdröckh (the name means Devil's dung) is described, in Book II, as a foundling who had been brought up by Andreas Futteral, a farmer, and Gretchen his wife, had passed with no special credit through the gymnasium and the university, had studied law and renounced its practice, had lost to a luckier suitor the fair Blumine whom he loved, had plunged into all manner of doubt and despair, and had finally emerged with the conviction that blessedness was better than happiness, and that the idea of his baffled dreams was to be found in the real life around him.

Thaisa, in Shakespeare's *Pericles, Prince of Tyre* (1608), the wife of Pericles and mother of Marina. Dying it was supposed in childbirth, she was cast into the sea, but miracu-

lously revived and became a priestess of Diana at Ephesus.

Thalaba, a famous figure in Oriental mythology, whom Robert Southey took as the hero of his epic, *Thalaba the Destroyer* (1801). He was "fatherless, motherless, sisterless, brotherless," for Hodeirah and Zeinab, his parents, had left him orphaned in early youth and before their death all the eight other children had been cut off by the Dom-Danielists (*q.v.*). Even he had almost fallen a victim to an evil spirit sent from Dom-Daniel (see ABDALDAR), but had escaped with Abdaldar's magic ring. Thereupon he set out on his retributive mission as the Destroyer of Dom-Daniel. He successively baffled the stratagems of Lobaba, a sorcerer, and of Mohahreb, another evil spirit, resisted the seductions of the paradise of pleasure, rescued therefrom the maiden Oneiza, whom he married but who died on the bridal night, and finally succumbed to the strategy of Maimana (*q.v.*), recovered his liberty, was befriended by Laila, first in the flesh and when she died, then by her spirit. Under her tutelary guidance he reached Dom-Daniel, slew all the surviving sorcerers, and, having accomplished his mission, was taken up into heaven.

Thekla, in Schiller's drama, *Wallenstein*, daughter of the hero, a lovely and pathetic figure but without any historical justification.

Thelema, Abbey of, in Rabelais's *Gargantua*, an imaginary establishment whose motto, *Fay ce que Vouldras* (old Fr. "Do what you will"), sufficiently illustrates the principles on which it was conducted. Presented by Grangousier to Friar John as a reward for his services in the subjection of Lerné, it was the very reverse of a Catholic religious house, being specially dedicated to luxurious enjoyment, bodily and mental recreation, and intellectual companionship. Religious hypocrites, lawyers, and usurers are excluded, but gallant gentlemen and brilliant ladies are welcomed with effusion. Walter Besant and James Rice in 1878 collaborated on a novel entitled *The Monks of Thelema*, in which a wealthy nineteenth-century idealist, Alan Dunlop, seeks to revive on English soil the Liberty Hall of mediæval French imagination. See RONDELET, MR.

It is always delicate and invidious work to criticise what is meant to be humorous caricature, because one is naturally met with the obvious retort that your practical mind is too dull to appreciate it. Yet we maintain that nineteenth-century caricature should at least have some slight substratum of possibility; and the conditions of the existence of this community of Thelema are simply and glaringly impossible on the face of them. Never would the shrew chaperons of the period so far abdicate their responsibilities and interests as to allow a bevy of beautiful and richly-dowered maidens to live in unrestricted everyday intercourse with a group of gay and fascinating bachelors, some of whom were eminently ineligible.—*Saturday Review*, October 5, 1878.

Thelluson, Hannah, titular heroine of *Hannah* (1871), a novel by Dinah Mulock Craik. On the death of her married sister, the widower, Rev. Bernard Rivers, invites her to take charge of his home and infant daughter. The gentle woman of thirty sees no harm in this arrangement, though it scandalizes the Rivers and their circle. Of course the pair fall in love, and after vainly struggling against fate they marry and defy their worst.

Theobald, Mrs. Jane, heroine of Mrs. Edwards's novel, *Ought we to Visit Her?*, a young girl of Bohemian origin and associations.

The people who will not visit her are the relations of Mr. Theobald, and all the respectable people in Chalkshire, among whom he takes her to live after a free, happy, haphazard life on the Continent. It would be a pity to tell the story, further than to say that the pretty, good-hearted, witty, charming little victim, shunned for no reason by these good people, and deserted by her worthless husband, who takes up an old flirtation with an old reprobate fine lady to beguile the dulness of Chalkshire, comes near being driven into wickedness, but is saved on the way to elopement by one of those sudden fevers which lie in wait in novels, and is reconciled to her husband, and joyfully leaves Chalkshire with him and goes back to their free life on the Continent. Dull respectability and convention are too much for them, and they must fly or be crushed; yet she has done no wrong.—W. D. HOWELLS, in *Atlantic Monthly*.

Theodora, in Disraeli's novel, *Lothair*, a brilliant American woman, a devotee to the cause of Garibaldi and United Italy, with whom Lothair falls platonically in love, and whose influence saves him from the machinations of Catesby and other Roman Catholic friends. She is drawn from a real person (wife of Colonel Chambers, an Englishman), who was in fact the pillar of the Italian cause, for, like the Ayesha of Mahomet, she believed in Garibaldi from the first, encouraged him in his efforts, glorified him in success, consoled him in defeat, and, above all, supplied him with the nerve and sinews of the war on which he had entered. Among Garibaldi's followers she was known as the "Padrona."

Theodora had espoused the cause of Italian freedom with an enthusiasm bordering on frenzy, and was most gallantly seconded by her husband in her endeavors. She was reported in the Italian papers as not being in any one feature like an Englishwoman (which is the highest praise that can be awarded to a woman on the Continent). It is certain that, with her dark, flashing eyes and jet-black hair, she was as unlike as possible to the ordinary British matron. She was far from handsome in countenance, but there was a certain picturesque wildness in her expression which never failed to elicit from strangers the question of "Who is she?" Her dark hair was parted over the forehead and tucked behind her ears, and fell in two thick curls down her neck, in the fashion of Sir Joshua's latest pictures. Her dress was always of the simplest fashion, though made of rich materials. In short, it was impossible for those who had once beheld Theodora ever to forget her.—*Birmingham Post.*

Therese, Madame, in Erckmann-Chatrian's novel of that name, a vivandière of rare elevation of character who is left for dead in the streets of a little village in the Vosges after a fierce conflict in which her soldier comrades are engaged with the Austrian troops and rescued by a philanthropic old doctor from the inhumanity of the villagers and the vengeance of the Austrians.

Theseus, in *A Midsummer Night's Dream* (1594), the Duke of Athens, husband of Hippolyta, before whom, as part of the marriage festivities, is enacted the play within a play of *Pyramus and Thisbe.* They are classical in name only, being in reality romantic mediæval figures. See THESEUS in vol. II.

Theseus is Shakespeare's early ideal of a heroic warrior and man of action. His life is one of splendid achievement and of joy; his love is a kind of happy victory, his marriage a triumph. From early morning, when his hounds—themselves heroic creatures—fill the valley with their "musical confusion," until midnight, when the Athenian clowns end their "very tragical mirth" with a Bergomask dance, Theseus displays his joyous energy and the graciousness of power.—E. DOWDEN: *Shakespeare Primer.*

Thisbe, heroine of the interlude in *A Midsummer Night's Dream.* In classic mythology she is a beautiful maiden of Babylon, beloved by Pyramus, whom she is not allowed to marry. They succeed, however, in communicating with one another through a chink in a wall; whence the amusing episode in Shakespeare's play:

And through wall's chink, poor souls, they
are content
To whisper.

See PYRAMUS and WALL.

Thornberry, Job, in Beaconsfield's novel, *Endymion* (1880), a political agitator, who is evidently drawn from Richard Cobden.

Mr. Job Thornberry represents Mr. Cobden, whose eloquence is felicitously described in an account of a Corn-law meeting at Manchester. The circumstances of Mr. Thornberry's later life would have perplexed and annoyed his living prototype. Mrs. Thornberry, who is first introduced as a zealous devotee of a Unitarian preacher, joins the Roman communion; and his son, John Hampden Thornberry, puts up portraits of Laud and Strafford over his mantelpiece, and, "embossed in golden letters on a purple ground, the magical word THOROUGH." The same whimsical young gentleman always addresses his father as "Squire," and cultivates an extraordinary passion for game-preserving. Job Thornberry's "intelligence was as clear as ever, and his views on all subjects unchanged; but he was like many other men, governed at home by his affections." . . . The son's name, "Hampden," is perhaps unconsciously suggested by the residence of the Thornberrys at Hurtley, which is identified by description with Great Hampden, an historical house and small hamlet not far from Hughenden. Job's domestic philosophy is an additional illustration of the doctrine of the supremacy of personal motives and influence.—*Saturday Review.*

Thorne, Dr., in Trollope's novel of that name, a physician in the village of Greshambury, an independent, honest gentleman who looks after his niece Mary Thorne, a sweet, modest girl in love with Frank Gresham, whom she eventually marries.

Thornhill, Sir William, in Goldsmith's *Vicar of Wakefield*, a pretended cynic, but really a philanthropist, who assumes the incognito of Mr. Burchell, in order the better to assist the unhappy, the deserving poor, and the oppressed. Hating shams of all sorts, his almost involuntary cry of "Fudge!" at any exhibition of snobbishness or pretension, has become a by-word. He is a constant visitor at the home of Dr. Primrose, the titular vicar, falls in love with and eventually marries one of his daughters, Sophia, and succeeds in saving her sister, Olivia, from undeserved shame, incurred through his own nephew, by proving that what the squire had fancied was a mere mock marriage was in fact a legal one.

Thornhill, Squire, in Goldsmith's *Vicar of Wakefield*, the prodigal and libertine nephew of Sir William Thornhill, who abducts both the vicar's daughters, casts the vicar himself into jail, and imagines that he has betrayed Olivia Primrose, the younger daughter, into a mock marriage, which to his discomfiture turns out to be entirely legal.

Thorpe, Charles, afterward Lord Medway, a leading character in *Quits* (1858), a novel by Baroness Tautphoeus. He is successively the enemy, the reluctant lover, the rejected suitor, and in the end the accepted husband of the heroine, Nora Nixon.

We afterward talked long about *Quits*, and she told me that the character of Thorpe was a favorite bit of work; that she had taken great pains with it, as she wished to produce a typical Englishman of the best class, with all his fine qualities, and the defects inseparable from these qualities; and the most charming arch smile lit up her face as she said, "I must think that I succeeded with Thorpe, for after *Quits* was published I had several very angry letters from some English cousins of mine, any one of whom might have sat (with some slight changes) for the portrait of Thorpe, and every one of them reproached me in no measured terms for 'putting a fellow into a book.' So you see they fitted the cap upon themselves."—Baroness Tautphoeus. An interview in *Atlantic Monthly*, July, 1894.

Thorpe, John, in Jane Austen's novel, *Northanger Abbey* (written in 1798), a horsey, slangy undergraduate, vain, boastful, vulgar, who rejoices in flashy clothes and bewilders Catherine Morland by his tall talk. "She had not been brought up to understand the propensities of a rattle, nor to know to how many idle assertions and impudent falsehoods an excess of vanity will lead."

Thoughtless, Betsy, heroine of a novel, *The History of Miss Betsy Thoughtless* (1751), by Mrs. Eliza Haywood, describing the *début* into London society of a giddy and inexperienced but right-minded girl, and the various perils she escaped from the dissolute set amid which she was launched. The novel is chiefly interesting to-day from having furnished hints to Miss Burney for her far superior *Evelina*.

Thule, Princess of. See Mackenzie, Sheila.

Thunderer, The, a name bestowed upon *The Times*, in allusion to the vigorous articles contributed to it at one time by Edward Sterling, who possessed a literary style of considerable power.

It appears that the *Times* provided the occasion and even the word. Two women had been bespattered with mud by a horseman riding too close to them, and the *Times* published a harsh reproof of the Duke of Cumberland, the supposed offender. A denial was made on behalf of the duke, and the *Times* recanted, publishing a second article, which began with the words: "When a few days ago we thundered out." That struck the public as the right word for what the *Times* was generally doing in those days, and "The Thunderer" became the *Times's* nickname.

Thundertentronckh, Arminius von, the *nom de plume* under which Matthew Arnold contributed several

papers of a satirical character to the pages of *The Pall Mall Gazette*. These, with one or two others originally published in *The Cornhill Magazine*, were republished In *Friendship's Garland*, which the editor pretended to have woven as a memorial of his dead friend.

Mr. Arnold's "genial and somewhat esoteric philosophy," if I may borrow a phrase applied by Sir George Trevelyan to his uncle, is nowhere more compendiously stated than in *Friendship's Garland*, which appeared in a complete form at the beginning of 1871. The history of this little book is curious. The letters of which it consists were first printed in the *Pall Mall Gazette*, when that journal of many vicissitudes was edited by Mr. Frederick Greenwood. They extend over a period of four years, from 1866 to 1870, dealing chiefly with the victories of Prussia over Austria, and of Germany over France. Attributed to a young Prussian, Arminius von Thunder-ten-Tronckh, whose name is of course taken from *Candide*, they really represent Mr. Arnold's views upon the characteristic deficiencies of his countrymen.—Howard Paul.

Thurio, in *The Two Gentlemen of Verona*, a rival of Valentine in the love of Silvia.

Thurston, Hannah, heroine and title of a novel by Bayard Taylor (1864). At the age of thirty she renounces marriage to take up an ardent advocacy of woman suffrage. She is at the height of her village influence, recognized by all as a woman whom it is possible for men to love, yet with something in her beyond womanhood when she meets her conqueror in Maxwell Woodbury.

Thwackum, Parson Roger, in Fielding's *History of Tom Jones* (1749), a clerical pedagogue, learned, honest, and not unworthy, but intensely selfish and endowed with a furious temper. As to his personal appearance we are told (Bk. iii, Chap. 6), "The pedagogue did in countenance very nearly resemble that gentleman who in the *Harlot's Progress* [by Hogarth] is seen correcting the ladies in Bridewell.

Thyrsis, the name under which Matthew Arnold deplored the death of his friend Arthur Hugh Clough (1819–1861), who died in Florence. *Thyrsis* is a monody or elegy modelled not on Milton (though the theme suggests *Lycidas* and Edward King), but on Theocritus. Clough, however, had an individuality of his own, and is not likely to become a mere name like the Reverend Mr. King.

Tibbs, Beau, a make-believe dandy and man-about-town in Goldsmith's *Citizen of the World* (1789).

The poor little pinched pretender to fashion, with his tarnished finery and his reed-voiced, simpering helpmate,—with his coffee-house cackle of my Lord Mudler and the Duchess of Piccadilly, and his magnificent promises of turbot and ortolan, which issue pitifully in postponed ox-cheek and bitter beer,—approaches the dimensions of a masterpiece. Charles Lamb, one would think, must have rejoiced over the reckless assurance which expatiates on the charming view of the Thames from the garret of a back-street in the suburbs, which glorifies the "paltry unframed pictures on its walls into essays in the manner of the celebrated Grisoni, and transforms a surly Scotch hag-of-all-work into an old and privileged family servant.—Austin Dobson: *Eighteenth Century Vignettes*.

Tickler, Timothy, one of the interlocutors in the *Noctes Ambrosianæ* and a frequent contributor under that pseudonym to *Blackwood's Magazine*, was Robert Sym, an Edinburgh lawyer (1750–1854).

Tilburina, in Sheridan's comedy, *The Critic*, the daughter of the governor of Tilbury Fort (hence the name). He is "a plain matter-of-fact man," while his offspring is a love-lorn maiden, full of tears and sighs, raptures and ravings. Both these characters appear in Mr. Puff's tragedy, *The Spanish Armada*, which is supposed to be under rehearsal for critical approval or emendation.

An oyster may be crossed in love, says the gentle Tilburina,—and a drover may be touched on a point of honor, says the Chronicler of the Canongate.—Sir W. Scott.

Tim, Tiny, in Dickens's *Christmas Carol*, is the little crippled son of Bob Cratchit. His happy sentiment, "God bless us, every one," is now a household word.

Timias, in Spenser's *Faërie Queene*, the squire to King Arthur, who falls honorably in love with Belphœbe in

Book iii, 6, but in Book iv, 7, is discovered by that lady in wanton dalliance with Amoret.

The affection of Timias for Belphœbe is allowed, on all hands, to allude to Sir Walter Raleigh's pretended admiration of Queen Elizabeth; and his disgrace, on account of a less platonic intrigue with the daughter of Sir Nicholas Throgmorton, together with his restoration to favor, are plainly pointed out in the subsequent events. But no commentator has noticed the beautiful insinuation by which the poet points out the error of his friend, and of his friend's wife. Timias finds Amoret in the arms of Corflambo, or sensual passion: he combats the monster unsuccessfully, and wounds the lady in his arms.—Sir W. Scott.

Timon, hero of a tragedy by Shakespeare, *Timon of Athens* (1607).

Timon of Athens is the exhibition of a single character in contrasted situations. Timon is rich and generous, which is matter for the first act; his riches and his friends fail him in the second and third acts; he retires to a desert outside the city, curses mankind, and dies, which climax is the theme of the fourth and fifth acts. There is nothing in all Shakespeare's work more stupendous than the colossal figure of Timon, raining his terrible imprecations on the littleness and falsehood of mankind. Yet the play as a whole is unsatisfying, because the cause is inadequate to produce the effect.—Walter Raleigh: *Shakespeare*, p. 112.

Tinto, Dick, a "celebrated" painter in Scott's novel, *St. Ronan's Well* (1823), who restores Meg Dods's sign, gilds the bishop's crook, and augments the horrors of the Devil's aspect. He had previously appeared in the introduction to *The Bride of Lammermoor* (1819), as supplying the material for that tale to Peter Pattieson.

Titania, in *A Midsummer Night's Dream* (1592), the Queen of the Fairies and consort of Oberon. In Shakespeare's day the fairies were identified with the classic nymphs, attendants of Diana. Hence Titania, an alternative name for Diana, was selected as the designation for the queen of his midnight sprites. Cf. King James I: "That fourth kind of spirits quhilt by the Gentiles was called Diana and her wandering court, and amongst us called the Phairëe."

Tyrwhitt suggests that the progenitors of Oberon and Titania may be found in Chaucer's *Marchantes Tale,* where Pluto is the king of faerie and his queen Proserpina, "who danced and sung about the wall under the laurel in January's garden." But otherwise there is not much resemblance. Knight opines that in Chaucer's *Wife of Bathes Tale,* "Shakespeare found the popular superstition presented in that spirit of gladsone revelry which it was reserved for him to work out in his matchless drama.

"In old days of King Artour,
Of which that Bretens speken gret honour,
All was this land fulfilled of faërie;
The elfe-queene with her joly compagnie
Danced ful oft in many a grene mede."

May it not be said that Shakespeare took all these ingredients, the popular superstitions, the classic and the current lore concerning Diana, and the brightness and gayety that Chaucer had given to "the elfe-queene," and from them evoked the dainty spirit that the world for evermore knows as "Titania?"

No name, indeed, could have been more appropriate. It embodies rich and complex associations connected with the silver bow, the magic cup, and the triple crown; it embraces in one comprehensive symbol the whole female empire of mystery and night belonging to classical mythology.

Diana, Latona, Hecate, are all goddesses of night, queens of the shadowy world, ruling over its mystic elements and spectral powers. The common name thus awakens recollections of gleaming huntresses in dim and dewy woods, of dark rites and potent incantations under moonlit skies, of strange aërial voyages and ghostly apparitions from the underworld. It was, therefore, of all possible names the one best fitted to designate the queen of the same shadowy empire, with its phantom troops and activities, in the northern mythology. And since Shakespeare, with prescient inspiration, selected it for this purpose, it has naturally come to represent the whole world of fairy beauty, elfin adventure, and goblin sport connected with lunar influences, with enchanted herbs and muttered spells.—Thomas S. Baynes.

The Titania of Shakespeare's fairy mythology may thus be regarded as the successor of Diana and other regents of the night belonging to the Greek pantheon.

Titmarsh, Michael Angelo, a pseudonym, or, more specifically, an imaginary character behind which Thackeray, in his early magazine sketches, novels, and burlesques, hid his own personality. Like Michael Angelo, Thackeray was an author artist and had a broken nose. In such portraits as the imaginary Titmarsh drew of himself, he is sketched as a small man with a boyish face.

No doubt my father first made this artist's acquaintance at one of the studios in Paris. Very soon Mr. Titmarsh's criticisms began to appear in various papers and magazines. He visited the salons as well as the exhibitions over here; he drew most of the Christmas books and wrote them too. He had a varied career. One could almost write his life. For a time, as we know, he was an assistant master at Dr. Birch's Academy. He was first cousin to Samuel Titmarsh, of the *Great Hoggarty Diamond;* also he painted in water-colors. To the kingdom of heaven he assuredly belongs! Kindly, humorous, delightful little friend, droll shadow behind which my father loved to shelter himself.—MRS. ANNE THACKERAY RITCHIE: *Introduction to "Yellow Plush Papers," etc.*

Titmouse, Tittlebat, in Samuel Warren's novel, *Ten Thousand a Year,* a vulgar, conceited, ignorant little coxcomb, a linen-draper's assistant, who through a legal technicality wins a fortune of £10,000 a year, but, after a brief career of ostentatious prodigality, is ousted from the estate.

Toby, Uncle. See SHANDY.

Todgers, Mrs. M., in Dickens's *Martin Chuzzlewit,* keeper of a commercial boarding-house in London. She was a rather "bony and hard-featured lady, with a row of curls in front of her head shaped like little barrels of beer, and on the top of it something made of net—you couldn't call it a cap exactly—which looked like a black cobweb." We have it from her own lips, that presiding over such an establishment makes sad havoc with the features. "The gravy alone," as she informed Miss Pecksniff, "is enough to add twenty years to one's age." In her opinion there was no such passion in human nature as the passion for gravy among commercial gentlemen. Nevertheless, she owned to feelings of a tender nature for Mr. Pecksniff—unworthy though he was—and befriended his daughter Mercy after her unfortunate marriage with Jonas Chuzzlewit.

Toggenburg, Ritter, hero of a simple and tender ballad by Schiller, telling how the Ritter, on his return from the Holy Wars, whither he had gone to cure himself of a hopeless passion, finds that his lady-love has taken the veil, whereupon he builds himself a hut in sight of the convent, and every day he watches for the time when his beloved shall appear at her window. Finally, one morning, he is found dead, with his eyes still turned toward her casement. The poem was evidently suggested by the mediæval legend of Roland and Hildegunde. See ROLANDSECK in vol. II.

Toinette, in Molière's *Le Malade Imaginaire,* the best of all that author's serving-maids. The embodiment of mirth and vivacity, she brings a breath of fresh air with her whenever she enters the sick-room and lightens it with a gleam of sunshine. She recalls the Dorine of *Tartuffe* and the Nicole of the *Bourgeois Gentlihomme,* but with a more exuberant gayety. It is she who finally rescues her master Argan by proving to him the worthlessness of his wife Béline. Toinette directs her master to stretch himself out as if dead in his easy-chair, and, when Béline appears, Toinette tells her that he has just passed away in her arms.

"Heaven be praised!" exclaims the affectionate wife. "Now I am delivered of a great burden. What use was he when on earth? A man troublesome to all around him,—a dirty, disgusting creature, ever blowing his nose, coughing, or spitting. . . . Since, fortunately, no one knows of his death, let us put him on his bed, and keep the fact concealed till I have done what I want. There are papers and money which I must seize. . . . Come, Toinette, give me the keys."

The defunct man, however, starts to his feet, and the terror-stricken wife flies, never to reappear.

Tolla (an affectionate diminutive of Vittoria), heroine of About's romance of that name (1855), a

social satire on the habits of the long descended Roman nobility. The satire is softened, however, by an engaging picture of the simple-minded heroine and by realistic sketches of domestic life in the gloomy interior of a poverty-stricken Roman palace. The story is founded on fact. Vittoria Savorelli was a real person, who loved an Italian prince, was betrayed, and died. Her letters were published in 1841. These About manipulated into a novel, changing her last name to Feraldi, and calling her lover Prince Lello Coromila-Bereghi.

Tom, Uncle, hero of a novel of that name by Harriet Beecher Stowe (1852), which enjoyed a phenomenal popularity in America and in Europe.

Uncle Tom is a paragon of virtue. He is more than mortal in his powers of endurance, in his devotion, in his self-denial, in his Christian profession and practice, and in his abhorrence of spirituous liquors. He is described as a fine, powerful negro, walking through the world with a Bible in his hands and virtuous indignation on his lips, both ready to be called into requisition on the slightest provocation, in season and out of season, at work and at play, by your leave or without it, in sorrow or in joy, for the benefit of his superiors or for the castigation of his equals. He represents in his person the only well-authenticated instance we know, in modern times, of that laudable principle in virtue of which a man presents his left cheek to be smitten after the first has been slapped. The more you "larrup" Uncle Tom the more he blesses you; the greater the bodily agony the more intense becomes his spiritual delight.—*London Times* (1852).

Tommy, Sentimental, in J. M. Barrie's novel of that name (1896), the posthumous son of Thomas Sandys. He begins life as a street urchin. When doubly orphaned by the death of his mother, who had been Jean Myles of Thrums, he and his sister Elspeth are cared for by Aaron Latta, an old lover of his mother. They go to the Hanky School in Thrums. Later Tommy studies for the university, but he allows his imagination to run riot in airy escapades and self-invented love episodes, fails to pass his examination, and is put to work as herdboy on a farm. His history is continued in a sequel, *Tommy and Grizel.*

Tonson, Monsieur, an imaginary character in a farce of that name (1821) by W. T. Moncrief. Jack Ardourly falls in love with a young woman (Adolphine de Courcy) whom he passes in the street, but, not knowing her name or address, he engages Tom King to ferret out both. Tom traces her to the house of a French barber, a refugee named Morbleu, and sends people thither to ask for Mr. Thompson, hoping thus to obtain a clue. Poor Morbleu is driven almost wild assuring his many callers that there is no Monsieur Tonson dwelling in his house. The play is founded upon a prank actually played by an actor named Thomas King, ephemerally famed for his wit, and was made the subject of a poem by John Taylor (1800).

Toots, Mr., in Dickens's *Dombey and Son,* a warm-hearted, simple-minded young person, victim of Dr. Blimber's forcing process, and most lovable of all specimens of arrested development. His energies in school-time are devoted to writing "long letters to himself from persons of distinction, addressed to P. Toots, Esquire, Brighton, Sussex, and preserving them in his desk with great care." Equally innocent and infantile are his attempts to be "fast." He and Feeder, B. A., lock themselves up in the latter's room, and cramming their noses with snuff to enjoy delightful agonies of sneezing, drinking table beer at intervals, feel "all the glories of dissipation." His favorite companion is a prize-fighter (The Chicken), his confidant is Captain Cuttle, to whom he confesses the most intimate details of his hopeless passion for Florence Dombey.

Topsy, in Mrs. Stowe's *Uncle Tom's Cabin* (1852), a little black imp who loves lying for the sake of lying, who is more mischievous than a monkey and in all respects as ignorant. She loses all her individuality by being converted (with miraculous ease) into a commonplace Christian, and ends as missionary to a station in Africa.

Tormes, Lazarillo de, hero of a picaresque romance of that name (1553), by Diego Hurtado de Mendoza. Lazarillo is a street Arab, good-humored and nimble-witted, but absolutely conscienceless, who rises in the world through chicanery and cunning. He learns his first lessons in dissimulation from a rascally blind beggar to whom he acts as guide. Thence he rises to greater frauds and a wider range of crime and adventure, in the service successively of a priest, a country squire starving on his own pride, a retailer of indulgences, a chaplain, and an alguazil. Finally, from the most disgraceful motives, he settles down as a married man, and the unfinished story leaves him town-crier of Toledo.

Mendoza's novel laid the foundation for a classic school of fiction especially national, which, under the name of *gusto picaresco* (the style of roguery), is as well known as any department of Spanish literature, and which was imitated and expanded by Le Sage in *Gil Blas*.

Tory Foxhunter, a character sketched in several numbers of Addison's semi-weekly *Freeholder* (1716), ridiculing with a quiet and urbane humor the bigoted conservatism of the rural squirearchy, who were sworn enemies of the House of Hanover.

The Foxhunter will not allow that there had been any good weather in England since the Revolution. He ridicules travelling abroad, saying "that he scarce ever knew a traveller in his life who had not forsook his principles and lost his hunting-seat." He patronizes an innkeeper whom he describes as "the best Church-of-England man upon the road," whispering, in explanation to the author, that, though boniface had no time to go to church himself, he "had headed a mob at the pulling down of two or three meeting-houses." He characterizes another of his neighbors as "an old fanatical cur," because "we are told in the country that he spoke twice in the Queen's time against taking off the duties upon French claret."

Touchett, Ralph, in Henry James's international novel, *The Portrait of a Lady* (1881), the English cousin and the platonic lover of the New England girl Isabel Light. An invalid, he dies happy in the thought that he has made her happy. In order that she may not be obliged to marry for a support, he had persuaded his father to divide the inheritance that would come to him into two equal parts, one of which went to Isabel. It was for this fortune that Isabel was married by a fortune-hunter whose indifference blasted her life.

Touchstone, the clown in Shakespeare's comedy, *As You Like It.*

He is a rare fellow. He is a mixture of the ancient cynic philosopher with the modern buffoon, and turns folly into wit, and wit into folly, just as the fit takes him. His courtship of Audrey not only throws a degree of ridicule on the state of wedlock itself, but he is equally an enemy to the prejudices of opinion in other respects. The lofty tone of enthusiasm which the Duke and his companions in exile spread over the stillness and solitude of a country life receives a pleasant shock from Touchstone's sceptical determination of the question in his reply to Corin (iii, 2, 14). Zimmerman's celebrated work on *Solitude* discovers only half the sense of this passage.—HAZLITT.

Toussaint l'Ouverture, the negro emancipator of San Domingo from French rule, is the hero of an historical novel, *The Hour and the Man* (1840), by Harriet Martineau. In the uprising of the slaves, August, 1791, Toussaint at first remains loyal to the whites, and even enters the service of the allies of the French king. His mind wavers when the negro convention proclaims the emancipation of his race, and he ends by accepting the leadership of the blacks. From this point the story follows the course of history through his dramatic successes to the tragic end of his extraordinary career.

Traddles, Thomas (better known as **Tommie**), in Dickens's *David Copperfield*, a fellow-pupil with David at Salem House, afterward a barrister and ultimately a judge. In his school days he was "the merriest and most miserable of all the boys." He was always being caned, but found relief in drawing skeletons all over

his slate before his eyes were dry. "I used at first to wonder," says Copperfield, "what comfort Traddles found in drawing skeletons, and for some time looked upon him as a sort of hermit who reminded himself by those symbols of mortality that caning couldn't last for ever. But I believe he only did it because they were easy and didn't want any features."

Traffick, Sir Jealous, in Mrs. Centlivre's comedy, *The Busybody* (1709), a wealthy English merchant who unpatriotically imagines that everything Spanish is superior to the English. He is tricked by Charles Gripe, disguised in a Spanish costume as Don Diego Barbinetto, into surrendering the hand of his daughter Isabinda.

Trafford, Geoffrey, hero of Mrs. Alexander's novel, *The Wooing O't* (1873). An aristocratic, cynical, witty, travelled man of the world, who at thirty-two has exhausted its pleasures, and who, though "steady," would "stick at nothing which he wanted very much." He is always a gentleman, however, with infinite depths of possible passion in his dark eyes, so that all women say instinctively to themselves, "How he could love!" Beloved by a legion of women, he never can return their affection until he meets Maggy Grey.

Trajan, hero of a novel of that name (1885), by H. F. Keenan, a young American artist living in Paris at the height of the Second Empire (May, 1870, to May, 1871), and more or less affiliated with the men who afterward were active in the scenes that followed Sedan.

Treherne, Belinda, heroine of W. S. Gilbert's comedy, *Engaged*, played in the original performance (1877) by Miss Marion Terry.

Trelawney, Rose, heroine of a comedy, *Trelawney of the Wells* (1898), by Arthur W. Pinero. An actress engaged to a young English nobleman, she leaves the Sadler's Wells company to visit his home and family. Wearying of the frivolities of aristocratic society she breaks her engagement and returns to the freer life of the stage. Thither her lover follows and becomes an actor in order to win her.

Trelooby, Squire, hero of a farce of that name by Vanbrugh, Congreve, and Walsh (1704), is a squire who comes from Cornwall to London, and meets with substantially the same adventures and misadventures as confounded that gentleman from Limoges, Monsieur de Pourceargnac (*q.v.*), when he left rustic simplicity to come to Paris.

Tremaine, hero of *Tremaine, or the Man of Refinement*, a novel by Robert Plumer Ward, published anonymously in 1825, a refined and amiable sceptic of thirty-eight, a disbeliever in love, in friendship, and in revealed religion, has fled from the hollow world to bury himself in his ancestral estates, and there oscillates between listless indolence and ill-regulated exertion. He is at last redeemed from his various errors through his love for a girl of eighteen, and the influence of her reverend father, a country clergyman.

Trent, Little Nell, an ideal of childish innocence, sweetness, and purity, in Dickens's novel, *The Old Curiosity Shop*, grandchild of the owner of the shop. The old man, obsessed with the idea of making her rich and happy, tempts fortune in the gambling hells, pawns everything, loses everything, and, having been turned into the streets, starts out on weary wanderings with Little Nell as his guide until she dies of weariness and privation.

Triboulet, the historical jester at the courts of Louis XII and Francis I, figures in Rabelais's *Gargantua*, and was taken by Victor Hugo as the hero of his tragedy, *Le Roi S'Amuse*. Hugo's story is sheer fiction, or rather an old legend arbitrarily assigned to Triboulet. Francis I casts lustful eyes upon the jester's daughter Blanche; to save her and wreak vengeance on Francis, Triboulet contrives a plot whereby she shall kill her royal lover and stow his dead body into a sack which Triboulet

will find and carry away. In a terrific climax the jester, triumphing over the dead body which he believes to be that of his daughter's seducer, suddenly hears the voice of his light-hearted enemy, and finds that it is his own daughter whose death he has compassed. Verdi turned Hugo's tragedy into the opera *Rigoletto* (1852), choosing for his jester an Italian instead of a Frenchman and changing the daughter's name to Gilda. Tom Taylor, in *The Fool's Revenge* (1859), a drama founded on Hugo, renames the jester and his daughter Bertuccio and Fiordelisa.

Trilby, in Charles Nodier's story of that name (1822), founded on local tradition, a male fairy who attached himself to a Breton fisherman, fell in love with his wife, and performed all sorts of domestic services for her. See O'FERRALL, TRILBY.

Trilby was a name that had long lain *perdu* somewhere at the back of du Maurier's head. He traced it to a story by Charles Nodier. The name Trilby also appears in a poem by Alfred de Musset. And to this name and to the story of a woman which was once told him du Maurier's Trilby owed her birth. "From the moment the name occurred to me," he said, "I was struck with its value. I at once realized that it was a name of great importance. I think I must have felt as happy as Thackeray did when the title of *Vanity Fair* suggested itself to him.—T. MARTIN WOOD: *George du Maurier*, p. 92.

Trim, Corporal, in Sterne's novel of *Tristram Shandy*, servant to Uncle Toby.

Trim, instead of being the opposite, is, in his notions, the duplicate of Uncle Toby. Yet, with an identity of disposition, the character of the common soldier is nicely discriminated from that of the officer. His whole carriage bears traces of the drill-yard, which are wanting in the superior. Under the name of a servant, he is in reality a companion; and he is a delightful mixture of familiarity in the essence and the most deferential respect in forms. Of his simplicity and humanity, it is enough to say that he is worthy to walk behind his master. —ELWIN.

Trissotin, in Molière's comedy, *Las Femmes Savantes*, a poetaster and a self-fancied *bel esprit*, who feigns to be in love with Henriette, although she dislikes him, but gladly retires when her father is reported to be on the verge of bankruptcy. His absurd quarrel with his rival, Vadius, forms a famous episode in the play. In creating the characters of the two rivals Molière was held to have in mind the Abbé Cotin and Ménage. As to the first there can be no doubt. It is even said that in MS. the name appeared as Tricotin, but was afterwards changed. The sonnet and madrigal quoted in the play are taken literally from the *Œuvres Galantes* of the Abbé published in 1663. The Abbé Charles Cotin (1604–1682) was a member of the French Academy and a prolific writer in prose and verse. He had made some veiled attacks upon Molière, but the latter was less moved probably by resentment for the individual than detestation for his kind. He saw in Cotin the embodiment of literary pretentiousness supported on a limited basis of information.

Troilus, son of Priam, king of Troy, hero of Shakespeare's tragedy, *Troilus and Cressida* (1609), and of Chaucer's poem, *Troylus and Cressid*, reproduced from Boccaccio. See this entry in vol. II.

Chaucer's poem was for two centuries the most popular poem in England. In the fifteenth century a Scotch poet, Henryson, wrote a continuation of it. Sixteenth century praises of it abound. "Chaucer," says Sir Philip Sidney, "undoubtedly did excellently in his *Troylus and Cressid*." Lydgate, in his *Troy Book*, when he comes to *Troilus ann Cressida*, at once cites Chaucer's poem as the source of all he has to tell. Shakespeare does not accept the story in the spirit in which Chaucer recounts it. Chaucer's heart was very soft towards women, and he could not harden it enough to represent Cressida faithfully. He is always yearning to excuse her. Even for what he does say he attempts reparation in the *Legend of Good Women*. With all her faults he loved her still, and would fain have been blind to her terrible treason.

Trotwood, Betsy (*i.e.*, **Elizabeth**), in Dickens's *David Copperfield*, a great-aunt of the hero, who kindly welcomes him when he runs away from his cruel stepfather Murdstone. She had been married to a husband younger than herself,—" who was very handsome except in the sense of the homely adage, handsome is

that handsome does,"—and, having obtained a separation, resumed her maiden name, bought a cottage on the sea-coast, and there established herself as a single woman with one servant. She is supposed to have been drawn from Miss Mary Strong, who occupied a double-fronted cottage on the sea-front at Broadstairs, now named Dickens House.

Copperfield thus describes her:

My aunt was a tall, hard-featured lady, but by no means ill-looking. There was inflexibility in her face, in her voice, in her gait and carriage, but her features were rather handsome than otherwise, though unbending and austere.

Troy, Sergeant Francis, in Thomas Hardy's novel, *Far from the Madding Crowd* (1874), the reputed son of a Weatherby physician, but plausibly suspected to be the illegitimate issue of the late Lord Severn. Articled to an attorney, he enlisted in the dragoons, became particularly expert in fencing and all soldierly exercises, and, returning to Weatherby, married Bathseba Everdene (*q.v.*). His evil doings and their results form the staple of the plot.

Trulliber, Parson, in Fielding's novel, *The Adventures of Joseph Andrews* (1742), a coarse, brutal, ignorant, and slothful clergyman, who "had a stateliness in his gait when he walked, not unlike that of a goose, only he stalked slower." In mind and manners he forms a striking contrast to the amiable, simple, and devout Parson Adams in the same novel.

Trunnion, Commodore Hawser, in Smollett's *Adventures of Peregrine Pickle*, an eccentric naval veteran, retired from service with honorable scars, but retaining his radical habits. He keeps garrison in his house, which is defended by a ditch crossed by a drawbridge, and he obliges his servants to sleep in hammocks and take turns on watch. See WEMMICK.

Sir Walter thought that Smollet's sailors in *Pickle* "border on caricature." No doubt they do: the eccentricities of Hawser Trunnion, Esq., are exaggerated, and Pipes is less subdued than Rattlin, though always delightful. But Trunnion absolutely makes one laugh aloud: whether he is criticising the sister of Mr. Gamaliel Pickle in that gentleman's presence at a pothouse; or riding to the altar with his squadron of sailors tacking in an unfavorable gale; or being ran away into a pack of hounds, and clearing a hollow road over a wagoner, who views him with "unspeakable terror and amazement." Mr. Winkle as an equestrian is not more entirely acceptable to the mind than Trunnion. We may speak of "caricature," but if an author can make us sob with laughter, to criticise him solemnly is ungrateful.—ANDREW LANG, *Adventures among Books*, p. 200.

Tubal, in Shakespeare's comedy, *The Merchant of Venice*, a Jew friend of Shylock, appearing only in Act iii, where he alternately exasperates Shylock with reports of his daughter's extravagance and consoles him with news of Antonio's misfortunes.

Tuggs, Simon (self-styled Cymon), in Dickens's *The Tuggs at Ramsgate*, in *Sketches by Boz*, a book-keeper in his father's grocery, who, when the family comes into sudden wealth, apes aristocratic airs and is neatly taken in and swindled by Captain Waters and his wife.

Tulliver, Maggie, heroine of George Eliot's novel, *The Mill on the Floss* (1860). With a warm and yearning heart, overflowing affection, a passionate desire to love and to be loved, she is tortured even in childhood by the sense of her own shortcomings, the pangs of a too tender conscience. As she advances towards maturity the burden and the mystery of existence become more and more inexplicable to her, she gets entangled among the quicksands, and, though she draws back before taking the fatal leap over a moral precipice, it is with such loss of dignity and self-esteem that she welcomes death when it comes through an accident. The story is largely autobiographical. Maggie's childish relations with her brother Tom are evidently a reminiscence of the early life of the author and her brother Isaac—to whom the verses, *Brother and Sister*, are addressed. The alienation of Maggie from her friends and kindred by a single false step has also a parallel in George Eliot's life, her heterodox

opinions, and especially her relations with Lewes, whose name she assumed without legal sanction, having severed her from her family and early associates.

The finest thing in that admirable novel has always been, to our taste, not its portrayal of the young girl's love struggles as regards her lover, but those as regards her brother. The former are fiction,—skilful fiction; but the latter are warm reality, and the merit of the verses is that they are colored from the same source.—HENRY JAMES: *Views and Reviews*, p. 142.

Tulliver, Tom, in George Eliot's novel, *The Mill on the Floss*, the brother of Maggie and her favorite companion in youth. Conceited and hard-headed, though not hard-hearted, he is utterly unable to understand her wayward moods or the lofty ideals that underlie them. As he grows up the estrangement between them grows wider.

Poor erratic Maggie is worth a hundred of her positive brother, and yet on the very threshold of life she is compelled to accept him as her master. He falls naturally into the man's privilege of always being in the right.—HENRY JAMES: *Views and Reviews*, p. 29.

The character of Tom is far from being a noble one, but it acquires a certain dignity from its patience, resoluteness, and sense of duty.—LESLIE STEPHEN: *George Eliot.*

Tully-Veolan, in Scott's *Waverley*, perhaps the most celebrated manor-house in fiction. Scott says he had no particular domicile in view. The peculiarities of the place were common to many old Scotch seats. But Traquair, in Peeblesshire, was probably in his mind.

Scott's intimate knowledge of the place, his frequent visits to it, and the impression which such a history-haunted pile was likely to make on his imagination, suggest the tolerable certainty of its having at least formed the study for the more finished and bolder-featured picture. The avenue in the novel was undoubtedly modelled from the avenue at Traquair, bating an archway, which Traquair never had. The twin Bears, masses of upright stone battered by the blasts of many winters, still frown on the highway.—W. S. CROCKETT: *The Scott Originals.*

Turcaret, hero and title of a political comedy by Lesage (1708). Turcaret is a burlesque of the financier Samuel Bernard, who had been called in by the Controller, General Desmarest, to regulate the finances of France. This young man, son of a member of the Academy of Painters, raised himself to the highest position in point of wealth and social dignity, and married his daughter to the son of President Molé. His partisans assert that his integrity was equal to his capacity, and that, instead of being the usurer and libertine that Lesage depicts him in *Turcaret*, he devoted all his energies to the service of the state and died almost penniless, it being discovered after his death that he had lent no less than ten million francs to various persons, from whom he had never either asked or received a penny in return.

Turveydrop, Mr., in Dickens's novel, *Bleak House*, a dancing-master and a model of deportment. His imposing outer appearance is inflated from within by nothing more august than the wind of his own self-esteem. Yet he fools the world into acceptance of his fancied superiority. He lived on the earnings of his wife, a meek little dancing-mistress, until she died, when the burden of supporting him was transferred to his son Prince Turveydrop, so named in honor of the Prince Regent, whom the elder Turveydrop adored on account of his deportment.

Twining, Claire, heroine of Edgar Fawcett's novel, *An Ambitious Woman* (1883). She comes from a good old English family on her father's side, but her mother was an American plebeian and vulgarian who married him for his money. After the father's death Claire develops social ambitions. A wealthy schoolgirl friend is her first aid in the struggle for social recognition, a well-born husband is her second.

Twist, Oliver, hero of Dickens's novel of that name (1837), a nameless orphan born and brought up in a workhouse, whither his mother had come to die, without revealing either her name or his. He startles all bumbledom by asking for more gruel, runs away to London, where he

consorts in all innocence with thieves, fences, and prostitutes, is rescued and befriended by the Maylie family, into whose house he had been thrust for burglarious purposes, and finally discovers an aunt in Miss Rose Maylie, an adopted daughter of the house, whose real name, like his own, is Fleming.

Tybalt, in Shakespeare's tragedy, *Romeo and Juliet*, a cousin of Juliet. Mercutio calls him "prince or king of cats" (Act ii, 4), an allusion to the fact that Tybalt, or Tybert, is the name of the cat in *Reynard the Fox*. Fiery and quarrelsome, he forces a quarrel with Romeo and his friends, slays Mercutio, and is himself slain by Romeo (iii, 1).

Tyrrell, Sir James (died 1502), the supposed murderer of the princes in the Tower, appears in that capacity in Shakespeare's play, *Richard III* (Act iv, 3). He was beheaded in 1502 as a co-conspirator with the Earl of Suffolk, and is said to have confessed the murder before his death. The substance of this confession (though the text has not been preserved) forms the basis of the story as we have it in *The History of King Richard III* attributed to Sir Thomas More. The author writes that Sir James was "a brave, handsome man, who deserved a better master, and would have inherited the esteem of all men, had his virtues been as great as his valor."

U

Udolpho, in Anne Radcliffe's romance, *The Mysteries of Udolpho* (1794), a mediæval castle in the Apennines, where during the seventeenth century all sorts of dark dealings with the powers of evil are fabled to have occurred. Emily St. Aubyn, an English girl, is the chief victim of these apparently supernatural agencies. The Chevalier Valencourt, her noble and courageous lover, finally lays the spell, or, rather, exposes the fact that the "mysteries" are all capable of a perfectly natural explanation.

Ugly Duckling, in Andersen's *Fairy Tales*, a cygnet hatched out among a brood of ducklings: mistaken for an uncouth and awkward member of the same species, and persecuted as such until his swanhood is revealed. It is a poetical presentation of Andersen's own tearful youth and finally triumphant maturity. Bismarck read into it an allegory of his own early career. "My mother always thought me an Ugly Duckling," he said.

Ulalume, in Poe's mystic ballad of that name (1849), is plausibly interpreted as a reference to the poet's wife, Virginia Clemm, whom he had buried October, 1848. The hint of a new love had almost effaced her image, when Psyche—his soul—starts up in alarm to remind him that just a year ago he had buried Ulalume. With the cry that a demon has been tempting him, he dismisses all thoughts of a successor.

Ullin's Daughter, Lord, heroine of a ballad of that name (1803), by Thomas Campbell. She eloped with the chief of Ulva's isle; the fugitives embarked in a row-boat, which capsized (for a storm had arisen), and Lord Ullin from the shore witnessed the catastrophe:

> The waters wild rolled o'er his child,
> And he was left lamenting.

Ulysses, in Shakespeare's *Troilus and Cressida*, the general of the Greek forces before Troy, is a classic outline filled in with Elizabethan feeling. A foil to Troilus, he represents the much-experienced man of the world, possessed of its highest and broadest wisdom, which yet always remains worldly wisdom and never rises into the spiritual contemplation of a Prospero. He sees all the unworthiness of human life, but will use it for high worldly ends; the spirit of irreverence and insubordination in the camp he would restrain by the politic machinery of what he calls

" degree " (I, iii, 75). With right insight Richard Grant White and other critics have seen in this character a portrait of Shakespeare himself in his self-contained maturity, as Romeo represents himself in his passionate boyhood and Hamlet in his self-questioning and self-torturing youth, while Prospero we may imagine is a forecast of his old age. See ODYSSEUS in vol. II.

Shakespeare, acting upon a mere hint, filling up a mere traditionary outline, drew a man of mature years, of wide observation, of profoundest cogitative power, one who knew all the weakness and all the wiles of human nature, and who yet remained with blood unbittered and with soul unsoured—a man who saw through all shams, and fathomed all motives, and who yet was not scornful of his kind, not misanthropic, hardly cynical except in passing moods; and what other man was this than Shakespeare himself? What had he to do when he had passed forty years but to utter his own thoughts when he would find words for the lips of Ulysses?—R. G. WHITE, article *On Reading Shakespeare*, in *Galaxy*, February, 1877.

Ulysses, poem by Tennyson, in which is voiced the eager longing of the heroic spirit for action and adventure, and its contempt for mere sleek comfort and inglorious ease. The immediate source of the poem is a passage in Dante's *Inferno*, xxvi, 90. Ulysses is speaking:

Neither fondness for my son, nor reverence for my aged sire, nor the due love which ought to have gladdened Penelope, could conquer in me the ardor which I had to become experienced in the world, and in human vice and worth. I put out into the deep open sea with but one ship, and with that small company which had not deserted me. . . . I and my companions were old and tardy when we came to that narrow pass where Hercules assigned his landmarks. "O brothers," I said, "who through a hundred thousand dangers have reached the West, deny not to this the brief vigil of your senses that remain, experience of the unpeopled world beyond the sun. Consider your origin, ye were not formed to live like brutes, but to follow virtue and knowledge." . . . Night already saw the other pole with all its stars, and ours so low that it rose not from the ocean floor.

Una, in Spenser's *Faërie Queene*, the type of unity and purity of faith, as Duessa is of duplicity and impurity. Hence Una means Protestantism and Duessa " Papacy," or, more specifically, Una represents Queen Elizabeth, and Duessa a combination of Mary Tudor and Mary Stuart (see DUESSA). She is the heroine of Canto I. Riding on a white horse and leading a white lamb she appears at the Court of Gloriana praying for a champion who will slay a dragon that holds her parents prisoners. The task is confided to the Red Cross Knight, but Una and he are separated through the wiles of Archimago. She sets out alone, is befriended by a lion who becomes her constant attendant, and finally rejoins the Red Cross Knight. His task accomplished, he is badly wounded. She nurses him back to health and is joined to him in Eden.

Two shall be named pre-eminently dear:—
The gentle Lady married to the Moor,
And heavenly Una with her milk-white Lamb.

WORDSWORTH: *Personal Talk.*

Una is one of the noblest contributions which poetry, whether of ancient or of modern times, has made to its great picture-gallery of characters.—AUBREY DE VERE: *Essays, Chiefly on Poetry*, 1887.

Uncas, a young Indian chief, titular hero of Cooper's novel, *The Last of the Mohicans* (1826). He is the son of Chingachgook, and dies in the effort to rescue Cora Munro from the cruel Magua.

We accept with acquiescence, nay, with admiration, such characters as Magua, Chingachgook, Susquesus, Tamenund, and Canonchet; but when we come to Uncas, in *The Last of the Mohicans*, we pause and shake our heads with incredulous doubt. That a young Indian chief should fall in love with a handsome quadroon like Cora Munro—for she was neither more nor less than that—is natural enough; but that he should manifest his passion with such delicacy and refinement is impossible. We include under one and the same name all the affinities and attractions of sex, but the appetite of the savage differs from the love of the educated and civilized man as much as charcoal differs from the diamond. The sentiment of love, as distinguished from the passion, is one of the last and best results of Christianity and civilization: in no one thing does savage life differ from civilized more than in the relations between man and woman, and in the affections that unite them. Uncas is a graceful and beautiful image; but he is no Indian.—*Atlantic Monthly*, January, 1862.

Have we not had enough of these red Indians—nay, rather too much of them—since the days when Fenimore Cooper, with

his pleasant dream of the Last of the Mohicans, deluded our young fancies into believing that the conquering white race had destroyed a transatlantic Arcadia in which the quiet enjoyment of Theocritus's shepherds was combined with the valor of Homer's heroes.—*Saturday Review*, November 10, 1855.

Undine, heroine of a fairy romance of that name (1807), by De la Motte Fouqué,—a water nymph substituted as a changeling for a human infant and brought up by the unsuspecting family. Her putative father is a fisherman living on a peninsula near an enchanted forest. Here she is wooed by Sir Hulbrand. By her marriage she received a soul. When subsequently the knight fell in love with Bertalda, a mortal maiden (who turns out to be the fisherman's real daughter), Undine was snatched away from him by her kinsfolk under the sea. Hulbrand marries Bertalda. On the wedding day she calls for a drink from the well which Undine had covered over to save Hulbrand from the wrath of the water nymphs. Then Undine herself is forced to rise with the upheaving waters, glide into Hulbrand's chamber and kiss him to death. Around his grave there bubbled a tiny stream. It was Undine herself, who faithful in death as she had been loyal in life, found this opportunity to embrace her knight forever.

Usher, Roderick, hero of a short story, *The Fall of the House of Usher*, by E. A. Poe, included in volume *Tales of the Grotesque and Arabesque* (1840). Roderick and his twin sister, the lady Madeline, were the last scions of an ill-fated family. He himself is a prey to melancholy and morbid fears. His sister dies, apparently, and is buried. He soon realizes that she has been buried alive, but has no strength to go to her assistance, and betrays only a horrified acquiescence when the enshrouded figure of the lady Madeline, bleeding from her efforts at self-release, appears at the door of his room. "For a moment she remained trembling and reeling to and fro upon the threshold—then with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

V

Valentine, in Shakespeare's *Two Gentlemen of Verona* (1595), one of the titular gentlemen, the other being Protheus. Valentine wooed and married Silvia, daughter of the Duke of Milan, despite the rivalry of Thurio, and Protheus married Julia.

Valentine, in Congreve's *Love for Love*. See LEGEND, VALENTINE.

Valentine, in Goethe's *Faust* (1798), the brother of Margaret. Maddened at her seduction by Faust, he attacks the latter during a serenade and is slain by Mephistopheles.

Valerius, titular hero of a novel (1821), by J. G. Lockhart. The son of a Roman commander in Britain, he is summoned to Rome after his father's death to take possession of the estates to which he has succeeded. He meets a Christian maiden, Athanasia, who converts him and returns with him to Britain as his bride. The time is laid in the reign of Emperor Trojan and the persecution of the Christians forms a part of the historic background.

Valjean, Jean, in Victor Hugo's *Les Misérables*, Part I (1862), a convict who goes through a complete moral renovation. First we have the gradual declension of the innocent son of toil into the depraved and hardened outcast. The saintly charity of Bishop Myriel stirs his deadened conscience and awakens him to the first sense of shame. Nevertheless, the force of habit is still strong. The conversion is premature. Jean cannot resist the temptation of making off with the episcopal plate. When captured and brought back, he is released by the bishop, who quietly observes that he had forgotten the candlesticks. The

convict is deeply moved. Not, however, until his evil nature has made one expiring effort in robbing a poor little Savoyard of a five-franc piece do Monseigneur's words and conduct bear their full fruit. The piteous grief of the child shocks the man into full recognition of his wickedness and degradation. The crisis is over and he is reclaimed to virtue. He becomes a wealthy manufacturer, known to the world as M. Madeleine, Mayor of N. sur N., and, best of all, the Elisha upon whom falls the mantle of Monseigneur Myriel when that good man is gathered to his fathers. "Justice" ferrets him out in his disguise, and once more he becomes an outlaw but not an outcast.

Valley of the Shadow of Death, in Bunyan's *Pilgrim's Progress*, Part I, (1678), the valley through which Christian had to pass after his triumph over Apollyon in the Valley of Humiliation. It is described in the language of Jeremiah ii, 6, as a "wilderness, a land of deserts and of pits, a land of drouth and of the shadow of death, a land that no man passeth through, and where no man dwelt." Bunyan adds that the valley was as dark as pitch; that to the right was a deep ditch, to the left a quagmire: that it ran past the very mouth of hell, and that it was infested by hobgoblins, satyrs and dragons.

Though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me.—*Psalms* xxiii, 4.

Van Bibber, the central figure in a volume of short stories, *Van Bibber and Others* (1890), by Richard Harding Davis. A young New York clubman, moving by birthright among the so-called Four Hundred, he yet has a fondness for bohemian adventures.

Vane, Graham, in Bulwer-Lytton's novel, *The Parisians*, a typical young Englishman, evidently modelled after the author himself in early manhood, who stands serene amid the restless whirl around him,—in dramatic contrast with the priests, atheists, legitimists, Orleanists, millionaire financiers of the Chaussée d'Antin, and the fierce Socialists of Belleville.

Vane, Lady Isabel, heroine of the novel, *East Lynne* (1861), by Mrs. Henry Wood, and of its numerous dramatizations by John Oxenford, J. C. Chute, T. A. Palmer, and others, which have brought fame and fortune to English and American actresses taking the part of Lady Isabel. East Lynne is the name of the ancestral home which Isabel's bankrupt father is compelled to sell just before his death. It is purchased by Archibald Carlyle, who marries the heroine. A rejected suitor, Francis Leveson, foully slanders Carlyle. Isabel, believing he is untrue to her, elopes with Leveson; but, soon repenting, returns, disguised and unrecognized, to her own home, as governess to her own children and to those of Carlyle's second marriage, for he has believed her dead. In the end Carlyle's character is vindicated, Leveson is shown to be a scoundrel, and Isabel dies forgiving and forgiven.

Vanessa, a poetical name given by Dean Swift to Esther Vanhomrigh (1690–1723), a young woman, twenty-five years his junior, who had fallen in love with him and had gone so far as to propose marriage. How Swift received the declaration is told in his poem *Cadenus and Vanessa*. Cadenus is an obvious anagram of *Decanus*, Latin for Dean. Vanessa is more cunningly compounded of *Van*, the first syllable of Vanhomrigh, and *Essa*, diminutive of Esther. See STELLA.

The loves of Cadenus and Vanessa you may peruse in Cadenus's own poem on the subject, and in poor Vanessa's vehement expostulatory verses and letters to him; she adores him, implores him, admires him, thinks him something god-like, and only prays to be admitted to lie at his feet. As they are bringing him home from church, those divine feet of Dr. Swift's are found pretty often in Vanessa's parlor. He likes to be admired and adored. He finds Miss Vanhomrigh to be a woman of great taste and spirit, and beauty and wit, and a fortune too. He sees her every day; he does not tell Stella about the business: until the impetuous Vanessa becomes too fond of him, until the doctor is quite frightened by the young woman's ardour and confounded by her warmth. He wanted to

marry neither of them—that I believe was the truth; but if he had not married Stella, Vanessa would have had him in spite of himself. When he went back to Ireland, his Ariadne, not content to remain in her isle, pursued the fugitive dean. In vain he protested, he vowed, he soothed, and bullied; the news of the dean's marriage with Stella at last came to her, and it killed her—she died of that passion.—THACKERAY: *English Humorists.*

Vanity Fair, in Bunyan's *Pilgrim's Progress,* Part I, a fair so called because it is held in a town that " is lighter than vanity, and also because all that is there sold or that cometh thither is vanity." Bunyan makes an explanatory reference to Psalm lxii, 9, where men of high and low degree are spoken of as " lighter than vanity." He explains that almost 5000 years ago Beelzebub, Apollyon, and Legion, noting that the path to the Celestial City ran through this spot, contrived here to set up a fair. All such merchandise are sold as " houses, lands, trades, places, honors, preferments, titles, countries, kingdoms, lusts, pleasures, and delights of all sorts, as harlots, wives, husbands, children, lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not." Christian and Faithful, when they reached the city, denounced the fair and told the people there were things in the world of more consequence than money and pleasure. In their turn they were denounced as Bedlamites, were arrested, beaten, and put into a cage. Next day they were taken before Justice Hategood, and Faithful was condemned to be burned at the stake.

Vanna, Monna, titular heroine of a drama (1902), by Maurice Mæterlinck and of an opera founded thereon by Fevrier. The action rakes place in and about Pisa in the later fifteenth century. Prinzivalle, a Florentine mercenary, is besieging the city. A dreamer, a Platonist, a lover of beauty, he had once met and had ever since loved Monna Vanna. She had entirely forgotten him. She is dully content as the wife of Guido Colonna, a commonplace Pisan noble. Prinzivalle agrees to send food to the relief of Pisa on one preposterous condition, that Monna Vanna, clad only in a mantle, should spend the night in his tent. Vanna, determined to save the city at any cost, forces her husband's consent. Prinzivalle loves her too dearly to harm her. He goes back with her to Pisa. Guido cannot believe in the innocence of the pair. He assumes that Vanna has delivered the enemy into his hands and praises her above Lucrece and Judith as a self-immolated heroine. Prinzivalle he condemns to death by torture. Vanna, fully awake now to the difference between the two men, saves Prinzivalle and flees with him.

Varden, Dolly, in Dickens's novel, *Barnaby Rudge* (1841), daughter of Gabriel Varden, locksmith. She was winsome and coquettish, playing fast and loose with the hearts of three admirers, Joe Willett, Hugh of the Maypole Inn, and Simon Tappertit. She dressed in the Watteau style. In 1875–76 a Dolly Varden was the popular name for a vari-colored shirtwaist, and hat imitated from Watteau.

In any just sense there is no heroine in *Barnaby Rudge,* which is a book of more skill and power than any that Dickens had yet written. We may dismiss without self-reproach such a lady-like lay-figure as Emma Haredale, and a goblin effigy like Miss Miggs, and come without delay to Dolly Varden, who, in turn, need hardly delay us longer. She is a cheap little coquette imagined upon the commonest lines, with abundant assertion as to her good looks and graces, but without evidence of the charm that the silliest flirt has in reality. She is nothing and she does nothing; and she cannot be petted and patted by her inventor, with all his fondness, into any semblance of personality.—W. D. HOWELLS: *Heroines of Fiction,* vol. i, p. 136.

Varden, Mrs. Martha, in Dickens's novel, *Barnaby Rudge,* the wife of Gabriel, a lady of uncertain temper, which, " being interpreted, signifies a temper tolerably certain to make everybody more or less uncomfortable. . . . When other people were merry Mrs. Varden was dull, and when other people were dull Mrs. Varden was disposed to be amazingly cheerful."

Varina, a poetical name given by Dean Swift to Miss Jane Waryng, for whom he professed undying affection in his youth and to whom he proposed marriage when a young clergyman of twenty-eight.

Vathek, hero of an Oriental romance (1782) by William Beckford. Historically he was the ninth Abbaside caliph and a grandson of Haroun-al-Raschid. Beckford pictures him as a cruel but magnificent voluptuary, tempted by a diabolical Giaour to the commission of terrible crimes, including apostacy from the Moslem faith. He is finally led to the hall of Eblis, a vast subterranean chamber, where he finds himself a hopeless prisoner forever.

Vaughan, Clara, in Blackmore's romance of that name, is a witness to her father's murder when she is ten years old, and devotes her life to the identification of the murderer. She inherits an abnormal nervous susceptibility.

Vavasour, Mr., in Disraeli's novel, *Tancred*, a hospitable, cheery, and amiable gentleman who was evidently drawn from Richard Monckton Milnes, Lord Houghton. Here is how Disraeli describes him:

> With catholic sympathies and an eclectic turn of mind, Mr. Vavasour saw something good in everybody and everything. . . . Vavasour liked to know everybody who was known, and to see everything which ought to be seen. His life was a gyration of energetic curiosity, an insatiable whirl of social celebrity. There was not a congregation of sages and philosophers in any part of Europe which he did not attend as a brother. He was present at the camp of Kalisch in his yeomanry uniform, and assisted at the festivals of Barcelona in an Andalusian jacket. He was everywhere and at everything; he had gone down in a diving-bell and up in a balloon. As for his acquaintances, he was welcomed in every land; his universal sympathies seemed omnipotent. Emperor and king, Jacobin and Carbonari, alike cherished him. He was the steward of Polish balls and the vindicator of Russian humanity; he dined with Louis Philippe and gave dinners to Louis Blanc.

Veal, Mrs., heroine of a hoax by Daniel Defoe, originally published as an introduction to a new edition (1705) of Drelincourt's *Book of Consolations against the Fear of Death;* subsequently issued as a separate brochure under the title *True Relation of the Apparition of One Mrs. Veal.* Drelincourt's publisher, finding his book unsaleable, appealed to Defoe for an introduction. The result was this ghost story, written with such apparent gravity and sincerity, such convincing wealth of detail, that it was accepted as genuine by the public, and awoke Drelincourt's still-born production into vicarious life. The story feigns that Mrs. Veal, on September 8, 1705, the day after her death, appeared to Mrs. Bargrave at Canterbury, and held a long conversation with her on death and immortality.

Veck, Toby, in Dickens's Christmas story, *The Chimes*, a ticket porter nicknamed Trotty from his pace, "which meant speed if it didn't make it." As he trotted on, "he would call out to fast postmen ahead of him to get out of the way, devoutly believing that, in the natural course of things, he must inevitably overtake and run them down." He had a passion for the chime of bells in the church near his station and invested them with a strange and solemn character.

Veiled Prophet of Khorassen. See MOKANNA.

Veneering, Mr. and **Mrs. Hamilton,** in Dickens's *Our Mutual Friend*, purse-proud parvenus who were tolerated by society on account of their wealth.

> Mr. and Mrs. Veneering were bran-new people, in a bran-new house, in a bran-new quarter of London. Everything about the Veneerings was spick and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby.
>
> In the Veneering establishment, from the hall chairs with the new coat of arms, to the grand pianoforte with the new action, and upstairs again to the new fire-escape, all things were in a state of high varnish and polish.—DICKENS: *Our Mutual Friend*, ii (1864).

Venner, Elsie, heroine of a novel (1861) of that name, by O. W. Holmes.

Elsie, a New England girl, is a modern Lamia, whose moral and physical system have absorbed the poison of a rattlesnake that had bitten her mother just prior to her birth. The serpent nature, which overshadows her womanly qualities, expresses itself outwardly in a peculiar undulating walk, in the pattern of her dress, in her habit of coiling and uncoiling a gold chain about her wrist, in the mysterious fascination that dwells within the strange cold glitter of her eyes, compelling involuntary obedience. The story shows the gradual humanizing of Elsie, chiefly through the influence of an absorbing love. But the struggle has been too protracted and too severe. Life perishes with it.

Venus, Mr., in *Our Mutual Friend*, a preserver of animals and birds and an articulator of human bones. Rather against his will, he joins Wegg in his plan of blackmailing Mr. Boffin, but repents and reveals the conspiracy. According to Percy Fitzgerald, the prototype of this character (whose shop was at 42 St. Andrew's Street, London) was introduced to the author by his illustrator, Marcus Stone, after the completion of the first three numbers of *Our Mutual Friend*.

"This original character," writes Mr. Fitzgerald, "excited much attention, and a friend of the great writer, as well as of the present chronicler, passing through this street, was irresistibly attracted by this shop and its contents, kept by one J. Willis. When he next saw Mr. Dickens, he said, 'I am convinced I have found the original of Venus;' on which said Mr. Dickens, 'You are right.'" Any one who then visited the place could recognize the dingy, gloomy interior, the articulated skeleton in the corner, the genial air of thick grime and dust.

Venus of Ille, in Merimée's short story of that name. The basic legend is versified by William Morris in *The Ring given to Venus* in the *Earthly Paradise*. On the day of his nuptials, a bridegroom, in thoughtless sport, placed his spousal ring on a golden statue of Venus. Seeking later to recover it, he found, to his horror, the finger of the image crooked and the ring immovable.

Verges, in Shakespeare's *Much Ado About Nothing* (1600), a blundering constable, fit underling for Dogberry the magistrate.

Dogberry and Verges in this play are inimitable specimens of quaint blundering and misprisions of meaning; and are a standing record of that formal gravity of pretension and total want of common understanding, which Shakespeare no doubt copied from real life, and which in the course of two hundred years appear to have ascended from the lowest to the highest offices in the state.

Verisopht, Lord Frederick, in Dickens's *Nicholas Nickleby* (1838), a young and foolish nobleman under the thumb of Sir Mulberry Hawk, whom eventually he turns against, and who kills him in a duel.

Vernon, Diana, in Scott's novel *Rob Roy* (1818), the brilliant, dashing, and beautiful mistress of Osbaldistone Hall, who by popular acclaim stands peerless among all Scott's heroines. Brought up apart from her sex, she is hoydenish and even boyish in the display of her exuberant spirits, but her excellent natural sense and her maidenly dignity shield her from misunderstanding. Captain Basil Hall thought he had found her original in Jane Anne Craunston, an old Scotch gentlewoman whom, in 1834, he had found nearing her end in a mediæval castle in Styria. She had married its owner, Count Wenzel Purgstall, who had left her a widow in 1812. In youth she had been a friend and confidante of Scott's. Her playful allusions to her independent ways in young womanhood, her fondness for horseback riding, and the fact that Scott had sent her all the *Waverley* novels as they appeared with the single exception of *Rob Roy*, all seemed to confirm the captain's suspicions. (See S. R. CROCKETT: *The Scott Originals*.)

Vernon, Dorothy, heroine of an historical romance, *Dorothy Vernon of Haddon Hall* (1902), by Charles Major. A compound of sweetness and savagery, she is madly in love with Sir John Manners, the son of her father's bitterest enemy, and defies everybody and everything, the pro-

prieties included. She makes all the advances, she lies appallingly; she threatens, bullies, wheedles, and sets two kingdoms by the ears, until she succeeds in having her own way. The story is founded upon fact. Dorothy, the daughter and heiress of Sir George Vernon, eloped with Sir John Manners and became ancestress of the present dukes of Rutland, to whom Haddon Hall in Derbyshire, former seat of the Vernon family, has passed. The door through which Dorothy eloped is still called after her, and the Vernon name is commemorated at Haddon by engravings of their arms.

Vernon, Madame de, in Mme. de Staël's *Delphine* (1803), the intriguing mother of Matilda. In this, the most original and thoroughly finished character in the book, the French public were quick to recognize a caricature of Talleyrand. The feminine Machiavelism, the supreme yet indolent egotism, the cool, systematic dissimulation and passionless dissipation of the character, were all seized upon as so many points of resemblance. Mme. de Staël herself told Sir James Mackintosh the famous *bon-mot* of Talleyrand's: "I understand," he said to her, "that we are both introduced in your book, disguised as women?"

Vidal, Julia, heroine of Adolphe Belot's *Drame de la Rue de la Paix*. Like Fedora in the later play by Sardou, she encourages the devotion of her husband's supposed murderer, Albert Savari, in order to betray him into an avowal of his crime. He does indeed end by confessing, but the motive is less heroic than in the case of Sardou's hero. Savari has killed Maurice because the latter has injured him in some money transaction. The honor of Julia is not concerned, and the questions of casuistry in which Sardou delights have no place in the distress of the heroine. Albert has only to kill himself, and Julia to keep silence, and the curtain falls.

Village Master, The, in Goldsmith's idyllic poem, *The Deserted Village* (1770), an amusing type of the rustic pedagogue, who astonishes the community with "words of learned length and thundering sound,"—

> And still they gazed, and still the wonder grew
> That one small head could carry all he knew.
> *The Deserted Village*, l. 212.

Irving, in his *Life of Goldsmith*, suggests that the original of this character was Goldsmith's own teacher in the village school at Lissoy, a certain Thomas Byrne (nicknamed Paddy), an old soldier who had seen service, and who consequently may have furnished a hint for the wandering beggar who

> Wept o'er his wounds, or tales of sorrow done,
> Shouldered his crutch, and showed how fields were won.
> *The Deserted Village*, l. 157.

Village Preacher, The, in Goldsmith's *Deserted Village* (1770), a sketch, exquisite alike in its gentle humor and its immanent pathos, of a Protestant parson in an Irish village. Mrs. Hodgson, Goldsmith's sister, took this to be a portrait of their father; others have identified him as Henry Goldsmith, the brother, and even as the uncle Contarine. They may all have contributed, each a touch, to the fully rounded portrait.

Vincentio, in Shakespeare's comedy, *Measure for Measure* (1603), the Duke of Vienna. Being anxious to learn the truth about the officials that surround him, he delegates his powers for a period to Angelo and feigns to go on a journey, but really disguises himself as Friar Lodowick. Thus he unearths many abuses in his court and unmasks a few hypocrites. He is described as "one that above all other strifes contended especially to know himself."

Vincy, Rosamund, in George Eliot's novel, *Middlemarch* (1871–72), a beautiful young woman who under a veil of perfect delicacy and refinement conceals a selfish, self-occupied, and obstinate spirit. Her marriage to Lydgate is fatal to the development of his higher self. George Eliot is reported to have said that the character which she found most difficult to support was that of Rosamond Vincy.

Rosamund Vincy is a mood of one of the forms of stupidity against which the gods fight in vain. Being utterly incapable of even understanding her husband's aspirations, fixing her mind on the vulgar kind of success, and having the strength of will which comes from an absolute limitation to one aim, she is a most effective torpedo, and paralyses all Lydgate's energies. He is entangled in money difficulties; gives up his aspirations; sinks into a merely popular physician, and is sentenced to die early of diphtheria.—LESLIE STEPHEN: *George Eliot.*

Viola, heroine of Shakespeare's comedy, *Twelfth Night.* Having been shipwrecked on the coast of Illyria, she assumes male attire to protect herself in this strange country, and under the name of Cesaria enters the service of the duke, with whom she falls deeply in love. Like another and a different John Alden, she is made the confidante of his passion for Olivia and his messenger to her. Olivia, mistaking her sex, falls in her turn in love with Viola.

How careful has Shakespeare been in *Twelfth Night* to preserve the dignity and delicacy of Viola under her disguise! Even when wearing a page's doublet and hose, she is never mixed up with any transaction which the most fastidious mind could regard as leaving a stain on her. She is employed by the Duke on an embassy of love to Olivia, but on an embassy of the most honorable kind. Wycherley borrows Viola [in *The Plain Dealer*] and Viola forthwith becomes a pandar of the basest sort.—MACAULAY, *Essays: Leigh Hunt.*

Violante, one of the heroines of Lord Lytton's *My Novel* (1853).

To the unconscious grace and innate nobility which, rightly or wrongly, we associate with high birth and a long line of ancestors, she adds something of the energy and modest boldness of the Viola in *Twelfth Night*, and possibly Lord Lytton may, with the name, have borrowed from Shakespeare the hint of her relations with L'Estrange. —T. H. S. ESCOTT.

Virginia, heroine of a pastoral romance, *Paul and Virginia* (1788), by Bernardin de St. Pierre. The scene is laid in the island of Port Louis in the Mauritius. Virginia is the daughter of a French widow, Madame La Tour, who had been cast off by the family for marrying beneath her. Paul is the illegitimate son of a woman betrayed by her lover. The children are neighbors; they are brought up in pastoral simplicity and ignorance of the outer world. The boy and girl idyl is rudely interrupted when a letter arrives from Madame La Tour's aunt, who proposes to adopt Virginia if she will come over to France to be educated. So Virginia sails away, leaving Paul disconsolate on the island. Two years pass. Virginia is disowned by the aunt because she will not marry at her dictation. The ship that bears her back to her old home is heralded. Paul in a frenzy of delight rushes down to the shore. A sudden storm arises; the ship goes down in sight of the island. Virginia might have been saved but for the maidenly modesty that made her refuse the proffered assistance of a naked sailor. Her body is washed ashore, and two months later Paul follows her to the grave.

The story has furnished the subject for various musical scores,—notably a three-act opera by Rudolph Kreutzer (1791), a lyrical drama in three acts by Lesueur (1794), and an opera in three acts and seven tableaus (1876), libretto by Michel Carré and Jules Barbier, music by Victor Massé.

Vogler, George Joseph, usually known as Abbé or Abt Vogler (1749–1814), is the subject of Robert Browning's poem, *Abt Vogler*, in *Dramatis Personæ* (1864). He was a German organist, composer, teacher, and inventor, playing on his own instrument, the "orchestrion." The poet puts in his mouth a monologue, taking as its main theme that some soul of permanence lies behind the transitoriness of musical sounds, for the good and the beautiful are lasting, while all negations, such as evil, darkness, ugliness, are non-extant, the shifting shadow cast by the eternal substance.

Volpone, hero of Ben Jonson's comedy, *Volpone, or the Fox* (1605).

Volpone, a miser and sensualist, works on the greed of his acquaintances and, by false reports of his sickness and death, excites their hopes of inheriting his fortune, and lures them into all kind of intolerable

knavery. A shameless lawyer, a father who disinherits his son in order to satisfy his own greed, and a wittol who offers his wife in return for an inheritance, are the chief dupes. . . . Nowhere else, unless in Iago, has vice been drawn with such fulness of detail and yet with such consistency as in *Volpone*.—ASHLEY H. THORNDIKE.

Volumnia, in Shakespeare's *Coriolanus*, mother of Coriolanus. See this entry in vol. II.

In Volumnia Shakespeare has given us the portrait of a Roman matron, conceived in the true antique spirit and finished in every part. Although Coriolanus is the hero of the play, yet much of the interest of the action and the final catastrophe turn upon his mother, Volumnia, and the power she exercised over his mind, by which, according to the story, "she saved Rome and lost her son." Her lofty patriotism, her patrician haughtiness, her maternal pride, her eloquence, and her towering spirit are exhibited with the utmost power of effect; yet the truth of female nature is beautifully preserved and the portrait, with all its vigor, is without harshness.—MRS. ANNA B. JAMESON: *Characteristics of Women* (1832).

Vye, Eustacia, heroine of Thomas Hardy's novel, *The Return of the Native* (1878), a beautiful, passionate, discontented woman, "the raw material of a divinity," whose marriage to Clym Yeobright blights his dreams and wrecks his life.

W

Wackles, Mrs., in Dickens's *Old Curiosity Shop*, viii (1840), proprietor of a day school for young ladies at Chelsea; a well-meaning but rather venomous sexagenarian who looked after the corporal punishment and other terrors of the establishment, while the remaining departments were distributed among her three daughters as follows: **Miss Melissa,** English grammar, composition, geography and the use of dumb-bells; **Miss Sophy,** writing, arithmetic, dancing, music and general fascination; **Miss Jane,** needlework, marking and samplery.

Wade, Miss, in Dickens's *Little Dorrit* (1857), a handsome young woman of a sullen and vindictive temper, who fancies herself the object of general persecution. Finding a congenial spirit in Tattycoram (a nickname for Harriet Beadle, adopted child of Mr. Meagles), she enticed her away from the Meagle household, and the two lived together for a while in avowed hatred to all mankind.

Wadman, Widow, in Sterne's novel, *Life and Opinions of Tristram Shandy* (1759), a middle-aged widow, attractive and designing, who seeks to capture Uncle Toby for her second husband. A famous episode is that in which she pretends to have something in her eye and gets the hero of Namur to investigate it. He bends lower and lower as she approaches her face nearer and nearer, but he shrewdly escapes the expected climax of a kiss and a proposal.

Wagg, Mr., in Thackeray's *Pendennis*, a novelist and a professional wit, evidently meant as a caricature of Theodore Hook. Thackeray actually had the audacity to put into Wagg's mouth one of Hook's own jokes. Wagg is made to ask Mrs. Bungay, "Does your cook say he's a Frenchman?" and to reply, when that lady expresses her ignorance, "Because, if he does, he's a-quizzin' yer" (*cuisinier*).

Wagner, Christopher, in the Faust cycle of legends, the famulus or servant apprentice of Faustus. He is introduced into the *Faust* of both Marlowe and Goethe.

The latter makes him the type of the pedant and pedagogue.

He is the Philistine among scholars, the pragmatist, the pedagogue who dwells in the letter and misses the spirit, in whom the love of books degenerates into bibliomania, learning into pedantry, religion into cant, and the eternal longings of the soul after the harmonies of art into mere dilettanteism and connoisseurship. To him the vanity of knowledge can have no meaning, because the chief use of knowledge is to enable him to measure himself with his fellows and find he is a cubit above them. Give him fame, "recognition," and he is happy. To Faust recognition would be useless. A few inches above his fellows places him no nearer to the stars!—WALSH: *Faust, the Legend and the Poem.*

Wakefield, Vicar of. See PRIMROSE, DR. CHARLES.

Wakem, Philip, in George Eliot's novel, *The Mill on the Floss*, the crippled son of a lawyer who had helped to ruin old Mr. Tulliver. Hence Tom Tulliver, the son, hates him and all his race, and Maggie is forced to give up Philip just at the crisis, when a motherly pity for his deformity and a keen sympathy with his high ideals had combined to produce something dangerously akin to love.

Waldbourg, Count, hero of Kotzebue's melodrama, *Menschenhasz und Rene* (1787), called *The Stranger* in the English adaptation (1808) by Benjamin Thompson. He had married the sixteen-year-old Adelaide, who eloped with a lover after bearing him two children. He then wandered around the world incognito, known only as the Stranger wherever he happens to be. She herself, repentant, discards her lover, and under the name of Mrs. Haller enters the service of Countess Wintersen. See HALLER, MRS.

Waldfried, Heinrich, in Berthold Auerbach's *Waldfried* (1874), the head of the Waldfried family, a South German whose journal forms the book. An old man who has been through a great deal and has seen many changes since 1848, when the journal begins, he still retains an enthusiastic temperament, a keen humor, and a deep fund of pathos. His account of his wife's death and his subsequent grief are vividly affecting.

Wall, in the interlude of *Pyramus and Thisbe* in *A Midsummer Night's Dream*, is enacted by Snout, a tinker:

> In this same interlude it doth befall,
> That I, one Snout by name, present a wall.
> *Act v.*

He is thus described in the prologue to the interlude:

> This man with lime and roughcast doth present
> Wall, that vile Wall which did these lovers sunder;
> And through Wall's chink, poor souls, they are content
> To whisper. At the which let no man wonder.

Wallace, Sir William, the friend of Robert Bruce and one of the great national heroes of Scotland, is celebrated in a poetical chronicle, *The Acts and Deeds of Sir William Wallace* (*circa* 1460), by the wandering minstrel called Blind Harry. This is said to have been mainly founded on a Latin Life of the hero by his schoolfellow, John Blair—

> The man
> That first compild in dyt the Latyne buk
> Off Wallace lyff, rycht famous of renoune.

It was republished in 1869.

Wallace is one of the heroes of Jane Porter's historical novel, *The Scottish Chiefs* (1809). Infuriated by the murder of his wife by English soldiers, he rouses his countrymen against the English king, Edward I, captures castles, fights bloody battles, and, going in disguise as a harper to Edward's court, assists Bruce to escape therefrom, and accompanies him to France to rescue the abducted Helen Mar.

Walpurga, in Berthold Auerbach's novel, *On the Heights* (*Auf der Höhe*, 1865), the wet-nurse for the crown prince, an upright and forthright German peasant, whose shrewd sayings are the salt of the book. She rejoins her people laden with presents, and she and her husband Hansei buy a farm among their native mountains. Hither comes the Countess Irma (*q.v.*), to work out her own salvation on the heights.

Walter, marquis of Saluzzo, in Chaucer's *The Clerk's Tale* (1388), the husband of Griselda (*q.v.*).

Walter, Master, the titular hero of Knowles's drama, *The Hunchback*. See JULIA.

Walter of Vanila, in Charles Kingsley's dramatic poem, *The Saint's Tragedy*, a vassal of the Landgrave Lewis, representing the healthy animalism of the Teutonic mind, with its mixture of deep earnestness and hearty animalism.

Wandering Willie, in Scott's *Redgauntlet*, the blind fiddler, William Steenson, who tells Darsie Latimer, as they tramp together across the lea,

the story of Sir Robert Redgauntlet and his son Sir John.

Wangell, Hilda, in Ibsen's drama, *The Master-Builder* (1892), a young girl who tempts Solness, the sexagenarian hero, into a passion that eventually destroys him. She may be taken as a symbol of youth arriving too late within the circle which age has trodden for its steps to walk in, and luring it too rashly by the mirage of happiness into paths no longer within its physical and moral capacity.

Ward, Artemus, "the genial showman," a distinct personality and not a mere pseudonym, invented by Charles Farrar Browne as the pretended author of his works. He is presented to us as a shrewd, course, grasping Yankee, full of humor, both conscious and unconscious, utterly irreverent and always at his ease. With his "wax figgurs" and his kangaroo, "a amoozin little cuss," he passes from State to State and even from America to Europe. He is denounced as "a man of sin" by the Shaker elder; is entertained by the Mormons; is greeted effusively by the Women's Rights females; interviews President Lincoln, beset by "orifice seekers coming down the chimney," and later Albert Edward and Prince Napoleon; listens unconcernedly to Union orators; has his show confiscated by the screaming eagle of the Confederacy; and escapes home to Betsy Jane, the partner of his joys and sorrows, whose relations he is avowedly willing to sacrifice on the altar of his country. There was an American general in the Revolutionary army named Artemas Ward, but he had nothing in common with the showman save his name.

This showman, Artemus, is one of the solidest figures in the gallery of American fiction. To the public for whom Browne wrote he is still a much more real person than is Charles Farrar Browne himself. Certainly there could not be a contrast greater than that between the blatant, vulgar, impudent old buffoon of the book and the quiet, delicate, pensive, sensitive-looking young gentleman of the lecture platform. And yet before he had been speaking five minutes you could understand how and why the creator of Artemus was his creator.—JULIAN HAWTHORNE and LEONARD LEMON: *American Literature* (1891).

Ward, Rev. John, hero of a novel by Mrs. Margaret C. Deland (1888). A logical Calvinist who believes in all that that term implies and preaches with conviction its sternest doctrines,—election, reprobation, and eternal punishment. His wife, *née* Helen Jaffrey, niece of an easy-going liberal Episcopal, cherishes broad modern views which continually clash with his. The congregation side with the minister, and the domestic circle suffers accordingly.

Any real Calvinist is at this hour rare; one who accepts the full consequences of his faith always has been. John Ward believed in the damnation of the heathen, and more, in the damnation of all who disbelieved in damnation—of all who, to quote one of his elders, were not "grounded on hell." This is also the belief of thousands of to-day, who yet eat, drink, and are merry. John Ward believed, suffered, crucified himself, and fell a martyr to his faith at his own hands, in a fashion logical, but hardly natural.—*N. Y. Nation.*

Wardle, Mr. (of Manor Farm, Dingley Dell), in Dickens's *Pickwick Papers*, friend of Mr. Pickwick and his companions; a stout, hearty, honest old gentleman, who is most happy when he is making others the same.

Wardle, Miss Rachael, sister of the above; a spinster of doubtful age, with dignity in her air, majesty in her eye, and touch-me-not-ishness in her walk. The "too susceptible" Mr. Tupman, falling in love with her, is circumvented by the adroit Mr. Jingle, who elopes with her, but is pursued, overtaken, and induced to relinquish his prize in consideration of a check for a hundred and twenty pounds.

Ware, Thereon, hero of Harold Frederic's novel, *The Damnation of Thereon Ware* (1896). A young Methodist minister in the town of Octavius (identified as Elmira, N. Y.), a married man, detesting "Popery," he has all his views disturbed and distorted by association with one Father Forbes, greatly his superior in learning and intelligence, who shakes his belief in Protestantism without

inculcating faith in any other form of Christianity. He falls in love with a Roman Catholic girl, Celia Madden, a great friend of Father Forbes, who toys with him for her own amusement and then throws him over. Maddened with pique, remorse, and shame, he goes on a protracted spree, and is saved by a couple of shrewd sophisticated Methodists, who persuade him to abandon the ministry and go into business.

Waring, titular hero of a poem by Robert Browning, who is identified with Alfred Domett, the poet. Waring is a young man living a secluded life in London. To the world his manners have the reserve of intense pride, but to his few intimates he freely opens his heart, avowing his wild aspirations and his confident belief in his ability to realise them. His boasting is tempered with so much good nature that his friends do not scruple to let him see how ridiculous they deem the contrast between his abilities and his astounding claims. He does not appear to be wounded, yet one night he disappears without a word of farewell.

Browning's poem begins:

"What's become of Waring
Since he gave us all the slip,
Chose land-travel or sea-faring,
Boats and chest or staff and scrip,
Rather than pace up and down,
Any longer, London-town?"

Warner, in Bulwer Lytton's romance, *The Last of the Barons*, a reputed magician in league with Satan, but really a scientific pioneer who invents an embryo steam-engine. The author looked upon this as one of his finest conceptions; Warner's daughter Sybil was another of his favorites.

Warren, Mrs., titular heroine of G. B. Shaw's comedy, *Mrs. Warren's Profession*, is in plain words the keeper of a house of prostitution, who defends her *métier* with cutting sarcasm on modern hypocrisy.

Instead of maintaining an association in the imagination of the spectators between prostitution and fashionable beauty, luxury and refinement, as do *La Dame aux Camelias*, *The Second Mrs. Tanqueray*, *Iris Zaza*, and countless other plays, *Mrs. Warren's Profession* exhibits the life of the courtesan in all its arid actuality, and inculcates a lesson of the sternest morality.—ARCHIBALD HENDERSON: *George Bernard Shaw*, p. 304.

The play of *Mrs. Warren's Profession* is concerned with a coarse mother and a cold daughter; the mother drives the ordinary and dirty trade of harlotry; the daughter does not know until the end the atrocious origin of all her own comfort and refinement. The daughter, when the discovery is made, freezes up into an iceberg of contempt; which is indeed a very womanly thing to do. The mother explodes into pulverizing cynicism and practicality, which is also very womanly. The dialogue is drastic and sweeping; the daughter says the trade is loathsome; the mother answers that she loathes it herself; that every healthy person does loathe the trade by which she lives.—G. K. CHESTERTON: *George Bernard Shaw*, p. 132.

Warren, Vivie, in George Bernard Shaw's comedy, *Mrs. Warren's Profession*, is the dramatist's conception of "a real modern lady of the governing classes—not the sort of thing that theatrical and critical authorities imagine such a lady to be." He professed himself astonished at William Archer's charge (*Daily News*, June 21, 1902) that Vivie was simply Shaw in petticoats.

One of my female characters, who drinks whiskey and smokes cigars and reads detective stories and regards the fine arts, especially music, as an insufferable and unintelligible waste of time, has been declared by my friend, Mr. William Archer, to be an exact and authentic portrait of myself, on no other grounds in the world except that she is a woman of business and not a creature of romantic impulse.—G. B. SHAW: *Dramatic Opinions*.

Warrington, George, in Thackeray's *Pendennis*, an intimate friend of the titular hero, and eke his guide and philosopher; a warm-hearted, level-headed man, with a rough exterior. In regard to this character Lady Anne Thackeray Ritchie once wrote to an American correspondent: "My father scarcely ever put real people into his books, though he of course found suggestions among the people with whom he was thrown. I have always thought that there was something of himself in Warrington. Perhaps the serious part of his nature

was vaguely drawn in that character. There was also a little likeness to his friend Edward Fitzgerald, who always lived a very solitary life." (See *Lippincott's Magazine*.)

One may appeal, however, from Thackeray's daughter to Thackeray himself: When *Pendennis* was published, he sent a copy to one of his intimate friends, George Moreland Crawford, Paris correspondent of the London *Daily News*, who had nursed the novelist through the long and dangerous illness which had nearly interrupted *Pendennis* forever. The copy was accompanied by the following letter:

You will find much to remind you of old talks and faces—of William John O'Connell, Jack Sheehan, and Andrew Archdeckne. There is something of you in Warrington, but he is not fit to hold a candle to you, for, taking you all around, you are the most genuine fellow that ever strayed from a better world into this. You don't smoke, and he is a consumed smoker of tobacco. Bordeaux and port were your favorites at the "Deanery" and the "Garrick," and War, is always guzzling beer. But he has your honesty, and, like you, could not posture if he tried. You have a strong affinity for the Irish. May you some day find an Irish girl to lead you to matrimony! There's no such good wife as a daughter of Erin.

Warrington, therefore, seems to have owed his being to the novelist's acquaintance with Crawford, although there is undoubtedly (and possibly unconsciously) much of Thackeray himself in it,—more, perhaps, than in the character of Pendennis.

Warwick, Diana, heroine of George Meredith's novel, *Diana of the Crossways* (1885). An Irish girl of good family, of unusual wit, beauty, and fascination,—but exuberant, incoherent, unequal,—she makes an unfortunate marriage with Warwick. The uncongenial husband, knowing that he is neither loved nor respected, grows antagonistic, then jealous, and, finding suspicious circumstances in her intimacy with Lord Dannisburg, sues for a divorce. He fails to prove his case. Diana, legally a wife but separated from her husband, maintains herself by her pen, keeps up a charming little house, and draws about her a brilliant circle of friends. In her personality and her career she is evidently a reminiscence of Lady Caroline Norton, Sheridan's granddaughter, famous for her beauty, her wit, and her independence of conventional opinion.

To construct a character which would fit the known facts; to create a woman dazzling by the brilliancy of her personality, and liable by the very force of the qualities which raised her above the crowd to commit indiscretions unpardonable by the world, was a congenial exercise to his inventive faculty, and the result is a singularly vivid conception, worked out with great literary power. It is to be doubted whether even a poet is a more difficult character for fiction than a witty woman of the world; and amongst all his intellectual and literary feats Mr. Meredith has perhaps never accomplished one more striking than in making us feel that his Diana justified her reputation. He has made her move and speak before us as a living woman, dowered with exceptional gifts of "blood and brains." Of the two the brains "have it" decidedly. She is too much like Charles II in the contrast between her sayings and doings. The latter are almost invariably foolish.—*Saturday Review*, March 21, 1885.

Waters, Esther, heroine and title of a novel (1894) by George Moore. The daughter of a drunkard who neglects his wife, Esther becomes scullery maid in the household of a horse-racing squire, is seduced by a fellow-servant, William Latch, but, pricked by conscience, refuses all proffers of assistance when a son is born, and endures terrible privations to remain respectable and bring up her boy in the right path. Eventually she marries her seducer, now a bookmaker, who keeps a low public house. Untaught, untrained and weakly emotional, she yet remains true to her religious principles, even when circumstances are most unfavorable, and in the end she feels that she has had her own sufficient reward in bringing her son up to man's estate.

Waverley, Captain Edward, titular hero of Scott's historical romance, *Waverley, or 'Tis Sixty Years Since* (1814). He was tall and athletic; "his person promised firmness and agility;" "his blue eye seemed of that kind which melted in love and which kindled in war;" he was handy at

"the broadsword and target." But he had no settled convictions; mere chance decided his change from a captain in the king's army to a rebel under Bonnie Prince Charlie, and when he could not win Flora McIvor he subsided cheerfully enough on the more commonplace Rose Bradwardine. Scott himself confessed to his friend Merritt that the Captain was a failure.

"The hero," he says, "is a sneaking piece of imbecility, and if he had married Flora she would have set him up on the chimney-piece as Count Borolaski's wife used to do with him. I am a bad hand at depicting a hero properly so called, and have an unfortunate propensity for the dubious characters of Borderers, buccaneers, Highland robbers, and all others of a Robin Hood description."

Waynefleet, Lady Cicely, heroine of George Bernard Shaw's comedy *Captain Brassbound's Conversion*, a pleasant society lady, frank and naïve, whose predominant impulse is to attribute the best of qualities even to the worst of people, thus converting them for the nonce into the ideal that she conceives.

One of the most living and laughing things that her maker has made. I do not know any stronger way of stating the beauty of the character than by saying that it was written specially for Ellen Terry, and that it is, with Beatrice, one of the very few characters in which the dramatist can claim some part of her triumph.—G. K. CHESTERTON: *George Bernard Shaw.*

Combining, as she does, the temperament of Ellen Terry with the genial esprit of Bernard Shaw, Lady Cicely is a thoroughly delightful and unique type of the eternal feminine.—ARCHIBALD HENDERSON: *George Bernard Shaw*, p. 324.

Wegg, Silas, in Dickens's *Our Mutual Friend* (1864–65), a one-legged rascal who ekes out a living by keeping a stand in Cavendish Square, where he sells fruit, gingerbread, and ballads. Mr. Boffin, in sheer kindness of heart, hires him for two hours every evening to read to him. The rascally Wegg pries around the premises, and, having found a Harmon will of later date than that under which Boffin had taken the Harmon estate, hoped to blackmail Boffin, but was checkmated by the production of a still later will.

Weller, Samuel (better known as Sam; called Samivel by his father), in Dickens's *Pickwick Papers*, an embodiment of London low life in its kindliest and most entertaining form. He is introduced as the Boots in the White Hart Inn, where his high spirits and his unfailing humor so attract Mr. Pickwick that he engages him as valet. Thereafter Sam is a devoted attendant, who remains faithful in every adversity, even sharing his master's imprisonment in the Fleet by having himself arrested for debt. Sam Weller may have flashed upon Dickens in memory of Sam Vale, an actor familiar to him in boyhood. Vale was the Simon Spatterdash of a musical farce, *The Boarding House*, revived in 1822, whose conversation is interlarded with comparisons like, "Come on, as the man said to his tight boot." From the stage Sam Vale carried this trick of speech into private life, and, being a man with a great reputation for humor, both on and off the stage, the latest Sam Valerism would circulate from mouth to mouth. For the rest the name Weller was familiar to Dickens; his mother had a maid called Mary Weller, apothesized in *Pickwick* as Mary the pretty housemaid, to whom Sam writes his famous valentine.

Sam Weller is a monster; monstrous and impossible in two ways: first from within, by the law of his own being, which would not permit such a development as must have produced the creature Dickens has shown us; next from without, the conditions of life would restrain and repress such development, even if the germ of it existed. . . . Yet, monster as he is, how real he seems! he is a living monster; we know him. Sam Weller lives in our memories, a creature of flesh and blood more real than half our acquaintances."—RICHARD GRANT WHITE, in *St. James's Magazine*, August, 1870.

Sam Weller corresponds to no reality. The Londoner born and bred is apt to be the dryest and most uninteresting of beings. All things lost for him the gloss of novelty when he was fifteen years old. He would suit the museum of a *nil admirari* philosopher, as a specimen, shrivelled and adust, of the ultimate result of his principle. But Dickens collected more jokes than all the cabmen in London would utter in a year, and bestowed the whole treasure upon Sam.—PETER BAYNE.

Weller, Tony, in *Pickwick Papers*, the father of Samuel, a coachman of the long-extinct type which drove stages between London and the suburban towns. Tony's provincial end was Dorking. He wore a broad-brimmed hat, top-boots, a great-coat of many capes, and a multitude of waistcoats. Doubtless Dickens found the original in real life, but his imagination may have been stimulated by Washington Irving's description of the type.

> He has commonly a broad, full face, curiously mottled with red, as if the blood had been forced by hard feeding into every vessel of the skin; he is swelled into jolly dimensions by frequent potations of malt liquors, and his bulk is still further increased by a multiplicity of coats in which he is buried like a cauliflower, the upper one reaching to his heels. He wears a broad-brimmed, low-crowned hat; a huge roll of colored handkerchiefs around his neck, knowingly knotted and tucked in at the bosom; and has in summertime a large bouquet of flowers in his button-hole,—the present, most probably, of some enamoured country lass. His waistcoat is commonly of some bright color, striped, and his small-clothes extend far below the knees to meet a pair of jockey boots which reach about half-way up his legs.—IRVING: *The Sketch-book, The Stage-Coach.*

Wemmick, in Dickens's novel, *Great Expectations* (1860), cashier to Mr. Jaggers. In the office he is hard, business like, unimaginative. At home he is all imagination. With his own hands he had transformed his little wooden house, which he calls the Castle, into the semblance of a miniature fort. It has a real flagstaff. A plank crossing a ditch four feet wide and two deep represents the drawbridge. Here he lives with his octogenarian father, whom he calls the Aged, and whose daily delight is to fire off the nine o'clock signal gun, mounted in a separate fortress made of lattice-work. There is an evident reminiscence here of Smollett's Commodore Trunnion.

Wenham, in Thackeray's novel, *Vanity Fair*, the Marquis of Steyne's managing man. A mean, despicable creature, he is plausibly believed to have been drawn from the managing man of the third Marquis of Hertford, John Wilson Croker, the Rigby (*q.v.*) of *Coningsby*. It is said that, when Croker was dead, a mutual friend told Thackeray how Croker had begged his wife to seek out some homeless boys to stay with them from Saturday till Monday. "They will destroy your flower-beds and upset my inkstands, but we can help them more than they can hurt us." Thackeray choked, and called upon Mrs. Croker and assured her he would never speak ill of her husband again.—LOUIS MELVILLE: *Prototypes of Some of Thackeray's Characters.*

Werner, the name assumed by Kruitzner, Count of Siegendorf, hero of Byron's tragedy, *Werner, or the Inheritance* (1822). Byron avowedly took his plot from *Kruitzner, or the German's Tale*, in the *Canterbury Tales* (vol. III), by the Misses Lee. Harriet Lee, the younger of the sisters, was sole author of *Kruitzner*. Disowned by his father because he has married beneath him, *Kruitzner*, in a moment of desperation, steals a rouleau of gold from the usurping heir, Stralenheim. He confesses to his wife and his son Ulric, but urges in extenuation of his crime that he might have slain the enemy who stood between him and his own. The confession and its plea have an odd issue. Ulric, apparently aghast at his father's guilt, is really spurred on to the greater guilt which his father had avoided. Accident reveals the truth after Kruitzner has regained his ancestral estates, and when Ulric is on the point of marrying the daughter of the dead Siegendorf. Ulric disappears with his father's curse. The curtain descends upon a death-stricken family.

Werther, hero of a novel, *The Sorrows of Werther* (1774), by Wolfgang Goethe. He is a young German student, morbid, over-sensitive, poetical, artistic, who retires into the country for rest and solace. He finds both in his new surroundings. Everything interests him, the children who play around him, the old women who wait upon him, the simple life of his neighbors. He meets Charlotte, wife of his friend Albert. Liking blazes

into a terrible passion. He flees back to town. The old life is more loathsome than ever. He wearies of the monotony of conventional society, his pride is hurt by aristocratic pretensions. In vain he returns to the country. The renewal of his acquaintance with Charlotte only accentuates his despair. He ends by shooting himself.

The novel was founded partly upon the story of Goethe's friend, a sentimentalist named Jerusalem, who committed suicide in 1772, and partly by the story of Goethe's own relations with Lotte (*i.e.*, Charlotte) Buff, whom he met (1772), during the interval between her betrothal and her marriage with his friend Kestner and who awoke in him a passion from which he delivered himself by flight.

Western, Sophia, heroine of Fielding's novel *Tom Jones*, who, after a series of misconceptions and misadventures, marries the not entirely worthy hero. She is drawn from the same model as Amelia Booth,—*i.e.*, Fielding's wife. Sophia and Amelia represent Miss Charlotte Cradock before and after she became Mrs. Henry Fielding. Miss Sophia is the model English maid of her period, a little too soft and sweet and yielding for the modern taste, but historically true to the past. A tender heart is conjoined with a cultivated mind; the beauty of her person is an index of the soul that lodges there. She never wavers in her love and reverence for her father, despite all he is and says and does. She does not even ask herself whether he might not more profitably employ his time than in getting drunk every afternoon. She will not marry a man she loathes, but short of that she will obey her father in all things, will submit unquestioningly to his abuse and his punishments.

Western, Squire, in *Tom Jones*, father of the above, an all-too-faithful picture of the English country gentleman of the mid-eighteenth century. Though bred at the university, he talked the broad dialect of Somersetshire, cursed and swore and used foul language in the presence of his womenkind on any provocation, was a cruel tyrant to his daughter Sophia (whom at the same time he idolized), and got drunk every day of his life.

> An inimitable picture of ignorance, prejudice, irascibility, and rusticity, united with natural shrewdness, constitutional good humor, and an instinctive affection for his daughter.—Sir Walter Scott.

White Lady of Avenel, in Scott's historical novel, *The Monastery* (1820), a mysterious spirit who watches over the fortunes of the Avenel family, and is "aye seen to yammer [shriek] and wail before ony o' that family dies." Among other "braw services," she rescued Lady Alice's "thick black volume with silver clasps" from the papist hands of Father Philip and Father Eustace, and afterward took Halbert Glendenning into "the bowels of the earth," there to find it lying in a pyramid of fire, yet unconsumed. This is how she describes herself:

> Something betwixt heaven and hell,
> Neither substance quite or shadow;
> Haunting lonely moor and meadow,
> Dancing by the haunted spring;
> Riding on the whirlwind's wing;
> Aping in fantastic fashion
> Every change of human passion.

She reappears in *The Abbot*, to show her interest in the marriage of Roland Avenel with Catherine Seyton, and "was seen to sport by her haunted well with a zone of gold around her bosom as broad as the baldrick of an earl." (See Banshee.)

White, Selma, in Robert Grant's novel, *Unleavened Bread* (1900), a young Western woman, of comparatively humble birth, who sacrifices self-respect and happiness in ceaseless struggle as a soldier climber. She secures a divorce from her first husband, marries an architect from New York, and removes thither, to find that he does not enjoy the social distinction she covets. On his death, she allies herself to a politician whose views of life, though different from hers, are equally meretricious. He becomes Governor and United States Senator, but falls through corrupt

practices, carrying her down into the gutter with himself.

Wickfield, Agnes, in Dickens's *David Copperfield* (1849–50), daughter of Mr. Wickfield, a solicitor, and second wife of David. Andersen saw in Mrs. Dickens a likeness to this character. She is more plausibly a portrait of that lady's sister, Georgiana Hogarth.

> In Agnes he has painted for us a perfectly unselfish character, living day by day in the lives of others, but accustomed from childhood to a certain self-restraint, which enables her the better to conceal the one attachment of her life under the modest veil of true sisterly affection, to be for years as an adopted sister to the man whom in the secret shrine of her pure heart she worshipped as a lover.—M. E. Townsend: *Great Characters of Fiction*, p. 75.

> I had heard many people remark that Agnes in *David Copperfield* was like Dickens's own wife, and, although he may not have chosen her deliberately as a model for Agnes, yet still I can think of no one else in his books so near akin to her in all that is graceful and amiable. Mrs. Dickens had a certain soft womanly repose and reserve about her; but whenever she spoke there came such a light into her large eyes, and such a smile upon her lips, and there was such a charm in the tones of her voice, that henceforth I shall always connect her and Agnes together.—H. C. Andersen: *Autobiography*.

Wild Irish Girl, title of a novel (1806) by Sydney Owenson, Lady Morgan, and nickname of its heroine, Glorvina,—in whom acquaintances of the author detected a clever bit of self-portraiture. She is the last descendant of a line of Connaught princes who for centuries had been at feud with the Sassenach earls that had dispossessed them. The heir to the earldom wooes her in disguise, and wins her after many romantic vicissitudes.

Wild, Jonathan (1682–1725), a famous criminal who was hanged at Tyburn. He is said to have married six wives. He was a receiver of stolen goods, who for a long time, by clever technicalities, evaded the law, and the head of a large corporation of thieves, whom he organized into gangs, each with its allotted sphere of work. An adept in suborning perjury, he could protect the loyal among his followers and crush the disloyal through the constituted legal channels. He is a subsidiary character in Ainsworth's *Jack Sheppard*, the subject of a ballad, *Newgate's Garland*, printed in Swift's *Miscellanies*, and the hero of romances by Defoe and Fielding. The latter, *The History of Johnathan Wild the Great* (1742), departs widely from fact. Fielding makes his hero a dissolute rake of ancient lineage, who achieves the sort of greatness that is measured by success in crime. In his youth he is thrown in with a French gambler, Count La Ruse, and so far betters his master's instructions that the count himself becomes his victim. All goes well with Wild until his marriage with Letitia Snap, a match for himself in deceit and vileness. She betrays him and he perishes on the gallows.

Wildair, Sir Harry, one of Farquhar's best-drawn characters, first introduced in his comedy, *The Constant Couple*, and afterward made the hero of its sequel, *Sir Harry Wildair*. He is the original of all that class of characters who throw the witchery of high birth and splendid manners and reckless dash, good humor, generosity, and gayety over the qualities of the fop, the libertine, and the spendthrift. Farquhar improved upon this first sketch in his *Mirabel*. Sheridan seized the type and made it his own in the still more famous Sir Charles Surface, and it is now a stock character on the stage.

Wilder, in Cooper's romance of the sea, *The Red Rover* (1827), the name assumed by Henry Ark in his effort to capture the famous pirate.

Wildfire, Madge, in Scott's romance, *The Heart of Midlothian* (1818), Meg Murdockson's daughter, driven to insanity by the profligate George Staunton. She is described as "a tall, strapping wench, of eighteen or twenty, dressed fantastically in a sort of blue riding-coat, with tarnished lace; her hair clubbed like that of a man; a Highland bonnet and a bunch of broken feathers: a riding-skirt or petticoat of scarlet

camlet embroidered with tarnished flowers. Her features were coarse and masculine, yet, at a little distance, by dint of very bright, wild-looking black eyes, an aquiline nose, and a commanding profile, appeared rather handsome." She derived her nickname from her favorite song, beginning—

I glance like wildfire through country and town.

Coleridge pronounced her the most original of all Scott's characters. Scott himself, in his notes to the novel, says she was modelled (with differences) from Feckless (weak-minded) Fannie, a curious, crazed, pathetic figure, who wandered the country far and near about the end of the eighteenth century.

Wildgoose, Geoffrey, hero of a satirical novel, *The Spiritual Quixote* (1772), by Richard Greaves, a not very successful burlesque in the manner of Cervantes. Wildgoose, a young Oxonian, becomes a convert to Methodism, and roams around Gloucestershire and Somerset in company with the cobbler Jeremiah Tugwell.

Wilding, John, in *The Liar* (1761), a farce by Samuel Foote, a young gentleman fresh from Oxford, who has a marvellous faculty for romancing. The original play in Spanish had already been utilized by Corneille in *Le Menteur* and by Steele in his *Lying Lover* (1704).

Wilkins, Peter, hero of *The Life and Adventures of Peter Wilkins, relating chiefly his shipwreck near the South Pole,* etc. (1750). It purported to be written by "R. S., a passenger in the *Hector*," but is now definitely attributed to one Robert Paltock. Like Robinson Crusoe, Wilkins was a voyager shipwrecked on a desolate shore, whereon for a considerable time he dwelt alone. Finally, through a subterranean cavern he passed into a kind of New World, and met with a Gawrey, or Flying Woman, whose life he saved and whom he married. She took him to Nosmnbdsgrsutt, the country of Glumms and Gawreys, or men and women who fly, and a large part of the narrative is devoted to a description of their manners and customs. See YOUWARKEE.

Willet, John, in Dickens's *Barnaby Rudge* (1841), landlord of the Maypole Inn at Chigwell; a burly, large-headed man, with a fat face which betokened profound obstinacy and slowness of apprehension, combined with a very strong reliance on his own merits.

His pig-headedness drives his son Joe to enlist as a soldier; Joe comes back without his right arm, marries Dolly Varden, and succeeds his father as landlord of the Maypole Inn.

William, Sweet. See SUSAN, BLACK-EYED.

Williams, Caleb, in William Godwin's novel of that name (1794), an intelligent young peasant, taken as secretary into the service of Falkland (*q.v.*), the lord of the manor. Partly through inquisitiveness, partly by accident, he discovers the secret of the gloom and mystery hanging round his master. Falkland has committed a murder and allowed an innocent man to suffer the penalty. Finding that Williams knows all, he swears him to secrecy under frightful penalties. Williams's spirit revolts at the servile submission required from him. He escapes from the house. Twice Falkland tracks him down, and has him thrown into prison on a charge of robbery; twice the victim escapes, until, harassed and driven into a corner, he conceives himself absolved from his oath and comes forward as the public accuser of Falkland.

Williams, Slogger, in Thomas Hughes's *Tom Brown at Rugby,* the nickname of the school bully and fistic champion, bested by the hero in a great fight incurred by Tom in defence of his friend Arthur. The account is of quite a professional character. The fight is stopped by the doctor as "The Slogger" is thrown for the third time. Thackeray has a similar episode in *Vanity Fair* (1848), where Cuff, the Cock of the Walk, is reduced to the rank of second Cock by the prowess of the despised "Figs," —*i.e.*, Dobbin.

Willie, Holy, hero of a poem, *Holy Willie's Prayer*, by Robert Burns, a canting hypocrite, recognized as a legitimate caricature of one William Fisher, leading elder in the kirk-session at Kilmamoch, who had publicly denounced the poet for immorality. This precious pharisee was afterward found guilty of embezzling money from the church offerings. He ended his career by dying in a ditch, into which he had fallen when intoxicated.

Wilmot. There are three characters of this name, differentiated as Old Wilmot, Mrs. Wilmot, and Young Wilmot, in George Lillo's tragedy, *Fatal Curiosity* (1736). The story is that of a father and mother reduced to the extremity of want, who murder a visitor to their house for the sake of his casket of jewels, and afterward find the victim was their son. Young Wilmot, returning home after an absence of many years, had been prompted by curiosity to visit his parents incognito, and his mother, in her turn, had the curiosity to examine the stranger's box while he was taking an opportune nap. Lillo found his material in a pamphlet purporting to narrate an episode which happened in 1618 at "Perin," —*i.e.*, Penryn, the scene of the drama. Goethe produced *Fatal Curiosity* at Weimar (excusing himself on the plea that wine-drinkers relish an occasional glass of brandy), and this production suggested to Zacharias Werner his *February 24*, the most successful of all German *Schicksalstragödien* (or *Fate-Tragedies*). See also CHARLOTTE.

Wilson, William, hero of a short story by E. A. Poe. Wilson has an *alter ego* or *doppelgänger*, who pursues him through life and finally kills him in a duel. See JEKYLL, DR.

He [Poe] lived and died a riddle to his friends. Those who had never seen him in a paroxysm could not believe that he was the perverse and vicious person painted in the circulated tales of his erratic doings. To those who had he was two men,—the one an abnormally wicked and profane reprobate, the other a quiet and dignified gentleman. The special moral and mental condition incident to cerebral epilepsy explains these apparent contradictions as felicitously as it elucidates the intellectual and psychical traits of his literature.—FRANCIS GERRY FAIRFIELD: *A Madman of Letters, Scribner's Monthly*, x, p. 696.

Wimble, Will, a member of the fictitious *Spectator Club* (*q.v.*); said to be intended as a portrait of a Mr. Thomas Morecroft (d. 1741).

Winkelried, Arnold von, an historical character, whom James Montgomery makes the hero of a narrative poem, *Make Way for Liberty*. At the great battle of Sempach, July 9, 1836, which freed Switzerland from the yoke of Austria, the Swiss had failed for a long time to break the serried ranks of the enemy. At last Arnold, commending his wife and children to the care of his comrades, rushed forward, hurled himself upon the Austrian spears, and fell pierced through and through, but not before he had opened a way for his countrymen to follow him to victory.

Winkle, Mr., Senior, in Dickens's *Pickwick Papers*, father of Nathaniel Winkle; an old wharfinger at Birmingham, a man of methodical habits, never committing himself hastily in any affair. He is greatly displeased at his son's marriage to Miss Arabella Allen, but finally forgives him, and admits that the lady is "a very charming little daughter-in-law, after all."

Winkle, Nathaniel, a member of the Corresponding Society of the Pickwick Club, and a cockney pretender to sporting skill.

Winkle, Rip Van, hero and title of a short story (1819), by Washington Irving, adopted from the German legend of Peter Klaus, a goatherd, who fell asleep one day upon the Kyffhauser Hills and did not wake up till twenty years after, when he returned to his native village to find everything changed and no one who knew him. In Irving's tale the hero is one of the Dutch colonists of New York, who, just before the Revolution, goes to sleep in the Kaatskill, and wakes to find that George Washington has ousted George III and that great changes have occurred in his village and his home. A stage version

by Boucicault earned great success through the histrionic genius of Joseph Jefferson.

The first number of the *Sketch-book* contained the tale of Rip Van Winkle, one of the most charming and suggestive of legends, whose hero is an exceedingly pathetic creation. It is indeed a mere sketch, a hint, a suggestion; but the imagination readily completes it. It is the more remarkable and interesting because, although the first American literary creation, it is not in the least characteristic of American life, but, on the contrary, is a quiet and delicate satire on it. The kindly vagabond asserts the charm of loitering idleness in the sweet leisure of woods and fields, against the characteristic American excitement of the overflowing crowd and crushing competition of the city, its tremendous energy, and incessant devotion to money-getting.—CHARLES DUDLEY WARNER: *Washington Irving.*

Winterblossom, Mr. Philip, in Scott's novel, *St. Ronan's Well*, the "man of taste" who presided over the *table d'hôte* at Meg Dod's, and was an influential member of the Committee of Management in the "infant Republic of St. Ronan's Well."

Witches, in Shakespeare's tragedy, *Macbeth*, three figures "so withered and so wild in their attire," who appear before Macbeth and Banquo in Act i, Sc. 1, and make startling prophecies concerning their future destinies. Lamb combats the idea that Shakespeare was indebted for the idea of his "weird sisters" to Middleton's tragedy, *The Witch.*

His witches are distinguished from the witches of Middleton by essential differences. These are creatures to whom man or woman plotting some dire mischief might resort for occasional consultation. Those originate deeds of blood, and begin bad impulses to men. From the moment that their eyes first meet with Macbeth's he is spellbound. That meeting sways his destiny. He can never break the fascination. These witches can hurt the body; those have power over the soul.—*Specimens of Early Dramatic Poetry.*

Witching Hill, an imaginary locality in which E. W. Hornung places eight tales which he has bound together under the general title of *Witching Hill* (1912). Several generations ago, we are told, this estate was the seat of a very wicked nobleman, and the evil he did lives after him. The Hill is cursed. All who come to occupy the suburban villas erected on the subdivided estate succumb to its evil influence. Blameless on arrival, they are speedily moved by an irresistible impulse to deeds of darkness.

Wititterley, Mr. Henry, in Dickens's *Nicholas Nickleby*, a self-important snob, plain in face and manners, but continually boasting of his acquaintance with the aristocracy. His wife, Julia, is a tufthunter as shoddy as himself. The couple are an apparent reminiscence of Beau Tibbs and his wife, but painted with a coarser brush.

Witwould, Sir Wilful, hero of Congreve's comedy, *The Way of the World* (1700), a coxcomb, light-hearted, cynical, and well-bred, who never opens his lips without a compliment, and in his extravagant chatter reaches the utmost heights of folly.

Woffington, Margaret, or **Peg,** in Charles Reade's drama, *Masks and Faces* (1852), afterward turned into the novel, *Peg Woffington*, is the Irish actress of that name (1718-1760), who bewitched the London public and was the mistress of David Garrick before his marriage. Here she is represented as of virginal innocence, beautiful and vivacious, of brilliant wit and of extraordinary mimetic powers. In the greenroom of Covent Garden Theatre she tricks an entire dramatic company by impersonating the tragic actress Anne Bracegirdle. Later, in the studio of James Triplett, who has painted her portrait, she successfully essays a more difficult feat. A party composed of actors and would-be art critics are coming in an unfavorable mood to criticise the painting. She cuts out the painted face, inserts her own in the aperture, and, after the fault-finders have done their worst, confounds them by exploding the truth upon them.

Wolsey, Thomas, Cardinal (1475–1530), a famous English statesman; lord chancellor and prime minister of Henry VIII from 1515 to 1529,

when he fell in disgrace with the king and was deprived of his offices. A year later he died. He appears in Shakespeare's *Henry VIII* and is one of the great characters of the play, arrogant, aggressive, tricky, and revengeful when in power, but accepting his fall in a noble and chastened spirit.

Wolsey is drawn with superb power; ambition, fraud, vindictiveness, have made him their own, yet cannot quite ruin a nature possessed of noble qualities. It is hard at first to refuse to Shakespeare the authorship of Wolsey's famous soliloquy in which he bids his greatness farewell (III, ii, 350), but it is certainly Fletcher's.—E. Dowden: *Shakespeare Primer.*

Woodhouse, Emma, heroine of Miss Austen's novel, *Emma* (1816), a clever young woman, who exaggerates her own cleverness and meets with disaster in her attempts to marry off her friends to those she considers their proper mates. Finally when she discovers that Harriet Smith, an amiable weakling whom she had designed for Frank Churchill, is secretly in love with her own brother-in-law Knightly, Emma takes alarm, for she realizes that nobody save herself must marry him. Her unconscious admiration for Mr. Knightly's plain common sense, his honesty even in finding fault with her, and his quiet strength of character had changed with her own growth into love. Fortunately, he has been in love with her from the first.

Woodhouse, Mr., in Jane Austen's *Emma,* the father of the titular heroine. He is a valetudinarian, humored by his doctor, but unselfishly and courteously solicitous for others' health besides his own. His daughter has to be watchful lest out of sheer kindness he starve his guests. He chagrins Miss Bates by sending out the asparagus, thinking it not quite dressed. He makes amends with presents of pork, as "a leg of pork boiled delicately with a little turnip is not unwholesome." He is apt to be rather prolix over little Bella's sore throat and his one acrostic; "Kitty, a fair but frozen maid, kindled a flame that I deplore."

Woodville, Elizabeth, Lady Grey, queen of Edward IV, the first English woman who after the conquest was raised from the rank of subject to that of royalty. She was the widow of Sir John Gray when Edward IV, hunting in a forest near Grafton, her father's residence, first caught sight of her. She is introduced in Shakespeare's *Richard III,* and, in Act iv, Sc. iv, entertains a proposal from the enemy of her house for the hand of her daughter Elizabeth, secretly planning, however, to marry her to Richmond in case of the latter's success.

Worm, William, in *A Pair of Blue Eyes* (1873), one of the best-drawn of all Thomas Hardy's rustic characters. He is the Vicar's out-door man, a "poor, wambling creature," as he describes himself, afflicted with perpetual noises in his head, who "hoped Providence would have found it out by this time, living so many years in a parson's family, too, as I have, but 'a don't seem to relieve me. Ay, I be a poor, wambling man, and life's a mere bubble."

Wray, Enoch, hero of Crabbe's poem, *The Village Patriarch* (1738). A centenarian, blind and poor, he is reverenced by the entire neighborhood for his wisdom, meekness and pious resignation.

Wrayburn, Eugene, in Dickens's *Our Mutual Friend,* a briefless barrister who hates his profession, flippant, sarcastic, indolent, alternating from jovial high spirits to gloomy depression. Lizzie Hexam saves his life from the murderous machinations of the jealous schoolmaster, Bradley Headstone, and nurses him tenderly through a long and dangerous illness. He marries her and, transformed by the power of love, develops unsuspected purpose and energy.

Wren, Jenny, in Dickens's novel, *Our Mutual Friend,* an affectionate nickname generally given to Fanny Cleaver, a doll's dress-maker, from her diminutive size and the determined sprightliness with which she meets all misfortune. She supports a good-natured but drunken father known facetiously as Mr. Dolls.

This young lady is the type of a certain class of characters of which Mr. Dickens has made a specialty, and with which he has been accustomed to draw alternate smiles and tears according as he pressed one spring or another. But this is very cheap merriment and very cheap pathos. Miss Jenny Wren is a poor little dwarf, afflicted, as she constantly reiterates, with a "bad back" and "queer legs," who makes dolls' dresses, and is forever pricking at those with whom she converses in the air with her needle, and assuring them that she knows "their tricks and their manners." Like all Mr. Dickens's pathetic characters, she is a little monster.—HENRY JAMES: *Views and Reviews.*

Wronsky, Count Alexis, in Tolstoy's novel, *Anna Karenina,* the lover of the heroine. (See KARENINA.)

Wronsky is described to us by Stiva: he is "one of the finest specimens of the *jeunesse dorée* of St. Petersburg; immensely rich, handsome, aide-de-camp to the emperor, great interest at his back and a good fellow notwithstanding; more than a good fellow, intelligent besides and well read—a man who has a splendid career before him." Let us complete the picture by adding that Wronsky is a powerful man, over thirty, bald at the top of his head, with irreproachable manners, cool and calm, but a little haughty. A hero, one murmurs to oneself, too much of the Guy Livingstone type, though without the bravado and exaggeration. . . . But Wronsky improves toward the end.—MATTHEW ARNOLD: *Essays in Criticism.* II Series.

Wynne, Hugh, hero of a novel of the American Revolution, *Hugh Wynne, Free Quaker* (1897), by Dr. S. Weir Mitchell. Hugh, who tells his own story, is the son of a Quaker merchant in Philadelphia, sternly set against all youthful folly and against any armed resistance to constituted authority. In his youth, however, he had married a gay, light-hearted, but loving and devoted French girl, whose traits mingle antagonistically with the Quaker inheritance in young Wynne's blood. The latter defies his father, joins the rebels, and rises, after many vicissitudes, to be a brevet lieutenant-colonel on Washington's staff. He loves Darthea Peniston, but this romance is complicated by the fact that she is loved also by his best friend, Jack Warder, and his worst enemy, Arthur Wynne, his own cousin and a plausible villain.

X, Y

Xury, in Defoe's *Robinson Crusoe,* a Moresco boy, servant to Crusoe.

Yahoos, in Swift's *Gulliver's Travels* (1726), a race of beings, human in shape but brutish or worse in spirit. Squalid, screaming, filthy wretches, they evidently represent Swift's idea of what humanity really is beneath its veneer of civilization and under its accidental complement of clothes. Contrasted with them are their masters, the gentle and gracious Houyhnhnms, a race of horses endowed with reason.

Yarico, heroine of the story, *Inkle and Yarico,* told by Richard Steele in the *Spectator,* No. 11 (March 13, 1711), and which he found in Ligon's *History of Barbadoes* (1657).

She was a slave in the West Indies where Ligon himself was her overseer. In 1647 a young Londoner, Thomas Inkle, landed on the island with a party of prospectors, who were intercepted by the natives. All were slain save Inkle, who was hidden away in the forests and protected by Yarico. Some months later the couple sighted a passing vessel, and escaped on it to the Barbadoes. This was a slave mart. As they neared the port, Inkle's love of gain and habits of civilization resumed their sway. He sold Yarico for a large sum, partly based upon her hope of motherhood. George Colman, the younger, founded a musical drama, *Inkle and Yarico* (1787), on this plot, which had already been utilized by the German Gessner (1762). Rufus Dawes in 1839 published a poem, *Yarico's Lament;* Edward Jerningham another, *The Epistle of Yarico to Inkle* (1766).

Yorick, in Shakespeare's *Hamlet,* is alluded to in Act v, 1, as a former jester at the King of Denmark's court. Hamlet, picking up his skull in the graveyard scene, tells Horatio

that he remembered him as "a fellow of infinite jest, of most excellent fancy," and is led on to moralizing on the pathos of life and death.

Laurence Sterne borrows the name for one of his characters in *Tristram Shandy*, a lively, reckless, and humorous parson, whom he represents as of Danish origin and a descendant from Shakespeare's Yorick. Sterne drew this portrait from himself, virtually acknowledging as much when he took it as a pseudonym on the title-page of *A Sentimental Journey* and some volumes of sermons.

Edward Dowden, in his *Shakespeare Primer*, makes a brilliant suggestion: Jaques died, we know not how or when or where; but he came to life again a century later, and appeared in the world as an English clergyman. We need stand in no doubt as to his character, for we all know him under his later name of Laurence Sterne. "Mr. Yorick made a mistake about his family tree; he came not out of the play of *Hamlet*, but out of *As You Like It*. In Arden he wept and moralized over the wounded deer, and at Namport his tears and sentiment gushed forth for the dead donkey."

Youwarkee, heroine of Robert Paltock's *Adventures of Peter Wilkins* (1750). She is a Gawrey, or flying woman, in the imaginary country of Nosmnbdsgrsutt. Wilkins, a shipwrecked mariner, came upon the lady when she was wounded, nursed her back to health, accompanied her to her people, and married her. The flying apparatus of these people (called a *graundee*) consisted of a natural investment like delicate silk and whalebone, which flew open at pleasure, and thus furnished its possessor with wings or a dress, according to the requirement of the moment. Peter's future wife had been sporting in the air with some other young damsels, one of whom, happening to brush too strongly against her as they stooped among some trees, had occasioned the accident which was the cause of his good fortune.

The book is dedicated to Elizabeth, Countess of Northumberland. The author professes that it was after the pattern of her virtues he drew the "mind" of his Youwarkee.

Now, a sweeter creature is not to be found in books; and she does him immortal honor. She is all tenderness and vivacity; all born good taste and blessed companionship. Her pleasure consists but in his: she prevents all his wishes; has neither prudery nor immodesty; sheds not a tear but from right feeling; is the good of his home, and the grace of his fancy.—LEIGH HUNT.

Z

Zadig, hero of a philosophical romance *Zadig, or Destiny* (1747), by Voltaire. A young Babylonian, full of every virtue, religious without bigotry, profoundly versed in all the learning of his time, intelligent, acute, and clever, his comic misadventures when he seeks to reform the world are pegs for the author's philosophical commentary. In the end he finds that convention and formula are invincible, and that it is impossible to secure any adequate share of even altruistic happiness, by reason of the malice, selfishness, and stupidity of one's neighbors.

Zaïre, heroine and title of a five-act tragedy in verse (1732) by Voltaire. She is a captive among the Turks, born a Christian but brought up as a Mahomedan and now in love with the Moslem prince Orosmanes, who seeks her hand in marriage. At this juncture she is recognized by her father, Lusignan, and her brother, Nerestan, who have come to ransom all Christian captives. They are horrified at the contemplated sacrilege of marriage with an infidel. Zaïre keeps a midnight appointment with Nerestan, and is surprised by Orosmanes, who stabs her in the belief that she is faithless. When he learns that Nerestan is her brother, he stabs himself in turn over her corpse.

Zanga, in Young's tragedy of *The Revenge* (1721), is the Moorish servant of Don Alonzo, a Spaniard of military renown, whom he hates,—vicariously, for that he slew his father in battle,

and personally, because he had struck him on the cheek. Swearing endless vengeance, Zanga insidiously separates Alonzo from friend and wife, prompting the execution of the one and the suicide of the other. Then he reveals the truth, exults when his dupe stabs himself, and goes to the scaffold contented with the ruin he has wrought. Zanga was a favorite part of Henry Mossop and John Kemble and was acted by Macready during his first season. (See ABDELAZER.)

Zanoni, hero of a novel of that name (1842) by Lord Lytton, a mysterious personage who communicates with spirits, possesses the power of prolonging life, and can produce gold and silver and precious stones from his crucible. After having lived many centuries, he marries an opera-singer, resigning thereby his gifts of supernatural vision and immortality, and perishes during the Reign of Terror.

Zarca, in George Eliot's poem, *The Spanish Gypsy* (1868), the lover of Fedalma.

> A vision of no small beauty, the conception of a stalwart chief who distils the cold exultation of his purpose from the utter loneliness and obloquy of his race.—HENRY JAMES: *Views and Reviews.*

Zeluco, hero of a novel of that name (1786), by Dr. John Moore. A Sicilian nobleman, dull of intellect, handsome, profligate, passionate and vindictive, with no virtue save the courage that serves to stimulate his excesses, he passes through an unrestrained boyhood and a youth of dissipation to a manhood of conscienceless pride, lust and cruelty. The boy who in a fit of ill-temper crushes to death a sparrow in his hand, ripens into the man who, in causeless jealousy of his wife, strangles his infant child with the same remorseless fingers. Accidental retribution comes from the fatal stroke of a murderer while Zeluco himself was seeking to crown his infamies with a fearful tragedy.

Zenda, an imaginary castle in the imaginary country of Ruritania, the latter evidently modelled after one or more of the little Balkan kingdoms. Here for three mysterious months an English gentleman, Rudolf Rassendyll, is held captive as an involuntary and unconscious impersonation of the King of Ruritania, and here he wins the heart of the monarch's beautiful cousin.

Zenelophon. (See COPHETUA, KING.)

Zenobia, in *The Blithedale Romance* (1852), by Nathaniel Hawthorne, a brilliant and beautiful woman. She has a dark history, which she would forget in a later love for Hollingsworth. As he is in love with Priscilla, she drowns herself. There are few scenes in literature more realistic than the finding of Zenobia's body, in the dead of the night, drawn from the dark stream, a crooked, stiff shape, and carried to the farm-house, where old women in nightcaps jabber over it. The author doubts whether Zenobia, if she had forseen her appearance after drowning, would ever have committed the act. Hawthorne, in his *American Note-books*, describes a similar scene which happened when he was living at the Old Manse, but the victim here was an ordinary farmer's daughter. To some extent Zenobia was undoubtedly suggested by Margaret Fuller, who was with Hawthorne at Brook Farm, but her traits were probably drawn from various sources.

Zimri, in Dryden's *Absalom and Achitophel*, is a brilliant satire on the second Duke of Buckingham, who had previously caricatured the poet as Bayes (*q.v.*) in *The Rehearsal*. As Zimri conspired against Asa, king of Judah, so Buckingham "formed parties and joined factions" (1 Kings, xvi, 9) against Charles II and his brother James, Duke of York.

> Some of the chiefs were princes in the land;
> In the first rank of these did Zimri stand.
> A man so various that he seemed to be
> Not one, but all mankind's epitome;
> Stiff in opinions, always in the wrong,
> Was everything by starts and nothing long;
> But in the course of one revolving moon
> Was chymist, fiddler, statesman, and buffoon (l. 545).

Zriny, Nicholas, Count of, a Hungarian patriot (1508–1566), is especially famous for his defence of his castle of Szigeth against the besieging army of Soliman. He was killed in a last desperate sally, the Moslems then stormed the castle, but they had no sooner entered than the powder magazine exploded with terrific violence. This siege cost the invading army the lives of twenty thousand men. Moreover, the sultan himself, who had been in feeble health, three days before the capture of the castle, died of vexation at the repeated failure of his assaults. The story of Zriny, who is sometimes called the Hungarian Leonidas, has afforded a tempting subject to dramatists, but Körner's tragedy (1814) is the only one that has survived. An epic poem called *The Fall of Sigeth* was published in 1651 by Nicholas Zriny, a descendant of the great warrior.

Zuleika, in Byron's *Bride of Abydos* (1813), daughter of Giaffir, the pacha of Abydos. Her love for her cousin Selim is frowned upon by the pacha; the young couple elope and are pursued by Giaffir. Selim is shot, Zuleika dies of a broken heart.

Never was a faultless character more delicately or more justly delineated than that of Lord Byron's Zuleika. Her piety, her intelligence, her strict sense of duty, and her undeviating love of truth, appear to have been originally blended in her mind, rather than inculcated by education. She is always natural, always attractive, always affectionate; and it must be admitted that her affections are not unworthily bestowed.

HEROES AND HEROINES OF FICTION

CLASSICAL, MEDIÆVAL, LEGENDARY

FAMOUS CHARACTERS AND FAMOUS NAMES IN NOVELS, ROMANCES, POEMS AND DRAMAS, CLASSIFIED, ANALYZED AND CRITICISED, WITH SUPPLEMENTARY CITATIONS FROM THE BEST AUTHORITIES

BY

WILLIAM S. WALSH

AUTHOR OF "CURIOSITIES OF POPULAR CUSTOMS," "HANDY-BOOK OF LITERARY CURIOSITIES," "THE HANDY-BOOK OF CURIOUS INFORMATION," "HEROES AND HEROINES OF FICTION (MODERN PROSE AND POETRY)"

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CLASSICAL, MEDIÆVAL, LEGENDARY

A

Abaddon (Heb. *destruction*). In the Old Testament the word is used as synonymous with hades. The Rabbins applied it specifically to the lowest depth of hell. In Revelation ix, 11, Abaddon is personified as the angel of the bottomless pit, who "in the Greek tongue hath his name Apollyon." Mediæval demonographers ranked Abaddon as the chief in the seventh hierarchy of fallen angels, representing him as a potent agent in the production of wars and earthquakes. He is frequently identified with Asmodeus and with Sammael. Milton, following the Old Testament, uses the name for hell. Addressing Satan, the poet says:

> In all her gates Abaddon rues
> Thy bold attempt. Hereafter learn with awe
> To dread the Son of God.
> *Paradise Regained*, iv, 624.

Abaris, in classic myth, a hyperborean priest of Apollo who came from the Caucasus to Greece to escape the plague. He abstained from all earthly food and rode through the air on an arrow given him by Apollo.

Abbadona, the penitent fallen angel in *The Messiah* (Ger. *Der Messias*, 1748–1773), an epic by Friedrich Gottlieb Klopstock. Seduced in a moment of weakness into joining the rebellious host led by Satan in heaven, he repented after being cast into hell. When Satan calls upon his angels to conspire against Christ, Abbadona alone raises his voice in protest. At Calvary he lingers near the cross, full of repentance, hope and fear. The best drawn of all Klopstock's characters—the only one in fact who is more than a shadowy abstraction—his fate excited great interest in Germany while the poem was in course of publication. The Zurich society supplicated for him; in Magdeburg his salvation was solemnly decreed. On the other hand, a Lutheran clergyman made a long journey to beseech Klopstock not to shock orthodoxy by redeeming Abbadona. The poet leaned to the side of mercy. In the last book, when Abbadona prays God to annihilate him, he is restored to his place in heaven. This leniency finds precedent in a mediæval legend of the Armenian Christians. On the sixth day of creation, when the rebellious angels fell from heaven through the opening which the Armenians call Arocea, but which we call the Galaxy, one unlucky angel who had remained unseduced was caught in the crowd and fell with them. He was not restored until he obtained the prayers of St. Basil in the fourth century. See Southey's *All for Love*, note.

Abdera, Abderites. Abdera was a city in Thrace celebrated among the ancient Greeks for its stupidity. The inhabitants were the butts of a cycle of comic stories which descended from the most ancient times and which were ulitized by Christoph Martin Wieland in *The Abderites* (*Die Abderiten, eine sehr wahrscheinliche Geschicte* 1774) a prose satire, really though not

ostensibly directed against the follies of German provincial life. According to all authorities the Abderites were not deficient in ideas, but their ideas seldom suited the occasion. They spoke much, but rarely without giving utterance to something foolish. They seldom thought before acting but when they did think they arrived laboriously at a more absurd conclusion than if they had not thought at all. They erected a fountain with costly sculptures and found too late that no water could be procured for it. They put an exquisite little statue of Venus upon a column 80 feet high, "so that it might be seen by all travelers coming to the town." Their chief magistrate, by virtue of his office, was leader of the sacred chorus. Experience having taught them that the person elected for this position was sometimes an indifferent musician, they decided that the best singer in Abdera should always be chosen for magistrate. The lengthiest episode in Wieland's book is an adaptation of Æsop's fable of "The Ass and his Shadow." The question as to whether a man who hires an ass, hires likewise the ass's shadow is made the subject of a great lawsuit, employing the entire legal talent of Abdera, and dividing the town into two rival parties of Asses and Shadows.

Abelard, Peter (1079–1142), famous as a theologian, a scholastic philosopher, and as the lover of Heloise (*q.v.*). The tomb of Abelard and Heloise is the most frequently visited of all the monuments in Père-la-chaise cemetery, Paris. Heloise survived Abelard twenty years and the tradition is that when her body was lowered into the grave beside him, he opened his arms to receive her.

Enough that all within that cave
Was love, though buried strong as in the grave,
Where Abelard, through twenty years of death,
When Eloisa's form was lowered beneath
Their nuptial vault, his arms outstretched, and pressed
The kindling ashes to his kindled breast.
BYRON: *The Island*, Canto i, l. 221.

Abgar or **Abgarus.** Several kings of Edessa, in N. W. Mesopotamia, bore this name. One of them, Abgar XV (9–46 A.D.), has achieved legendary renown through a story endorsed by Eusebius (*Ecclesiastical History* i, 13) to the effect that when suffering sorely in body Abgar invited Christ to Edessa. Christ replied that although unable to come in person He would, after His ascension, send a disciple to heal the king and convert his people. Both letters Eusebius gives in alleged translation from a Syriac document found in Edessa. A familiar variant, dating from the fourth century, makes the messenger from Abgar a painter who had orders to fetch home with him a portrait, if he could not bring the original. So various were the expressions which flitted across the radiant countenance of the Messiah that the artist was baffled. Christ, divining his perplexity, washed His face and dried it on a linen cloth which He gave to the messenger, when lo! the sacred lineaments were found miraculously impressed upon it. Paris, Rome and Genoa claim to possess this cloth. Pope Pius IX favored the portrait in Genoa, leaving Rome, however, in sole possession of the cognate portrait on St. Veronica's napkin. See VERONICA, ST.

Abou Hassan, in the *Arabian Nights' Entertainments*, a young merchant of Bagdad who is conveyed while asleep to the palace of Haroun-al-Raschid, and on awakening is made to believe that he is in truth the Caliph. Twice this jest is played upon Abou by the facetious Haroun, who ends by making him his favorite. The story has been frequently dramatized as in *Abou Hassan or The Sleeper Awakened*, by Joseph Tabrar (1885). *The Dead Alive* (1780) and *Abou Hassan or an Arabian Knight's Entertainment*, by Arthur O'Neil (1869). It has been more frequently imitated, notably in the induction to *The Taming of the Shrew*, where Christopher Sly is taken, dead drunk, into a lord's house and waited on when he awakes as if he were the proprietor of the place.

Abradates, according to Xenophon's *Cyropædia,* Book v, a king of Susiana whose death prompted the suicide of Panthea (*q.v.*). He is the first lover in prose fiction.

Abraham, hero of a Latin poetical drama so entitled by the nun Hrosvitha, who flourished about the middle of the tenth century.

Abraham is a holy hermit who by advice of a brother hermit Ephrem adopts his little grandchild Maria. He brings her up in the paths of virtue, but when arrived at early womanhood a yearning after the sinful world impels her to elope in company with a young lover who had introduced himself as a monk. The good Abraham is in despair. No soothing words from Ephrem can console him. Learning that she has entered a house of ill-fame he sets out in search of her. Assuming a rakish disguise he sits down to the harlot's banquet with anguish in his heart and follows her to her chamber. Here he reveals himself and addresses her in so mild and earnest an exhortation that she falls at his feet in sorrow and repentance. She gladly returns with him to her cell and resumes her holy life.

Absyrtus, in Greek myth, the younger brother of Medea. When closely pursued by her father Ætes in her flight with Jason from Colchis she cut the boy's body into pieces in order to delay her angry parent. His hand she fixed on a prominent rock, his limbs she strewed along her path, hoping (nor hoping in vain) that the parent's heart would bid him stop to collect the scattered remains. Ovid in the description of his exile from Rome (*Tristia,* i) tells how the rock was pointed out to him in A.D. 10 near Tomi (Gr. *The Cuts*), the Byzantine village to which he was exiled by Augustus.

Accolon, in Malory's *Morte d'Arthur,* a knight of Gaul who obtained possession of King Arthur's sword Excalibur, through the treachery of Morgan le Fay. He died after his fight with the king had led to the discovery of the trick and the recovery of the sword.

Acestes, in classic myth, a king of Sicily who according to Virgil (*Æneid,* v) hospitably entertains Æneas, superintends the funeral of Anchises and joins in the games to that hero's memory. In a trial of skill he discharges his arrow with such force that it takes fire from the friction of the air until it burns itself out.

> Thy destiny remains untold;
> For, like Acestes' shaft of old,
> The swift thought kindles as it flies,
> And burns to ashes in the skies.
> LONGFELLOW: *To a Child.*

Achates, the loyal friend of Æneas, hence called Fidus (or Faithful) Achates by Virgil in the *Æneid.* The name has come to be a synonym for a chum, a crony, a devoted follower.

> The character of Achates suggests to us an observation we may often make on the intimacies of great men who frequently choose their companions rather for the qualities of the heart than for those of the head, and prefer fidelity in an easy complying temper to those endowments which make a much greater figure among mankind. I do not remember that Achates, who is represented as the first favorite, either gives his advice, or strikes a blow, through the whole *Æneid.*—EUSTACE BUDGELL: *The Spectator,* No. 385, May 22, 1712.

Achelous, the largest river in Greece, whose god is described as the son of Oceanus and Tethys, and the eldest of his 3000 brothers. He fought with Hercules for Dejanira, and was beaten, then returned to the contest in the form of a bull and was again defeated. This time Hercules deprived him of one of his horns. See AMALTHEA and CORNUCOPIA.

Acheron, in classic myth, the son of Gaea or Demeter. He supplied water to the Titans in their contest with Zeus and as a punishment was turned into a river of Hades. Around its banks hovered the shades of the dead (VIRGIL, *Æneid,* vi). The name, which means "River of Woe," eventually came to designate the whole of the lower region.

Achilles, the hero of Homer's *Iliad,* son of Peleus (King of the Myrmidones in Thessaly) and of the Nereid Thetis. His mother plunged him into the River Styx to make him invulner-

able, but as she held him by the heel the waters failed to reach that part of his body. Hence "Achilles' heel" has become a stock phrase for a vulnerable spot, a single besetting weakness. She gave him the choice of living a short and glorious life or a long inglorious one and he chose the former. Phœnix taught him eloquence and the arts of war. Chiron instructed him in medicine. On the outbreak of the Trojan war he manned 50 ships with his Myrmidones, Greeks and Achæans, and became the chief bulwark of the Greeks. When Agamemnon made him surrender his concubine Briseis, he shut himself up in his tent and refused all further participation in the war. Finally his friend Patroclus obtained permission to use his armor, his horses and his men, but lost everything including his life. Overwhelmed with grief at first, Achilles later was aroused to wrath. His very voice put the Trojans to flight as he rushed into the conflict. He chased Hector thrice round the walls of Troy, then slew him and dragged the corpse at his chariot wheels to the ships. Later he surrendered it to Priam who sued for it in person. The *Iliad* closes with the funeral of Hector. It makes no direct mention of the death of Achilles. The *Odyssey*, xxiv, 36, 72, speaks of his burial in a golden urn, his shade is seen in Hades by Odysseus. *The Æthiopis* of Arctinus of Miletus tells how at the Scean Gate Achilles fell before Troy, wounded by an arrow from the bow of Paris which pierced his vulnerable heel (see also VIRGIL: *Æneid*, vi, 57; OVID: *Metamorphoses*, xii, 600).

Homer portrays Achilles as the bravest and most beautiful of the Greek heroes, rejoicing in conflict, yet tender to his mother and devoted to his friends, easily moved to wrath, jealously vindictive on any point of honor, but high souled, generous and ambitious. Shakspear has outrageously burlesqued him in the tragedy *Troilus and Cressida* as a petty spiteful chief, too cowardly to meet Hector alone even when the latter is wearied and wounded and finally slaying him by a contemptible trick.

The wrath of Achilles and the consequences of that wrath in the misery of the Greeks left alone to fight without their fated hero; the death of Patroclus caused by his sullen anger; the energy of Achilles, reawakened by his remorse for his friend's death; and the consequent slaughter of Hector, form the whole of the simple structure of the *Iliad*.—J. A. SYMONDS: *The Greek Poets*, vol. I, p. 92.

Acis, in Greek mythology, a Sicilian shepherd in love with the nymph Galatea. His rival Polyphemus, a Cyclops, crushed him under a huge rock. His blood was changed into a river at the foot of Mount Etna, famous for its coolness, which formerly bore his name and is now known as the Fiume di Jacio, Stream of Ice. The inconsolable Galatea was changed into a fountain (OVID, *Metamorphoses*, xiii, 750). Gay wrote an opera on this legend, *Acis and Galatea* (1710), to which Handel contributed the music. This has been repeatedly burlesqued, notably by F. C. Burnand (1863).

Acontius, in classical mythology, a beautiful youth of the island of Ceos. At the Delphian games in honor of Diana he saw and fell in love with Cydippe, daughter of an Athenian noble. Seeking to win her by stratagem he threw before her an apple inscribed "I swear by the sanctuary of Diana to marry Acontius." Cydippe read the words aloud and threw the apple away, but the goddess had overheard the involuntary vow and pursued the maiden with sickness until her father was compelled to surrender her to Acontius.

William Morris has given a modern poetical setting to the ancient myth in *The Earthly Paradise*. In 1910 there was unearthed a lost fragment of Callimachus which describes the illness of Cydippe and its cure. Dr. Hunt published it in the *Oxyrhynchus Papyri*, vii. The story is also told by Aristænitus and by Ovid.

Acrisius, in classic myth, king of Argos. He shut up his daughter Danaë in a brazen tower because an

oracle had predicted that she would bring forth a son who would kill his grandfather. But here she became the mother of Perseus by Zeus, who visited her in a shower of gold. Acrisius set mother and child afloat upon the sea in a chest. They were rescued by Dictys, a fisherman, and carried to Polydectes, king of the island of Seriphos. When subsequently Perseus accompanied Danaë to Argos, Acrisius, remembering the oracle, fled to Larissa. Perseus followed in disguise that he might persuade him to return. Both took part unknown to each other in the public games and the son accidentally killed his father with a discus. A modern setting has been given to this myth by William Morris in his poem *The Doom of Acrisius*, *Earthly Paradise*, iii.

Actæon, in classic myth, a famous huntsman, son of Aristæus and Autonoë. One day while hunting he accidentally came upon Artemis and her nymphs as they were bathing in a forest pool. Artemis straightway transformed him into a stag. He was pursued by his pack of 50 dogs and torn to pieces on Mount Cithæron (Apollodorus, iii, 4; Ovid, *Metamorphoses*, iii, 131). Lucian in one of his satires introduces Juno as saying to Diana that she had let loose his dogs on Actæon, for fear lest, having seen her naked, he should divulge the deformity of her person. Shelley has exquisitely adapted the myth so as to make it symbolical of himself, struck down by Nature for gazing too intently upon her naked beauty:—

'Midst others of less note came one frail form,
A phantom among men: companionless
As the last cloud of an expiring storm,
Whose thunder is its knell; he, as I guess,
Had gazed on Nature's naked loveliness,
Actæon-like, and now he fled astray
With feeble steps o'er the world's wilderness;
And his own Thoughts, along that rugged way,
Pursued like raging hounds their father and their prey.

Adonais, Stanza 31.

As the myth became vulgarized Actæon degenerated from an involuntary to a voluntary intruder upon female privacy, a classic Peeping Tom. As such he was a favorite character in mediæval masks. Thus Marlowe in *Edward II* makes Gaveston plan to prepare "Italian masks" for the entertainment of the king:

My men, like satyrs grazing on the lawns,
Shall with their goat-feet dance the antic hay;
Sometime a lovely boy in Dian's shape,
With hair that gilds the water as it glides,
Crownets of pearl about his naked arms
And in his sportful hands an olive tree,
To hide those parts which men delight to see,
Shall bathe him in a spring; and there, hard by,
One like Actæon, peeping through the grove,
Shall by the angry goddess be transform'd,
And running in the likeness of an hart,
By yelping hounds pull'd down, shall seem to die.

By reason of the horns with which his head was decorated in art and literature Actæon grew to be the synonym for a cuckold.

Admetus, in classic mythology, a king of Pheræ in Thessaly for whose sake his wife Alcestis (*q.v.*) sacrificed herself to the infernal gods. When Apollo was condemned by Jupiter, as a punishment for having slain a Cyclops, to enter the service of a mortal, for a year and a day, he became a shepherd under Admetus. On this incident Lowell has based his poem *The Shepherd of King Admetus*. Emma Lazarus has a poem *Admetus* (1871) and he appears in all that cycle of poems and dramas which relate to Alcestis (*q.v.*). In the June division of the *Earthly Paradise* (1868) William Morris has set himself to take away the reproach of cowardly selfishness which always heretofore attached to the conduct of Admetus with regard to Alcestis. One of those penultimate sleeps that precede death steals over the dying man and meanwhile his wife elects to be his savior. She lays herself down beside him. The old nurse comes at morn, expecting to find Admetus dead. But it is the king who wakes up fresh and ruddy. The faithful heart of his spouse has ceased to beat.

Adonis (Gr. and Hebrew "*lord*"), in classic myth, a model of youthful beauty beloved by Aphrodite (Venus) He died of a wound from a boar's

tusk received while hunting. The flower anemone sprang from his blood. So great was Aphrodite's grief that Zeus allowed Adonis to be restored to the upper world for six months during every year. This is evidently a nature myth, referring to the death of vegetation in winter and its revival in spring. The worship of Adonis was of Phœnician origin (see THAMMUS). His death and his return to life were celebrated in annual festivals, called Adonia in Athens, Alexandria and Byblos, and feasts of Thammuz in Babylon and Assyria.

The story of Adonis is told at length by Ovid in *Metamorphoses*, Book x, and by Shakspear in *Venus and Adonis*. Ovid says Adonis was educated by the Naiads. His beauty enthralled Venus, who constituted herself his companion in the chase. Warning him against hunting boars and the like ferocious animals she led him to a poplar shade, where she told him the story of Atalanta. It is at this point that Shakspear begins his poem. He describes Venus's efforts to win the youth's love, his coldness towards her and how, fleeing (like Joseph from Potiphar's wife), Adonis was killed by a boar. Venus, grief stricken, changed his blood into the anemone or wind-flower, as Ovid had already described. The story has also been told by the Italian, Giovanni Battista Marini (1623).

The word Adonis has passed into most modern languages as a synonym for male beauty.

A famous instance of this use occurred in English history during the regency of the prince who was subsequently George IV. The *Morning Post* published in March 1812 a description of His Royal Highness as "A Conqueror of Hearts," "an Adonis in loveliness," and more in the same strain. Leigh Hunt in *The Examiner* retorted that "this 'Conqueror of hearts' was the disappointer of hopes!—that this 'Adonis in loveliness' was a corpulent man of fifty!—in short, this *delightful, blissful, wise, pleasurable, honourable, virtuous, true* and *immortal* prince, was a violator of his word, a libertine over head and ears in disgrace, a despiser of domestic ties, the companion of gamblers and demireps, a man who has just closed half a century without one single claim on the gratitude of his country, or the respect of posterity!" For this bit of lèze majesté Hunt was fined £500 and imprisoned for two years.

Adonis, a river flowing down Mount Libanus in Greece, named after Adonis, who is fabled to have been slain on its banks. In the spring its waters acquired a reddish tinge and this natural phenomenon regulated the time of the annual festivals in honor of Adonis, or as the Phœnicians called him, Thammuz.

> Thammuz came next behind,
> Whose annual wound in Lebanon allured
> The Syrian damsels to lament his fate
> In amorous ditties all a summer's day;
> While smooth Adonis from his native rock
> Ran purple to the sea, supposed with blood
> Of Thammuz yearly wounded.
>
> MILTON: *Paradise Lost.*

Adonis's Gardens, the classic synonym for any short-lived pleasure; pots, with lettuce or fennel growing in them, which women carried about with them at the feasts of Adonis. As they were thrown away the day after the festival the name became a proverbial expression for things which grow fast and soon decay.

Adramalech (Heb. "*the Mighty, Magnificent King*"). One of the idols of Sepharvaim whose worship was introduced into Samaria by Salmaneser. According to 2 Kings, xvii, 31, "the Sepharvites burned their children in the fire to Adramalech." Milton makes him a leader among the fallen angels who is finally overthrown by Uriel and Raphael (*Paradise Lost*, vi, 365). Klopstock in *The Messiah* introduces him as the rival of Satan in the diabolical host, jealous of the latter's supremacy; ever hoping to supplant him and aspiring even to dethrone the Almighty that he himself might become the God of all created things. At the crucifixion both he and Satan are driven back to hell by Abaddon, the angel of death.

Adrastus, in classic myth, a king of Argos, who during a temporary exile in Sicyon (where also he occupied a throne) instituted the Nemean games. He married his daughter Argia to Polynices, son and heir of Œdipus, who had been exiled by his brother Eteocles, and prepared to restore him to Thebes. An oracle

predicted that in the great war that would ensue all save Adrastus would perish. Nothing daunted, six heroes joined him, thus gaining for the war the title of the Seven against Thebes. The prediction was fulfilled; Adrastus alone surviving through the fleetness of his horse Arion (HOMER, *Iliad*, xxiii, 346). Ten years later Adrastus raised a new expedition, composed of the sons of the fallen heroes, and hence known as the Epigoni or descendants. In this war Adrastus lost his son Ægilius and died of his resultant grief. His legends are told in APOLLODORUS, iii, 6, 7; HERODOTUS, v, 67; ÆSCHALUS, *Seven Against Thebes;* EURIPIDES, *Phœnissæ* and *Supplices;* STATIUS, *Thebais*.

Æacus, in classical myth, king of the Myrmidons in Ægina. A son of Jupiter famous for wisdom and justice. After death he became, with Minos and Rhadamanthus, one of the three judges of the dead in Hades.

Ægeon, in classic myth, a huge monster with fifty heads and a hundred arms, who with two brothers similarly gifted (Cottus and Gyges) conquered the Titans by a simultaneous volley of 300 rocks. Virgil numbers him among the gods who stormed Olympus. Later legends are confused; some represent Ægean as one of the gods who attacked Olympus, others make him a marine divinity inhabiting the Ægean Sea. Many even of the more ancient authorities call him Briareus, a discrepancy which Homer explains, saying that men called him Ægeon, but the gods Briareus.

Ægeus, in classic myth, king of Athens and father of Theseus. When Theseus went to Crete to deliver Athens from the tribute it had to pay to Minos, he promised his father to hoist white sails on his return as a signal of safety. He forgot his promise, and Ægeus, watching from a rock on the sea-coast, interpreted the black sails as meaning that his son had perished and threw himself into the sea. Hence the name Ægean Sea. See also TRISTAN.

Ægis, in classic myth, the shield of Zeus (Jove) fashioned for him by Hephæstus (Vulcan in the Latin legends) and described as so resplendent that it struck terror and amazement among all beholders. The name Ægis was also given to a short cloak worn by Athena, whereon she set the head of Medusa given her by Perseus. It was covered with scales and fringed with snakes.

Ægisthus, in classic myth, son of Thyestes by his own daughter Pelopia. He replaced his father on the throne of Mycenæ of which he had been deprived by Atreus. He took no part in the Trojan War, hence we hear nothing of him in the *Iliad* until the time when he seduced Clytemnestra, wife of Agamemnon during that hero's absence at Troy. See AGAMEMNON.

Ægyptus, in classical mythology, a mythical prince of Egypt, son of Belus, and twin brother of Danaus. His 50 sons were married to the 50 daughters of Danaus (the Danaides) and all but one were murdered by their wives on the bridal night.

Æneas, in classic myth, son of Anchises, king of Dardanus, and Aphrodite. He figures in Homer's *Iliad* as, next to Hector, the greatest of the defenders of Troy. Homer makes him remain in the Troad and found there a new kingdom (*Iliad*, xx, 308). In Virgil's *Æneid* of which he is the hero, he becomes, after the fall of Troy, the leader of the Trojan exiles into their promised land, Latium in Italy, and the ancestor of Romulus, founder of Rome. Early British myths added to his distinctions that of being the ancestor of Brutus, founder of the British crown.

All accounts agree that Æneas was born on Mount Ida. Not until he was attacked there by Achilles and robbed of his cattle, did he take any part in the Trojan War. Then he led his Dardanians to the besieged city. In some of the Greek post-Homeric traditions he is represented as absent from the sack of Troy. But the Latin legend emblazoned by

Virgil in the *Æneid* (left unfinished at the poet's death B.C. 19) is the favorite. There he escaped from the burning ruins, carrying his father Anchises on his back and leading by the hand his son Iulus. On the way, however, he lost forever his wife Creusa.

With Achates and other refugees he sailed to Thrace; to Delos; to Epirus (where Andromache, the widow of Hector, was now the wife of King Helenus, another Trojan refugee); to Sicily (where his father Anchises died and was buried), and then his fleet was driven by a storm on the shores of Africa. Here occurred his episode with Queen Dido, of Carthage. Later, in Cumæ, he met the Sibyl, who escorted him to Lake Avernus, whence he descended into Hades. Escaping Circe and the Sirens, Æneas and his Trojans finally reach their destination, Latium, whereof Latinus is the reigning king. Latinus forewarned by an oracle, recognizes in the stranger the destined husband of his daughter Lavinia, who accordingly breaks her engagement to Prince Turnus. The jilted lover declares war, and ends by putting the issue to a single combat with Æneas, who slays him.

Here the story was left by Virgil.

According to Livy (i, 1, 2) Æneas married Lavinia, succeeded Latinus on the throne of Latium and was slain in battle by the Rutuli. Æneas Silvus, his son by Lavinia, succeeded him and became the founder of the Roman empire. Numerous versions of the Æneas myth, most of them carrying on the story of his adventures to his death were produced in the middle ages. Among these are the French *Roman d'Eneas* (circa 1160) attributed to Benoit de Sainte Maure and the German *Eneide* or *Eneit* (1190) of Heinrich Von Veldeke.

Virgil has rehabilitated Æneas into a hero and a sage. In Homer he cuts an inferior figure. He does indeed fight in single combat with Diomed (*Iliad*, v, 302), but he would have been killed but for the intervention first of his mother Venus, and then of his half brother Apollo. In short, though high in station and authority, he is kept and keeps himself in the background. Book xii of the *Æneid*, on which his fame as a warrior depends, is a mere rehash of Homeric episodes connected with other names. It begins with a single combat whose idea is borrowed from the *Iliad*, iii and vii; the flight of Turnus is imitated from that of Hector before Achilles; and Turnus is disabled by divine agency like Patrocles before Hector,—a victory in the one case as in the other without peril and without honor.

Æolus, in classic myth, son of the god Poseidon. Homer in the *Odyssey*, x, 1, represents him as the happy ruler of the Æolian islands, to whom Zeus had given dominion over the winds. In Virgil's *Æneid*, i, 52, he kept them imprisoned in a cave, freeing them when he listed or when the gods commanded.

Later mythologists sought to rationalize this myth. Servius and Varro explain that Æolus was king of the islands originally called Vulcaniæ, thence named Æoliæ in his honor, and now known as Lipari. Homer mentions only one island, which he calls Æolia, probably the Lipari that gave its name to the group but is now differentiated as Stromboli. Diodorus Siculus says Æolus was a humane prince who hospitably entertained visitors or castaways, being especially careful to warn them of the shoals and dangerous places in the neighboring seas. Pliny adds, that he applied himself to the study of the winds by observing the direction of the smoke of the volcanoes, with which the isles abounded.

Being considered an authority on that subject, at a time when navigation was in its infancy, the poets readily feigned that he was the master of the winds, and kept them pent up in caverns, under his control.

Æsculapius or **Asclepius,** in classic myth, the god of healing. Homer, however, ignores his divinity, making him only "the blameless physician" whose sons were in medical attendance at the Greek camp (*Iliad*, ii, 731). The commonly received legend made him a son of Apollo brought up by Chiron. He not only cured the sick, but recalled the dead to life, wherefore Zeus, jealous lest all men might become immortal, slew him. At the request of Apollo, Zeus placed him among the stars. His descendants, called Asclepiadæ, became a priestly order or caste who were supposed to hand down the healing art through generations.

Æson, in Greek myth, the father of Jason and rightful king of Iolus in Thessaly. His half brother Peleas dethroned him and during the absence of Jason on the Argonautic expedition attempted to slay him, but Aeson put an end to his own life. A later myth is versified by Ovid in his *Metamorphoses*. This makes Æson survive to the return of the Argonauts, when being very old and feeble Medea at the request of Jason rejuvenated him by magic means. See PELEAS.

Æsop, the Greek fabulist (about B.C. 570), was originally a slave. He received his freedom from Iadmon his master. Croceus, according to tradition, sent him to Delphi to distribute 4 minæ or $80 apiece among its citizens. A dispute arose, Æsop refused to make any distribution and was thrown over a precipice by the enraged Delphians. To rid themselves of a plague that consequently visited them they made compensation for his loss to a son of Iadmon as his nearest legal representative. Later writers unwarrantably describe Æsop as a monster of deformity. Boursault made Æsop the hero of a comedy, *Æsope*, which Sir John Vanbrugh paraphrased as *Æsop* (1697).

Agamemnon, according to Homer's *Iliad* a son, according to other authorities a grandson, of Atreus, king of Mycenæ. He was brought up in the household of Atreus with his brother Menelaus and his uncle Thyestes, who succeeded Atreus on the throne (see ÆGISTHUS). Agamemnon then accompanied Menelaus to Sparta and married Clytemnestra. According to Homer he peaceably succeeded Thyestes as king of Mycenæ; other accounts make him usurp the throne. At any rate, he became the most powerful prince in Greece. Homer says he ruled over all Argos. He was made commander in chief of the expedition against Troy, which assembled at the port of Aulis in Bœotia. Here Agamemnon killed a stag, an animal sacred to Artemis. The goddess, in revenge, sent a pestilence that decimated the Greeks and a calm that delayed their departure. To appease the divine wrath Agamemnon consented to the sacrifice of his daughter Iphigenia (*q.v.*) and the Greeks were allowed to depart. For his quarrel with Achilles, see ACHILLES. On his return home he found that Ægisthus had seized his throne and seduced his wife. The tragic poets make Clytemnestra alone slay Agamemnon, other authorities name Ægisthus as his murderer. Agamemnon's story is related by Æschylus in a trilogy of tragedies, the *Agamemnon*, *Chœphori*, *Eumenides*, and he appears as a prominent character in all the ancient and modern plays devoted to Iphigenia.

Agathocles, a historical king or tyrant of Syracuse (B.C. 361–289), originally a potter, who owed his success largely to his marriage with the wealthy widow of Damas, his first patron. He became monarch in B.C. 317, and eventually brought all Sicily under his control. Threatened by Carthage he "carried the war into Africa," landing on which continent he "burned his ships behind him" to show his soldiers that he had cut off all retreat and that now they must do or die. Thus two famous phrases are associated with him. He died of poison administered, some say, by his grandson Archagathus, while others name Mæno, an associate of the grandson. There is an incredible story that the poison was concealed in the quill with which he cleaned his teeth, and reduced him to a comatose condition that was mistaken for death, so that in fact he was burned alive on the funeral pyre.

He is the hero of a tragedy, *Agathocles or the Sicilian Tyrant*, by Richard Perrington (1676), which is meant as a figurative presentation of the career of Oliver Cromwell. In France, Voltaire produced a tragedy called *Agathocle;* in Germany Caroline Pichler wrote a novel, *Agathocles*, on the same subject.

Agave, in classic myth, daughter of Cadmus and mother of Pentheus whom she tore to pieces, imagining him to be a wild beast.

Agdistis, in classic myth, a genius born of the stone Agdus, which united both sexes in a single form. This tradition has been preserved by Pausanias.—Spenser in the *Faërie Queene,* ii, 12, bestows the name on the evil genius of the Acrasian bower.

Agenor, in classic myth, king of Phœnicia, a son of Poseidon and Libya, twin brother of Belus, and father of Cadmus, Phœnix, Celix, Thasus, Phineus and Europa. When Europa was carried off by Zeus, Agenor sent his sons in search of her and forbade their return without her. Failing in the quest they all settled in foreign countries. The myth suggests the settlement of Europe by Eastern races. Through his brother Belus Agenor is connected with the mythology of the East, Bel or Baal being an obvious corruption of Belas.

Agib, King, in the *Arabian Nights,* was the third calendar. Wrecked on the loadstone mountain which drew nails and bolts out of his ship he succeeded in overthrowing the bronze statue on the summit which caused all the mischief. A roc carried him to the palace of the 40 princesses, with whom he spent a twelvemonth. Then as they were obliged to leave for 40 days they entrusted him with their keys, giving him permission to enter any room save one. On the 40th day curiosity hitherto restrained got the best of him; he entered the room, inside was a horse; he mounted it and was carried through the air to Bagdad, but the horse on leaving whisked out Agib's right eye with his tail. See Bluebeard.

Aglaia, in classic myth, one of the three Graces. Her name signifies "the bright one."

Aglaus, in Abraham Cowley's *Plantarium,* Book iv, an humble farmer whom the Delphic oracle held up to King Gyges as a happier man than himself. The *Plantarium* was originally written in Latin, but Cowley himself translated this episode into English. Addison retells the story in his essay on *Real Greatness.*

After long search and vain inquiries past,
In an obscure Arcadian vale at last
(Th' Arcadian life has always shady been),
Near Sopho's town (which he but once had seen),
This Aglaüs, who monarchs' envy drew,
Whose happiness the gods stood witness to,
This mighty Aglaüs was labouring found
With his own hands in his own little ground.
Cowley: *The Plantarium.*

Agnes, heroine of an ancient Danish ballad, *Agnes and the Merman* (Dan. *Agnette og Havmanden*). Agnes becomes the bride of a merman, who carries her down to his palace beneath the waves. She lives with him eight years and bears him seven sons. One day, hearing the clang of church bells, she obtains permission to go on shore to mass. As she does not return at the promised time, the merman follows her into the church and finds her with her mother. All the little images turn away their eyes from him as he enters. "Hearken, Agnes," he cries, "thy children are weeping for thee." "Nay, let them weep as long as they please; I shall not go back to them." And the cruel one cannot be persuaded to return. Andersen has founded a fairy drama (*Agnes and the Merman*) upon this story, and it is also the subject of Matthew Arnold's poem, *The Forsaken Merman.*

Agni (Sanscrit "*fire*"), one of the chief gods in the Vedas or sacred books of the Indo-Aryan races, personifying the three forms of fire—sunlight, lightning and the sacrificial flames. He has a kinship to the Greek Apollo and to other sun gods, but as sun and fire were the chief objects of the worship of the Parsees, he reaches a superior eminence among them. Omniscient and immortal, old yet ever young, he was both offspring and begetter of the gods. His divine spark, latent in all things, could revive the dead. Like the fire gods of the Aztecs in Mexico and the Kiches in Guatemala he is described as red in color with golden hair; his luminous chariot is harnessed with ruddy horses; he has two faces, seven tongues and seven arms. Like Apollo, he is armed with bow and arrows.

Agramant, in Carlovingian romance, a king of Africa, who invaded

France, besieged Paris, and was eventually killed by Orlando, or Roland.

Agrawain, Sir, or **Agravain,** known also as "The Desirous" and "The Haughty" (*L'orgueilleux*), is described by Sir Thomas Malory, *Morte d'Arthur*, iii, 142, as the son of Lot, king of Orkney, and his queen Margawse, half sister of King Arthur. He sympathized with Sir Mordred in his hatred of Sir Launcelot. They were the first to awaken Arthur's suspicions in regard to Guinevere, asking him to spend the day in hunting while they kept watch over the queen's movements. According to their expectation Guinevere summoned Sir Launcelot to her private chamber; the watchers with twelve other knights broke down the door, but Launcelot slew all of them save Mordred, who made good his escape.

Agricaine, in Bojardo's mock heroic epic *Orlando Innamorato* (*Roland in Love*) a mythical king of Tartary who besieges Angelica in the castle of Albracca, bringing into the field an army of 2,200,000 men. He is slain in single combat by Orlando, receiving baptism in his death throes.

Such forces met not, nor so wide a camp,
When Agrican, with all his northern powers,
Besieged Albracca.
MILTON: *Paradise Regained*, iii (1671).

Agrionia, annual festivals in honor of Dionysus which were celebrated in Bœotia at night by the women and priests only. The women, after feigning for some time to be seeking the god, finally desisted, saying that the had hidden himself among the Muses. The Agrionia are said to have been instituted in expiation of the crime of the daughters of Minyas, who having despised the rites of the god were by him smitten with madness.

Ahasuerus, in mediæval myth the name of the Wandering Jew (*q.v.*) in the legend as it was told by Paul von Eitzen bishop of Schleswig (1547). He was a cobbler in Jerusalem at the time of the crucifixion. Jesus on his way to Calvary, weary of the weight of the cross, paused for a moment at his door. "Get off, away with you!" yelled Ahasuerus. "Truly I go, and quickly," returned Jesus, fixing his eyes reprovingly on the other, "but tarry thou here till I come." And thenceforth it was the cobbler's doom to wander in deathless loneliness over the earth, waiting for the second coming of the Lord, which alone can release him from the burden of life. (GREVE, *Memoir of Paul von Eitzen*, 1744.) Shelley introduces Ahasuerus into *Queen Mab*, sec. vii (1813), in *The Revolt of Islam* (1817), Hellas (1821) and the prose tale of *The Assassin*.

Ahmed, Prince, in the *Arabian Nights* story of *Ahmed and Paribanou*, younger brother of Houssain. The latter possessed a magic carpet of wondrous locomotive powers. Ahmed was equally blessed in the ownership of a magic tent, a present from the fairy Paribanou, which would cover a whole army when spread, yet fold up into so small a compass that it might be carried in one's pocket.

Ahrihman or **Ahrimanes** (Persian, *Angro-Mainyus*, Spirit of Darkness), the Evil Spirit in the religion of the ancient Persians, opposed to Ormuzd, the Spirit of Good. He is the cause of all the wickedness and the resultant calamities that afflict the world, but in the end he will be conquered by Ormuzd. Zoroaster seems to have taught that Ormuzd only was eternal —self-existent from the beginning— while Ahriman was created and subject to death, but the later books of the Zend-Avesta represent both as the visible manifestations of the Zervan-Akerene (Infinite Time) and as existent from all eternity.

Aidenn, a transliteration of the Arabic word for Eden, *i.e.*, the celestial paradise.

Tell this soul, with sorrow laden, if, within
the distant Aidenn,
It shall clasp a sainted maiden, whom the
angels name Lenore.
POE: *The Raven.*

Ajax, the **Aias** of the Greeks, one of the great Homeric heroes, second only to Achilles in bravery, but vain, noisy and boastful. Son of Telamon, king of Salamis, he commanded 12 ships in the expedition against Troy.

In the contest for the armor of Achilles he was conquered by Ulysses. Homer assigns this as the reason for his death. Sophocles makes his defeat plunge him into a violent fit of madness, so that he rushed from his tent and slaughtered the sheep of the Greek army, fancying they were his enemies, and finally slew himself. Pausanias preserves a tradition that from his blood there sprang a purple flower, the heliotrope, which bore on its leaves the Greek letters *ai*, at once his initials and a sigh or cry of pain.

Ajax, son of Oileus king of the Loerians, was known as the lesser Ajax to distinguish him from the son of Telamon, but was little inferior to him in prowess, and his superior in balance of mind.

His shafts, like those of the lesser Ajax, were discharged more readily that the archer was inaccessible to criticism, personally speaking, as the Grecian archer under his brother's sevenfold shield.—Sir W. Scott.

Aladdin, in the *Arabian Nights*, hero of a story entitled *Aladdin and his Wonderful Lamp*. Besides the magic lamp he comes into possession of a magic ring. On rubbing them, two monstrous genii appear, respectively the slave of the lamp and the slave of the ring, ready to do the bidding of whoever owns the talismans. Aladdin's demands are of the wildest and most extravagant, but they are always responded to. Money, jewels, treasures of all kinds flow in to him. He obtains in marriage the daughter of the Emperor of China. He builds in a single night a magnificent palace. One large hall has 24 windows. He decorates all but one with magnificent jewels, leaving that one for his father-in-law to adorn as he may elect, but all the wealth in the Chinese empire cannot do this adequately and the genii finish it, as they had finished the others. The earth is scoured to obtain a roc's egg as the last touch of all. A malignant magician steals the lamp, during Aladdin's absence, and instantly transports the palace to Africa, but it is brought back by means of the ring, and the lamp with it.

Alan-a-Dale or **Allin-a-dale,** the associate of Clym of the Clough and William of Cloudesley, all noted outlaws, in Englewood Forest near Carlisle, England. Alan was engaged to a fair lady whose parents insisted on marrying her to a wealthy old knight. According to the ballad, *Robin Hood and Allin-a-dale*, Robin undertook to see that Allin got his rights. Disguised as a harper, he obtained entrance into the church and when the wedding party arrived he forbade the marriage. Sounding his horn, he summoned Allin-a-dale and four and twenty bowmen. The bishop refused to marry the bride to Allin unless the bans had been asked three times; Robin pulled off his gown and invested Little John in it, who asked the bans seven times and performed the ceremony. See Cloudesley.

Al Araf, in Mohammedan mythology a borderland between hell and heaven, equivalent to the Christian limbo,—the abode of souls whose earthly life, through infancy, ignorance or congenital incompetence, deserved neither praise nor blame. Here they suffer no punishment on the one hand, and on the other they enjoy no rewards such as form the bliss of paradise. Other accounts make it a halting place for the patriarchs and prophets and other holy persons who have not yet entered heaven, but are anxious to do so.

Sweet was their death,—with them to die was rife
With the last ecstasy of satiate life—
Beyond that death no immortality,
But sleep that pondereth and is not "to be."
And there, oh may my weary spirit dwell,
Apart from Heaven's eternity, and yet how far from Hell!

Poe: *Al Aaraaf.*

Alarcos, Count, in Spanish ballad literature is secretly betrothed to the Infanta Solisa, but forsakes her to marry another. After many years the infanta confesses to her father the reason for her cureless sorrow and demands the head of the countess. The king repeats the demand to Alarcos. Alarcos succumbs and a pathetic scene follows between him

and his spouse. The lady forgives him, but cites king and Infanta to meet her within 30 days at the divine tribunal. The count strangles her; the prophecy is in due course fulfilled.

Alasnam, Prince Zeyn, in the *Arabian Nights*, hero of a story *Alasnam and the Sultan of the Genii*. Coming into the possession of immense wealth, including eight statues of solid gold, he was led to seek for a ninth statue more precious still to place on an empty pedestal. His quest was ended when he found a pure and lovely woman who became his wife.

Alberich, in the romance of *King Ottnit* (*q.v.*), the king of the woods. Ottnit found him, a lovely child in appearance, sleeping in the grass. On picking him up he was surprised to receive a blow on the breast which floored him. He rose and wrestled with the imp and after a hard struggle overcame him. As a ransom for his life Alberich gave Ottnit a valuable suit of gold and silver armor and the sword Rosen which had been dipped in dragon's blood. Then he made this startling announcement, "Young as I look, I am 500 years old; small as I am and big as you are, I am your father." It turned out that Ottnit's mother had been secretly divorced from her barren husband, and in equal secrecy married to Alberich.

Alberich is identical with the Dwarf Alberich of Teutonic legend (see NIBELUNGS, TREASURE OF THE), and by a curious process of evolution he later burgeoned out into Oberon, the fairy king of *A Midsummer Night's Dream*. See OBERON in Vol. I.

Alberigi, Frederigo, hero of Boccaccio's short story of *The Falcon* in the *Decameron*, which was dramatized by Tennyson in a play of the same name. Longfellow retells the story in his *Tales of a Wayside Inn*.

> [Boccaccio] has carried sentiment of every kind to its very highest purity and perfection. By sentiment we would here understand the habitual workings of some one powerful feeling, where the heart reposes almost entirely upon itself, without the violent excitement of opposing duties or untoward circumstances. In this way, nothing ever came up to the story of Frederigo Alberigi and his Falcon. The perseverance in attachment, the spirit of gallantry and generosity displayed in it, has no parallel in the history of heroical sacrifices. The feeling is so unconscious too, and involuntary, is brought out in such small, unlooked-for, and unostentatious circumstances, as to show it to have been woven into the very nature and soul of the author.—HAZLITT: *Essays*.

Albion (Lat. *Albus*, white), the ancient Roman name for Britain. Its white cliffs could be barely discerned from the coast of Gaul. An eponymic hero was gradually evolved —Albion, a giant son of Neptune and contemporary of Hercules. Presuming to oppose the progress of the latter on his western march—for which purpose Albion stepped over the English Channel to France—he was slain by Hercules.

> For Albion the son of Neptune was;
> Who for the proof of his great puissance
> Out of his Albion did on dry foot pass
> Into old Gaul that now is cleped France,
> To fight with Hercules that did advance
> To vanquish all the world with matchless might;
> And there his mortal part by great mischance was slain.
> SPENSER: *Faërie Queene*, iv, xi.

Another derivation, mentioned by Milton only to reject it, traces the name to Albia, eldest of the 50 daughters of Diocletian, King of Syria. All fifty married on the same day and murdered their husbands on the wedding night. They were cast adrift by the outraged Syrians in a ship without oars or sails, and drifted to England. Here they disembarked and married with the aborigines, "a lawless crew of devils." The tale is a reminiscence of the 50 daughters of Danaos (*q.v.*).

Al Borak (Arabian, *The Lightning*), the animal on which Mohammed claimed that he had travelled by night from the temple of Mecca to Jerusalem, and from Jerusalem to the seventh heaven, under the guidance of the angel Gabriel. She—for the sex was feminine—was no common steed. She was milk-white in color, with a human face but the cheeks of a horse; her eyes were as jacinths

and shone like stars. She had eagle's wings, glittering with rays of light; her form was resplendent with jewelry. She was of marvellous swiftness, taking at every step a leap as far as human sight could reach.

Alcestis, in classic myth, the daughter of Pelias, whose hand in marriage was won by Admetus (*q.v.*) through the assistance of his divine herdsman Apollo. When Admetus fell sick unto death and Alcestis learned that his life could be saved only if some one consented to die in his place she cheerfully offered herself up as a sacrifice. In vain Admetus protested. The condition imposed by the Fates had been met, Alcestis sickened, rapidly sank, and died. According to the story told in the *Iliad*, ii, 715, and the *Alcestis* of Euripides, Hercules arrived at the palace while the funeral arrangements were in progress. Euripides tells how he revelled and drank until informed of what was happening. The truth sobers him. He goes out into the night, wrestles with Death among the tombs and crushes his ribs until he yields up his prey. Hercules then restores the revivified Alcestis to her family.

Similar stories of feminine self-sacrifice are those of Iphigenia in Greece, Jephthah's daughter in Palestine, and Elsie in mediæval Germany.

Alcibiades (B.C. 450–404), the brilliant Athenian general and political leader and the favorite pupil of Socrates, was caricatured by Aristophanes under his real name in the lost comedy of *The Revellers*, and under the name of Pheidippides (lover of horses) in *The Clouds*. His extravagance, his affected lisp and his relation to Socrates as pupil are points of resemblance, besides his love of horse-flesh. Alcibiades and some of his fantastic projects are also aimed at in *The Birds*, in the character of Pisthetærus, who persuades the birds to build the city of Cloud-cuckoo-town and rewards himself by taking to wife Basilea or Sovereignty —the ruler of the Olympian household.

In modern literature the hero makes his appearance in Shakspear's *Timon of Athens* as one of Timon's friends. Being banished by the Senate he collects an army and marches against the city, which opens its gates to him. On his way he visits Timon in his self elected hermitage. It is Alcibiades who reads Timon's epitaph to the senate. Shakspear's narrative, where it purports to be historical, follows Plutarch and Nepos. So does Thomas Otway's tragedy, *Alcibiades* (1675).

Alcides, one of the names of Hercules, the son of Alcæus.

> Where is the great Alcides of the field
> Valiant Lord Talbot, Earl of Shrewsbury?
> SHAKSPEAR: *I Henry VI*, iv, 7.

Alcina, in Bojardo's *Orlando Innamorato* (1495) and Ariosto's *Orlando Furioso* (1516), a malign and lustful fairy, the personification of carnal pleasure, whose illusions create only momentary delights and are followed by satiety and remorse. An evident reminiscence of Circe and cognate Greek myths she was introduced into Carlovingian legend by Bojardo. The resemblance to Circe becomes more pronounced in Ariosto who puts her in the midst of an enchanted garden. Thither she lures some of the greatest of the Christian knights, ennervates them with unholy delights, and finally transforms them to trees, stones and beasts. Alcina, in her turn, suggested to Spenser the Acrasia and the Bower of Bliss of his *Faërie Queene* (1590).

Alcinous, son of Nausithous, grandson of Poseidon, and father of Nausicaa, is celebrated in Homer's *Odyssey* as the happy and hospitable ruler of the Phæacians in the island of Scheria. He welcomes Odysseus, when Nausicaa brings the wanderer to his palace (book vii), feasts him at his table and listens with interest to the story of his adventures since the fall of Troy. See PHÆACIANS.

Alcmene (Lat. *Alcmena*), wife of Amphitryon in classic myth and in the comedies founded thereon by Plautus, Molière and Dryden. In

the original legend, closely followed by Plautus, she was the daughter of Electryon, king of Mycenæ. She married Amphitryon on condition that he would avenge the murder of her brothers by the sons of Pterelaus. During Amphitryon's absence on this errand Zeus, disguised as that hero, obtained entrance to his bed and board. Alcmene never discovered the trick until next day, when the true Amphitryon returned triumphant. By Zeus Alcmene became the mother of Hercules; Iphicles, his twin, born one night later, was the issue of Amphitryon.

The legend adds that on the day when the birth of Hercules was expected Zeus boasted of becoming the father of a hero destined to rule over the race of Perseus, who was grandfather alike of Amphitryon and of Alcmene. Hera made him swear that the descendant of Perseus, born that day, should be the ruler. Then she used her arts to delay the birth of Hercules and hasten that of Eurystheus, another grandson of Perseus by another father, Sthenelus, and his wife.

Ovid, *Metamorphoses* Iv, iii, tells an elaborate story of the birth of Hercules, according to which Juno (Hera) requests Illyria, the goddess who presides over births, not to aid Alcmena in her travail. Illyria accordingly stations herself on an altar at the gate of Alcmena's abode, where, by a magic spell, she increases her pains and impedes her delivery. Galanthis, one of her maids, seeing Illyria at the door, fears that she may possibly exercise some bad influence on her mistress's labor, and, to make her retire, declares that Alcmena is already delivered. Upon Illyria withdrawing, Alcmena's pains are assuaged, and Hercules is born. The goddess, to punish Galanthis for her officiousness, transforms her into a weasel, a creature which was supposed to bring forth its young through its mouth.

Alder King. See ERL-KING.

Aldingar, Sir, hero and title of an old English ballad. In revenge because Queen Eleanor had refused his advances he surreptitiously put a leper into her bed and summoned "King Harry" to witness her shame. She is given forty days to find a champion, otherwise she will be burnt. At last a diminutive knight, a mere child in appearance, takes up the challenge and slays Sir Aldingar, who confesses in his death throes. The strange knight turns out to be a heavenly messenger.

Alecto, in classical mythology, the most terrible of the three Furies. It was

Alecto with swolne snakes and Stygian fire
(OVID: *Metamorphoses*, x, Sandys' trans.)

who raised fierce passion in Myrrha's breast, and it is Alecto also who was sent by Juno to stir up war between the Trojans and the Latins (VIRGIL: *Æneid*, vii, 324).

Alectryon, in classic myth, a youth whom Mars placed as a sentinel to guard against being surprised in his amours. He fell asleep and Apollo discovered Mars and Venus "emparadised in one another's arms." The wrathful Mars changed Alectryon into a cock.

And from out the neighboring farmyard
Loud the cock Alectryon crowed.
LONGFELLOW: *Pegasus in Pound.*

Alexander the Great, emperor of Macedon and conqueror of Persia (B.C. 356–323), was the hero of numerous early poems and romances in which he is pictured as a demigod and a magician. The most important of these are the French *Romance of Alexander* (*Roman d'Alexandre*), by Lambert le Cor, and the German *Lay of Alexander* (*Alexander Lied*), by Lambrecht, both belonging to the twelfth century, the second being the later in date.

The myth of Alexander's divine birth (as the offspring of Jupiter Ammon, who assumed the shape of his putative father Philip of Macedon) began in his lifetime and was encouraged by himself. Later the Alexander legends were mixed up with those of Nectanebus, the last native king of Egypt (350–340 B.C.), who was fabled to have practised sorcery. Nectanebus was put forth as the real father of Alexander, having assumed the shape of Jupiter Ammon in order to make Queen Olympias admit him to her embraces. The

commingled streams furnished matter for the Ethiopic histories of Alexander by the Pseudo-Callisthenes and others. Still later Alexander emerges in the popular traditions of the middle ages and the metrical romances of the troubadours as not merely a Christian but a Trinitarian, whose conversation is peppered with quotations from the Old Testament and the New. His sole lapse from virtue is caused by the bewildering charms of Candace. In the shape the romance finally assumed Alexander killed Nectanebus by accident in a boyish frolic. With his dying breath, the sorcerer revealed his paternity. In other respects the early life of Alexander is usually recounted with some pretence to historical accuracy. But after the hero has, in the course of his conquests, reached India, all verisimilitude is abandoned. Fabulous beings of every description are encountered by him. Huge wild women, who rush upon the Macedonian soldiers and devour them alive, colossal ants which carry off men and horses, giants with six hands and six feet, dwarfs with one foot and tails, horses with human faces, human beings with dogs' heads—these are a few of the monsters which he has to meet and overcome. The later legends wind up with a salutary moral. The conqueror of the world, the possessor of all the wealth of Ind, arrives at last at the very gates of Paradise, and thinks to take it by storm also. But it is not by force of arms, not by passion, that Paradise is to be won; he only is worthy of it who conquers himself. And so the great Alexander must perforce turn back at the very threshold. Henceforth he lived a life of moderation, left off war, flung away ambition, and finally died at peace with his Maker.

Alfonso X, King of Spain (1221–1284), was called The Wise and the Astronomer. Speaking of the Ptolomean system he is reported to have said that "had he been consulted at the creation of the world he would have spared the Maker some absurdities." (Le Bovier de Fontenelle, *Entretiens sor la Pluralité des Mondes* 1686, p. 38.) Byron in his *Vision of Judgment*, a satire upon Southey's poem of the same name, makes Southey say:

"But talking about trumpets, here's my 'Vision'!
Now you shall judge, all people—yes—you shall
Judge with my judgment! and by my decision
Be guided who shall enter heaven or fall.
I settle all these things by intuition,
Times present, past, to come—Heaven—Hell—and all,
Like King Alfonso. When I thus see double,
I save the Deity some worlds of trouble."

Allen, Barbara, heroine of a Scotch ballad, *Barbara Allen's Cruelty*. Pepys has a reference in his *Diary* (Jan. 2, 1665–6) to "the little Scotch song of Barbary Allen."

It appeared in print in Allan Ramsay's *Tea-table Miscellany* (1742) and, with a few conjectural emendations, in Percy's *Reliques*.

All-Fail, the princess in the fairy tale of the *Yellow Dwarf*. See Yellow Dwarf.

Allfather (Ger. *Alfadur*), in Teutonic and Scandinavian myth, the origin and cause of all things. The idea was of comparatively recent development and was struggling for fuller expression when the advent of Christianity did away with the old faiths and substituted, full grown, a newer and broader conception of the Almighty. Still the idea lay originally at the foundations of the Northern religions, and the kindred Aryan nations in India had developed and exhibited it with great imaginative power. Among savages of to-day a cognate idea is that of a primal Being, not necessarily conceived as spiritual, but rather as an undying, magnified man of indefinitely extensive powers. Andrew Lang (*Homeric Hymns*, p. 45) tells us that in different tribal languages he is Bunjel, Biame or Davamulum, but in all he is known by a name, the equivalent of the only one used by the Kurnai, which is Munganngaur, or Our Father. In some places he is conceived of as a very great old man, with a long beard, seated on a crystal

throne. Often he is served by a son, frequently regarded as spiritually begotten, and elsewhere looked on as a son of the wife of the deity and a father of the tribe.

Almanzor, the second caliph of the Abbaside dynasty (713–775). He succeeded his brother Al-Saffah, but had to fight for the throne against his cousin Abdallah, who set up a counter claim, and later against another brother, Ilbraham, who raised a revolt. Almanzor founded the city of Bagdad. Legend says that a hermit named Bagdad dwelt on the spot where Almanzor began building. The hermit warned him away. "Not you," he said, "But a man named Molchas is to found a city here." "I am that man," retorted the caliph, and he explained that in his youth he had stolen a bracelet and pawned it, whereupon his nurse had ever afterwards called him "Molchas" (*thief*).

Alnaschar, in *The Arabian Nights*, the barber's fifth brother, much given to unprofitable dreaming and anticipation of the future. Having invested all his money in a basket of glassware he sat down by the roadside and fell to calculating how the profits, material and immaterial, would roll in. So much would be secured over the purchase money, investments and reinvestments would make him wealthy enough to marry the Vizier's daughter and set up a splendid establishment. But just here he had an imaginary quarrel with his wife, kicked out his foot and smashed all the ware that was the foundation of his dream.

Æsop has a fable on similar lines which La Fontaine has versified as *Perrette et le Pot au Lait;* see PERRETTE. Dodsley has paraphrased La Fontaine in *The Milkmaid and her Pail of Milk.* Rabelais puts into Echepron's mouth the analogous story *The Shoemaker and a Ha'porth of Milk.* One of the stories in the *Panka Tantra* (A.D. 550), a collection of Indian tales, concerns a Brahmin beggar who reflected that if he saved his rice, a famine might occur, the rice would sell for 100 rupees, enough to buy two goats, and so he might proceed until he was a wealthy man with a farm and a wife and a son whom he would call Somo Sala. Dandling his imaginary son upon his knee he spilt all his rice. Hence the proverbial phrase for a dreamer, "He is the father of Somo Sala."

Alpha and Omega, the names of the first and the last letters of the Greek alphabet, used in this connection to imply fulness, completeness. In the New Testament, Revelation i, 8, it is used to denote the immeasurable fulness of God; in xxi, 6 and 13, it is applied to Christ. In similar fashion the Hebrews employed the phrase Aleph and Tau, the first and last letters of their alphabet.

Alpheus, in classic myth, god of the river of that name in the Peloponnesus in Greece. In some parts of its course the river flows underground and this subterranean descent gave rise to the myth of Arethusa (*q.v.*). In his poem, *Kubla Khan*, Coleridge shortens the name to Alph.

> In Xanadu did Kubla Kahn
> A stately pleasure-dome decree,
> Where Alph, the sacred river, ran
> Through caverns measureless to man,
> Down to a sunless sea.

Alphonsus of Lincoln, titular hero of a prose story first printed in 1485 and there said to have been written by Alphonsus a Spina, a Minorite friar, in 1459. It is one of the many variants that gave literary form to the old legend of Hugh of Lincoln which forms the basis of the *Prioress's Tale* in Chaucer's *Canterbury Tales.*

Alphonsus, a ten-year-old lad, the son of a widow, goes daily to school singing *Alma Redemptoris* as he passes through the streets where the Jews dwell. One day the Jews seize him, cut out his tongue, tear out his heart and cast his body into a pit. The Virgin appears to him, gives him a precious stone instead of a tongue and enables him to sing *Alma Redemptoris* for four days. His mother finds him, he is borne, still singing, to the cathedral. The bishop celebrates mass; the boy resigns the precious stone to him, dies, and is buried in a marble tomb.

Alrashid, Haroun (765–809), the fifth Abbaside caliph, cousin five times removed of the prophet Mohammed. Not only was he master of the greatest empire, save Genghis Khan's, that the world has ever seen, but he was alone in his despotic power, with no parliament to hinder him, and no authoritative voice to question or criticise him. Public opinion in the modern sense did not exist, the balance of parties was so perfect that none dared assert itself for fear of the rest; the arguments of the sword and sack were in general force, and no one was strong enough even to protest. Haroun's whim was law over a good part of two continents. He was reverenced with a devout awe, which no European adherent of divine right ever felt, as the representative of God and His Prophet; he was the Lord's Anointed in the least of his actions, and to criticise them was almost to cavil at the Koran and the Creator of the Seven Heavens himself.

It is under this guise that he appears in *The Arabian Nights*. The scenes of most of the stories are laid within his period and his dominions. His fondness for incognito nocturnal rambles (a historical trait), usually in company with his vizier, Jaafer the Barmecide, lands him in the most diverse surroundings, with most incongruous companions, at most unexpected places. He acts the part of listener and general good providence to the deserving and of avenger against the wrongdoer, and sometimes he risks limb and even life to gratify his romantic propensity. At home in his palace the wildest orgies were carried on by him and his friends, many of them poets and scientists. Afflicted with an incapacity to sleep, the Caliph turned night into day, and kept the fun going to unholy hours, with woman and song, as befitted a descendant of the prophet, and also with the wine which he had forbidden.

Althæa, in classic myth, the mother of Meleager. When the boy was seven days old the Fates predicted that he would live as long as a piece of wood burning on the hearth remained unconsumed. Althæa extinguished the firebrand and concealed it in a chest. According to Ovid (*Metamorphoses*, iv) in a contest over a boar's hide which Meleager in early manhood gave to Atalanta, he slew two of his mother's brothers. In a fit of retributive anger Althæa threw the brand into the fire, Meleager died, and Althæa, repentant, slew herself.

The fatal brand Althæa burned.
SHAKSPEAR: *II Henry VI*, Act I, Sc. I.

Alypius, a friend of St. Augustine, mentioned in his *Confessions*, vi, who, against his own vehement protest, was carried into the amphitheatre by his fellow students. As he detested the heathenish sports he closed his eyes and "forbade his mind to range abroad after such evils." But in the fight one fell and Alypius, struck by the sound, opened his eyes and instantly the spirit of the throng possessed him. "He beheld, shouted, kindled;—carried thence with him the madness that should goad him to return, not only with those who first drew him thither, but also before then, yea, and to draw in others."

Amadis of Gaul, hero of a celebrated romance of chivalry which survives only in a Castilian text, but is claimed both by Portugal and Spain. The Castilian text (oldest known edition printed in 1508) is attributed to Garci Rodriguez de Montalvo. Amadis, the illegitimate son of Elisena by a fabulous French king, Perion, falls in love with Oriana a princess of Denmark, and performs astonishing feats of valor in Spain in order to prove himself worthy of her hand. Unfortunately he excites her jealousy by restoring the Princess Briolana to her rightful kingdom and Amadis in despair renounces knight errantry and retires to a hermitage until further explanations appease Oriana. Then he emerges under the name of the Knight of the Green Sword renews his splendid career and conquers all the objections urged against him by the royal father of his mistress.

Amalthea, in classic myth, the nurse of the infant Zeus in Crete, sometimes said to be a she-goat who suckled him and was rewarded with a place among the stars. Zeus it is said broke off one of its horns and endowed it with the power of becoming filled with whatever the possessor might wish (see CORNUCOPIA). Other accounts make Amalthea a nymph who fed Zeus with the milk of a goat. When the goat broke off one of her horns Amalthea filled it with fresh herbs and gave it to Zeus.

Here is cream
Deepening to richness from a snowy gleam,
Sweeter than that nurse Amalthea skimmed
For the boy Jupiter.
KEATS: *Endymion*, ii, 445.

Nymphs of Diana's train, and Naiades
With fruits and flowers from Amalthea's horn.
MILTON: *Paradise Regained*, ii, 356.

Amalthea, in Roman legend, a sibyl who offered Tarquin nine prophetic books. He refused to pay the price. She burned three and offered the remaining six to Tarquin for the same sum. Again he refused; again she returned with only three, still demanding the original price. Tarquin, piqued and interested, purchased them. This is the story told by Aulus Gellius. Pliny says there were only three volumes originally and that at the third visit they were reduced to one. See SIBYL.

Amarant, in the ballad of *Guy and Amarant* (Percy's *Reliques*), a formidable giant slain by Guy of Warwick.

Amaryllis, in the *Eclogues* of Virgil and the *Idyls* of Theocritus, the name of a rustic beauty. Modern pastoral poetry frequently adopts the name as that of a typical shepherdess or milkmaid. Thus Milton:

To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair.
Lycidas, l. 68.

Milton probably designs a reference to the poet and pedagogue George Buchanan (1506–1582), who in his old age addressed amatory verses to two lady loves, Amaryllis and Neæra, the golden hair of the latter gleaming bright through his rhymes. In his last elegy Buchanan tells how Cupid cuts a lock from Neæra's head while she is asleep, with which he binds the poet and delivers him, thus entangled, to Neæra herself.

Spenser, in *Colin Clout's Come Home Again* (1595), represents under the name Amaryllis the Countess Dowager of Derby, for whom Milton wrote his *Arcades*.

Amazons (a Greek word meaning breastless), in classic myth, a warlike race of women who are said to have come from the Caucasus and settled in Asia Minor. They were governed by a queen. The female children had their right breast cut off, that they might use the bow with greater ease. The ninth labor of Hercules was to take away the girdle of their queen Hippolyta. Under another queen, Penthesilia, they came towards the close of the Trojan war to the aid of Priam, but Achilles killed Penthesilia. There was supposed to be another nation of Amazons in Africa; and there was a Scythian nation allied to the Asiatic tribe. The Amazon River, in South America, takes its name from a fable of the early discoverers who reported that there was a tribe of Amazons on that river. Ordellana, its discoverer, declared that he met a nation of armed women on its banks. It is evident that he had mistaken male Indians in their ordinary costumes for females. The old maps have a large region called Amazonia, watered by the river.

Ambree, Mary, heroine of an early English ballad, beginning

When captains courageous whom death could not daunt
Did march to the siege of the city of Gaunt,
They mustered their soldiers by two and by three,
And the foremost in battle was Mary Ambree.

Mary goes to Flanders with her lover, Sir John Major; he is slain at the siege of Gaunt (Ghent?), whereupon she assumes arms and male attire and valorously avenges his death. She is finally taken prisoner and wooed by Alexander, Prince of

Parma. She spurns his love, and he releases her, full of admiration for her exploits.

Authentic history ignores her, but she is repeatedly alluded to in seventeenth century drama and fiction, from Ben Jonson, who quotes some of the words of the ballad in *The Fortunate Isles* (1626), to Butler, who makes this reference to her in *Hudibras*:

> A bold virago, stout and tall
> As Joan of Arc or English Mall.

Ambrogivolo, in Boccaccio's *Decameron*, ii, 9, the original of Shakspear's Iachomo in *Cymbeline*. See ZINEURA.

Amfortas, in Arthurian romance, the grandson of Titurel, to whom the latter in old age resigned the care of the Holy Grail on Monsalvatch. Amfortas forsook his charge, went out into the world and gave himself up to a life of pleasure, but penitently returned after receiving a wound from a poisoned lance or as some say from the lance that pierced the Saviour's side. One day on the rim of the San Grael the grandfather read that the lad's wound should be healed by a guileless fool who would accidentally climb the mountains and moved by sympathy ask the cause of his suffering. The fool proved to be Parzival (*q.v.*). See also PECHEUR, ROI.

Amine or **Amines,** in the *Arabian Nights* story of *Sidi Nouman*, the wife of the titular hero. She was very beautiful but had a strange idiosyncrasy: instead of eating rice with a spoon she used a bodkin and carried infinitesimal portions to her mouth. His curiosity awakened, Sidi discovered that she was a ghoul who fed on human remains which she procured at night from the cemetery.

> One of the Amine's sort, who pick up their grains of food with a bodkin.—HOLMES: *Autocrat of the Breakfast Table.*

Amine, in the *Arabian Nights* tale *The Story of Amine*, wife of Amin, son of Haroun al Raschid. A shopkeeper told her he would charge nothing for a robe she had purchased if she would let him kiss her cheek. He bit it instead. Being unable to explain the wound to her husband's satisfaction he condemned her to death, but subsequently commuted the sentence to scourging. One day she and her half sister Zobeide told the stories of their lives to the great Caliph. Amin, overhearing it, forgave her. Zobeide married Haroun.

Amis or **Amys,** a famous hero of the Carlovingian cycle of romances, whose exploits—usually undertaken in conjunction with his friend and physical double, Amille, Amiloun or Milles—have been multitudinously celebrated by mediæval poets in England and continental Europe. The germ is found in a story in the *Seven Wise Masters*. The earliest reference to the heroes under any approximation to their modern names is found in the metrical romance *Ogier le Danois* by Raimbert de Paris (thirteenth century) who says they perished in the year 774 in an expedition undertaken by Charlemagne against Didier, king of the Lombards. The earliest extant MS romance *Milles et Amys* dates from the fifteenth century but claims to have been extracted from ancient gestes.

Briefly summarized and reduced to approximate harmony the romances make Amis and Amille the sons of different parents but astonishingly alike in appearance, insomuch that the resemblance gives frequent rise to ludicrous misadventures and is not infrequently utilized for purposes of deception. The friendship is put to its severest test in the old English romance *Amis and Amiloun*. Amis succumbs to the temptation of the lovesick lady Belisaunt. The lovers' secret is discovered and betrayed by a wicked steward whom Amis challenges to single combat. But inasmuch as he cannot truthfully assert his own innocence he summons Amiloun to substitute himself in the lists, while he himself to prevent suspicion, takes Amiloun's place beside his wife, sleeping with a drawn sword between the pair. Amiloun kills the

steward, but is stricken by leprosy, as an angel had warned him in advance he would be. All the legends and romances agree that the leper was cured by bathing in the blood of his friend's children and that after the children had been sacrificed they were miraculously restored to life. But the difficulty of distinguishing between the heroes seems to have affected their historians; for while the English make Amis the leper, with the French it is Amiloun.

Amis the Priest, the English hero of a German comic poem of the thirteenth century, authorship unknown. He was shrewd, clever, full of native wit but very unlearned. His popularity excited the jealousy of his clerical superiors who sought to depose him on the ground of ignorance.

Ammon. Jupiter, with the surname of Ammon, had a temple in the deserts of Libya, where he was worshipped as a ram, that being the form he assumed, when in common with other deities he fled from the attacks of the Giants. The oracle was visited by Alexander the Great (*q.v.*), when the obsequious priests hailed him as the very son of the god.

Of food I think with Philip's son, or rather Ammon's (ill pleased with one world and one father).
BYRON: *Don Juan*, v, 31.

Amphiaraus, in classic myth, the prophet-hero of Argos, who joined Adrastus in the expedition of the "Seven against Thebes" although he foresaw its disastrous result. Pursued in his flight from Thebes by Periclymenus he was swallowed up by the earth and on the spot where he disappeared an oracle was established which encouraged the Epigoni to their final successful venture against Thebes.

Amphion, in classic myth, son of Zeus and Antiope and husband of Niobe. He played so beautifully upon a lyre presented to him by Hermes that stones moved of their own accord and fitted themselves together so as to form the walls of Thebes. Keats in *Endymion* curiously confounds him with Arion:

Next on a dolphin clad in laurel boughs
Theban Amphion, leaning on his lute.
Bk. iii, 1002.

Tennyson has a humorous poem entitled *Amphion.*

O Thebes, thy walls were raised by the sweetness of the harp but razed by the shrillness of the trumpet.—JOHN LYLY: *Alexander and Campaspe, I*, i.

And hath not he that built the walls of Thebes
With ravishing sounds of his melodious harp
Made music with my Mephistophilis?
MARLOWE: *Dr. Faustus.*

Amphitrite, in classic myth, a Nereid or Oceanid, wife of Poseidon (Neptune) and goddess of the sea. In Homer's epics she does not occur as a goddess, Amphitrite being merely the name of the sea. The earliest passages in which her divinity is acknowledged are in Hesiod (*Theogenes*, 243) and the Homeric hymn on the Delian Apollo, 94, where she is represented as having been a witness to the birth of Apollo.

First came great Neptune with his three forkt mace
That rules the Seas, and makes them rise or fall;
His dewy lockes did drop with brine apace
Under his Diademe imperiall:
And by his side his Queene with coronall
Fair Amphitrite, most divinely faire,
Whose yvorie shoulders weren covered all,
As with a robe, with her owne silver haire,
And deckt with pearles, which th' Indian seas for her prepaire.
SPENSER: *Faërie Queene*, xi, 18.

Amphitryon, in classic myth, the son of Alcæus, is the hero of a tragicomedy by Plautus (named after him) which Molière paraphrased. Jupiter, falling in love with his wife Alcmene or Alcmena, takes advantage of Amphitryon's absence to assume his likeness and enters his home accompanied by Mercury in the guise of Sosia, the bodyguard of Amphitryon. Alcmena receives them in good faith. The real Sosia is sent by his master to announce the latter's coming, and is astounded by meeting in the doorway the sham Sosia, who finally

drives him away with a sound thrashing. Amphitryon, on his return, is no less surprised to hear from his wife's mouth that she had received him the previous night. Finally, after many laughable scenes of mistaken identity, the two Amphitryons meet. The real one, seeing so admirable a double, falls into a towering rage, but his anger is not shared by his troops, since they are unable to distinguish the false from the real. Jupiter then declares he will clear up the mystery and invites every one present to a banquet, at the end of which he is borne upward on a cloud.

It is during this banquet that in Molière's paraphrase one of the guests makes use of the now familiar phrase:

Le veritable Amphytrion est l'Amphytrion ou l'on dine.
(The true Amphytrion is the Amphytrion where you dine).

Shakspear was indebted to Plautus for some of the incidents of *The Comedy of Errors*. A closer imitation was Dryden's comedy, *The Two Sosias*. It may be added that in classic myth the result of Jupiter's visit to Alcmena was the birth of Hercules.

Amyclæ, an ancient town of Laconia, said to have been founded by the Lacedemonian King Amyclas. Long after the conquest of the Peloponnesus by the Dorians it maintained its independence as an Achæan town, but about 743 B.C. it was conquered by the Spartan king Telechus. According to legend the inhabitants had so frequently been alarmed by false rumors of an invading host that finally they passed a statute making it a public offence to report the approach of an enemy. So, when the Spartans came at last, the city fell an easy prey to them.

Qui fuit Ausonidum et tacitis regnavit Amyclæ.
Æneid, x, 564.

It is disputed whether Virgil alludes to the Laconian or another Amyclæ, situated on the coast of Campania, Italy, and said to have been founded by emigrants from the earliest city. The citizens were Pythagoreans, forbidden to speak for five years or offer violence to serpents and as the place swarmed with these reptiles it was finally deserted by man.

Sic Amyclas dum silebant
Perdidit silentium.
(Even so of yore Amyclæ's town
Was lost for want of speech.)
ANON: *The Vigil of Venus*.

Anchises, in classic myth, king of Dardanus on Mount Ida, so beautiful that Aphrodite fell in love with him and bore him a son, no less a person than Æneas. For revealing the name of the mother he was struck blind by a flash of lightning. At the fall of Troy Æneas bore his father on his shoulders out of the burning city. (VIRGIL: *Æneid*, II). He died when the fugitives reached Sicily and Alcinous gave him a royal funeral. The games which formed part of the ceremonies are the occasion for some of Virgil's finest descriptions. Virgil adopted the above version from Hyginus, *Fable* xxiv—Hyginus, librarian to the Emperor Augustus, being an older contemporary. More ancient Greek legends represent Anchises as being killed by lightning and the site of his tomb is still pointed out on Mount Ida.

Andret, in the mediæval romance of *Tristran and Isoulde*, a base knight who spied upon the lovers through a keyhole when they were alone together in the lady's private chamber. They were sitting at a table of chess, but were not attending to the game. Andret brought King Mark, husband of Isoulde, and placed him so as to watch their motions. The king saw enough to confirm his suspicions, and he burst into the apartment with his sword drawn, and had nearly slain Tristran before he was put on his guard. But Tristran avoided the blow, drew his sword, and drove before him the cowardly monarch, chasing him through all the apartments of the palace, giving him frequent blows with the flat of his sword, while he cried in vain to his knights to save him. But they did not dare to interpose.

Androclus, in later Roman legend, a runaway slave who took refuge in a cave where he relieved a lion of a thorn in its paw. Being captured and borne back to Rome, Androclus was doomed to single combat with a lion in the Coliseum. The monster bounded fiercely towards the gladiator, but on nearing him fawned at his feet and gave every evidence of delighted recognition. It was his old friend of the cave. Androclus was released when the story became known to the spectators. Aulus Gellius (v, 14) first told the tale, on the authority of Appion Plistonices who lived in the reigns of Tiberius and Caligula and claimed to have been a witness to the event.

Pliny supplies an earlier story. "Mentor, a native of Syracuse, was met in Syria by a lion, who rolled before him in a suppliant manner; though smitten with fear and desirous to escape, the wild beast on every side opposed his flight, and licked his feet with a fawning air. Upon this Mentor observed on the paw of the lion a swelling and a wound; from which after extracting a splinter, he relieved the creature's pain." He adds another instance in the case of Eepis, a native of Samos, who landing on the coast of Africa was instrumental in removing a bone that had stuck fast between the lion's teeth. "So long as the vessel remained off that coast, the lion showed his gratitude by bringing whatever he had chanced to procure in the chase." Guy Earl of Warwick, in the romance of that name, is witness to the fight of a lion and a dragon. He killed the dragon and the lion ever after was his meek and constant companion. The mediæval romances always held that a lion could respect a virgin. Spenser has availed himself of this belief in the story of Una (*q.v.*).

Andromache, in classic myth, the wife of Hector by whom she had one son, Scamandrius (Astyanax). Her parting from Hector when he buckles on his armor and goes out to his death is one of the most famous passages in the *Iliad*.

After the capture of Troy her son was hurled from the walls of the city, and Andromache herself fell to the lot of Neoptolemus of Epirus. In the end she married Helenus, a brother of Hector. She is the subject and title of a famous tragedy of Euripides (420 B.C.), which was imitated by Racine in *Andromaque* (1667). Racine's tragedy was paraphrased by Ambrose Phillips in *The Distressed Mother* (1712).

Andromeda, in classic myth, daughter of Cepheus, King of Ethiopia and Cassiopeia. Her mother angered the gods by declaring that the girl's beauty surpassed that of the Nereids. Poseidon therefore sent a sea-monster to ravage the country. Nothing would appease it until Andromeda was chained to a rock within its reach. Perseus, returning from his fight with the Gorgons, rescued the maiden. Despite the fact that she was affianced to Phineus he married her. After death she was translated by Minerva to a constellation in the northern sky. Her tomb was shown in Arcadia near that of Callisto. The myth has many familiar features. Like Niobe, Andromeda's mother draws down divine vengeance by her motherly pride; like Iphigenia and Jephtha's daughter, she is sacrificed by her parents to satisfy an oracle, while the story of her deliverance has been reproduced in a thousand forms from the women rescued by Œdipus, Theseus, Lohengrin and St. George down to Una and her Red Cross Knight. Charles Kingsley put this story into English hexameters in his *Andromeda* (1870). George Chapman had preceded him in 1614 with a poem entitled, *Andromeda Liberata, or the Nuptials of Perseus and Andromeda.*

Angelica, the heroine of Bojardo's *Orlando Amoroso,* and the object of Orlando's baffled love. Ariosto in *Orlando Furioso* makes her the cause of his madness. See this entry in Vol. I:

Crowded as the *Orlando Innamorato* is with incidents and episodes, and inexhaustible as may be the luxuriance of the poet's fancy, the unity of his romance is complete. From the moment of Angelica's appearance in the first canto, the whole action depends upon her movements. She withdraws the Paladins to Albracca, and forces Charlemagne to bear the brunt of Marsiglio's invasion alone. She restores Orlando to the French host before Montalbano. It is her ring which frees the fated Ruggiero from Atlante's charms. The nations of the earth are in motion. East, West and South and North send forth their countless hordes

to combat; but these vast forces are controlled by one woman's caprice, and events are so handled by the poet as to make the fate of myriads waver in the balance of her passions.—SYMONDS: *Renaissance in Italy*, vol. I, p. 484.

Anne, Sister, in Charles Perrault's fairy tale *Bluebeard*, the sister of Fatima, Bluebeard's seventh and last wife. Fatima after her guilt has been discovered is granted a short respite before execution and sister Anne climbs up into the castle turret to see if succor be at hand; for the brothers of the two ladies are momentarily expected. Bluebeard from below stairs roars out to Fatima to hurry with her prayers; Fatima from her chamber cries, "Sister, do you see them coming?" and Anne on the watch tower mistakes every cloud of dust for the horsemen. They arrive, however, in time to save Fatima.

Antæus, in classic myth, a gigantic Libyan wrestler, invincible so long as his feet remained on mother earth. Hercules discovered the secret of his might, lifted him up from earth, and crushed him in the air.

As when Earth's son Antæus (to compare
Small things with greatest) in Irassa strove
With Jove's Alcides, and, oft foiled, still rose,
Receiving from his mother earth new strength
Fresh from his fall, and fiercer grapple joined;
Throttled at length in air, expired and fell:
So, after many a foil, the tempter proud,
Renewing fresh assaults amidst his pride,
Fell whence he stood to see his victor fall.
MILTON.

In the *Inferno*, Dante, conducted by Virgil, descries Antæus on the confines of the ninth circle of hell. At Virgil's request the giant stretched out his great right hand and seized Virgil, who bade Dante cling closely to him, so that the two would make one burden. Then the huge bulk of the giant began to bend, and moving slowly at length deposited his burden safely below. This done, he rapidly swayed back to an upright position, as does a ship's mast in stormy weather at sea.

Antenor, according to Homer, was one of the wisest of the Trojans. He received Menelaus and Odysseus into his house when they came as messengers to Troy (*Iliad*, iii, 116), and subsequently advised his fellow citizens to restore Helen to her husband (*Iliad*, vii, 348). Later authorities exaggerate his friendliness towards the Greeks into actual treachery to his own people. Just before the taking of Troy he was sent to Agamemnon to negotiate peace and with him and Odysseus devised a plan to surrender the city into their hands. When Troy was plundered a panther's skin was hung on Antenor's door as a sign that the Greeks should respect his home (PAUSANIAS, x, 17). Some accounts make him throw in his lot with Menelaus and Helen after their reconciliation.

Virgil (*Æneid* i, 242) makes Antenor founder of Padua. Dante puts him in the ninth and last circle of hell, in the traitors' division, which he names after him Antenora (*Inferno* xxxii, 88). The so-called *Dictys* and *Dares* (mediæval forgeries of pretended Greek manuscripts which had a powerful influence on the ancient romances) give the story of his treachery in varying forms but both implicate Æneas no less than Antenor. This Dante was obliged to suppress through loyalty to the Roman empire and its legendary founder.

Anteros (literally return-love), in classic myth, the brother of Eros, usually represented as the god who punishes those that do not return the love bestowed upon them. Some authorities, however, describe him as a god opposed to Eros and fighting against him.

Anthia, heroine of a fourth century Greek romance, the *Ephesiaca* by Xenophon Ephesius, which details the love of Habrocomas and Anthia for each other and the difficulty which that fascinating hero and heroine experienced in eluding the love making of others. Anthia is only interesting as having possibly supplied a hint for Shakspear's Juliet. Among her most persistent and unwelcome suitors is Perilaus who had rescued her from banditti. Fearing

violence at his hands she consents to marry him, but escapes by means of a medicine which throws her into a death-like sleep. She is conveyed with great pomp to a sepulchre, which is plundered by pirates. They wake her and carry her off on a new round of adventures.

Antidius, bishop of Jaen, martyred by the Vandals in 411. One day he detected the devil writing in his pocket book an accusation against the pope. He leaped on the fiend's back and forced him to carry him through the air to Rome where he arrived all covered with Alpine snow. The hat is still shown at Rome in confirmation of this miracle. *General Chronicle of King Alphonso the Wise.*

Antigone, heroine of Sophocles's tragedy of that name and of Euripides's *The Suppliants*, was according to classic myth the daughter of Œdipus by his own mother Jocasta. When that king on the discovery of his unwitting incest put out his eyes and wandered from Thebes to Attica she was his faithful and devoted guide. She remained with him until his death at Colonus, and then returned to Thebes. After her two brothers, Eteocles and Polynices, had killed each other in battle, Antigone, defying the orders of Creon, tyrant of Thebes, buried the body of Polynices and was shut up in a subterranean cave, where she killed herself. Her lover, Hæmon, Creon's son, immolated himself by her side. This is the version adopted by Euripides. Sophocles, on the other hand, makes her marry Hæmon.

> The most perfect female character in Greek poetry is Antigone. She is purely Greek;—unlike any woman of modern fiction except perhaps the Fedalma of George Eliot . . . To the modern mind she appears a being from another sphere.—J. A. Symonds: *The Greek Poete, Sophocles*, vol. i, p. 482.

Antigonus of Antwerp, a gigantic figure nearly 40 feet high, preserved in the City Hall at Antwerp, Holland, and brought out on great occasions to be paraded through the streets. Local legend explains that he was a giant who anciently entrenched himself in the castle of Antwerp (still extant in ruins) on the Scheldt, and from this point of vantage extorted heavy tolls from passersby. All who could not or would not comply had their hands cut off. These were cast into the river, and hence, says popular etymology, the name of Antwerp, Hantwerpen or Hand tossing. Finally through the agency of Prince Brabo, an analogous giant of Brussels, Antigonus was slain and the city was relieved. Even yet it proudly commemorates the Hand-tosser in its coat of arms: a castle with three towers argent, surmounted by two hands.

Antiope. See Amphion and Hippolyta.

Anton, Sir, in Arthurian romance, is, according to Tennyson, the foster father of King Arthur, an innovation on Malory, who follows the elder chronicles by making Sir Ector Arthur's early protector.

> Wherefore Merlin took the child
> And gave him to Sir Anton, an old knight
> And ancient friend of Arthur; and his wife
> Nursed the young prince and reared him with her own.
>
> *The Coming of Arthur.*

Apelles, the most illustrious of all the Greek painters, a contemporary of Alexander the Great, figures in Lyly's *Alexander and Campaspe* (1581) as the lover of Campaspe. It is he who sings the well-known song beginning:

> Cupid and my Campaspe played
> At cards for kisses, Cupid paid.

According to a famous Greek legend Apelles, distrustful of himself, eagerly welcomed criticism from others. He often exposed his pictures in public and hid behind them to overhear what was said of them. One day a cobbler found fault with a shoelatchet, which was promptly repainted. Emboldened by this success he next ventured to criticise a leg. "Nay," said Apelles, "let not the cobbler go beyond his last,"—a phrase usually quoted in its Latin form, *Ne sutor ultra crepidum.*

Aphrodite, better known by her Roman name of Venus, the Greek goddess of love. The *Iliad* represents her as the daughter of Zeus and Dione; later authorities say she sprang from the foam of the sea, whence her name. Hephæstus was her husband, but she was in love with Ares, god of war, and had affairs with other gods, Dionysus, Hermes and Poseidon, and with the mortals Adonis and Anchises. Her beauty won from Paris the apple of discord. In works of art she often appears with her son Eros, or Cupid. The most famous of her statues now extant is that of Milo (Melos) at the Louvre, though a copy of a still more famous statue by Praxiteles has survived and is now in Munich. A lost painting by Apelles, the Aphrodite Anadyomene (Aphrodite rising from the sea), was reputed a masterpiece. The worship of this goddess combined, with Hellenic conceptions, many features of Eastern origin.

Aphrodite has better claims than most Greek gods to oriental elements. Herodotus and Pausanias (i, xiv, 6; iii, 23, 1) look on her as a being first worshipped by the Assyrians, then by the Paphians of Cyprus, and Phœnicians at Askelon, who communicated the cult to the Cythereans. Cyprus is one of her most ancient sites, and Ishtar and Ashtoreth are among her oriental analogues. . . . But the charm of Aphrodite is Greek. Even without foreign influence, Greek polytheism would have developed a goddess of love, as did the polytheism of the North (Frigga), and of the Aztecs. To whatever extent contaminated by Phœnician influence, Aphrodite in Homer is purely Greek, in grace and happy humanity.—ANDREW LANG: *Homeric Hymns*, p. 44.

Apis, the sacred bull of Memphis, worshipped as a god by the Egyptians. From time to time when a vacancy in the office occurred by death, natural or inflicted, a new avatar of the calf god manifested itself in a bull. Being recognized by the priests he was consecrated for popular worship. At Memphis Apis had a magnificent residence; his birthday was an annual festival. He was not suffered to live more than twenty-five years. His burial was followed by a general mourning until a new calf with the proper marks was discovered. Apis, deified after death, became Osir-Hapi, or the dead Apis, —a name which the Greeks converted into Serapis.

Apollo or **Phœbus,** in later classic myth the god of the sun, an office originally held by Helios. His name Phœbus signifies the brilliancy of the sunlight, while Apollo indicates its destructive noonday heat. Son of Zeus and Latona and twin brother of Diana he was the god of music, prophecy, medicine and archery, the protector of flocks and cattle and the ideal of youthful strength and beauty. It was only in the latter capacities that Homer recognizes him; the Homeric sun god was Helios. Though a god of life and peace he did not shun the weapons of war. He not only slew the Python (instituting the Pythean games in commemoration of this feat of mercy), but he revenged his outraged dignity by killing the froward Tityrus and visiting the boastful insolence of Niobe upon her children.

The famous statue of Apollo called the Belvedere represents the god after his victory over the serpent Python. To this Byron alludes in his *Childe Harold*, iv, 161:

I see the lord of the unerring bow,
The god of life, and poetry, and light,
The Sun, in human limbs arrayed, and brow
All radiant from his triumph in the fight.
The shaft has just been shot; the arrow bright
With an immortal's vengeance; in his eye
And nostril, beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

Music exalts each joy, allays each grief,
Expels diseases, softens every pain;
And hence the wise of ancient days adored
One power of physic, melody, and song.
ARMSTRONG.

I am the eye with which the universe
Beholds itself and knows itself divine;
All harmony of instrument or verse,
All prophecy all medicine are mine,
All light of art or nature;—to my song,
Victory and praise in their own right belong.
SHELLEY: *Hymn of Apollo.*

We constantly find in America, in the Andaman Isles, and in Australia, that, subordinate to the Primal Being there exists another who enters into much closer relations with mankind. Sometimes he is merely an underling as in the case of the

Massachusetts Kiehtan, and his more familiar subordinate, Hobamoe. But frequently this go-between of God and Man is (like Apollo) the son of the Primal Being (often an unbegotten Son) or his messenger. He reports to the somewhat otiose Primal Being about men's conduct and he sometimes superintends the Mysteries. I am disposed to regard the prophetic and oracular Apollo (who, as the *Hymn to Hermes* tells us, alone knows the will of Father Zeus) as the Greek modification of this personage in savage theology. It is absurd to maintain that the Son of the God, the go-between of God and Man, in savage theology is borrowed from missionaries while this being has so much more in common with Apollo (from whom he cannot conceivably be borrowed) than with Christ. In Apollo I am apt to see a beautiful Greek modification of the type of the mediating son of the primal being of savage belief, adorned with many of the attributes of the sun God, from whom, however, he is fundamentally distinct. Apollo, I think, is an adorned survival of the Son of the God of savage theology. He was not, at first, a nature God, solar or not.—ANDREW LANG: *Homeric Hymns.*

Apollonius of Tyre, hero of an old Greek romance of uncertain date and authorship, *History of Apollonius of Tyre.* A Latin version is still extant. Gower retold the story in his *Confessio Amantis* (1386) and its outlines are familiar to Shakspearian students through the use made of them in *Pericles, Prince of Tyre* (1609). Gower is here introduced as speaking the prologue to each of the five acts. Apollonius, King of Tyre, is one of the suitors for the hand of the daughter of Antiochus, King of Syria, which is promised to any one who will solve a riddle containing an allusion to her father's incestuous passion for her. Apollonius succeeds and Antiochus would have slain him, but he escaped to marry another princess. An excellent study of the Apollonius story may be found in Prof. Albert H. Smyth's *Shakspere's Pericles and Apollonius of Tyre.* In this volume of 112 pages the curious reader will find all that he is likely to learn upon the origin of the story, its ramifications in mediæval literature, especially in the literature of England, its adaptation in the semi-Shakespearian drama of *Pericles.*

Apollyon, in mediæval demonology, an evil spirit. The name first occurs in Revelation ix, 3–11, where it is simply a translation into Greek of the Hebrew word "abaddon" meaning destruction, and therefore applied to Sheol. Apollyon, like Abaddon, grew into a personified fiend,—the angel having dominion over the locusts coming out of the bottomless pit on the Judgment Day. He is introduced by Bunyan in the *Pilgrim's Progress,* where Christian vanquishes him after a prodigious struggle.

Appius Claudius. See VIRGINIA.

Aquarius, the winter sign of the Zodiac. This name was poetically given to Ganymede as a constellation. "He was represented as a boy pouring wine out of a goblet, and because an abundance of rain is poured upon the earth from the clouds when the sun is in that sign he is said to be Jupiter's cupbearer." So says Sandys in the notes to his translation of Ovid's *Metamorphoses.* Keats, who was a careful student of Sandys, has developed this idea in the famous lines:

> Crystalline brother of the belt of heaven,
> Aquarius! to whom king Jove has given
> Two liquid pulse streams 'stead of feather'd wings,
> Two fan-like fountains,—thine illuminings
> For Dian play:
> Dissolve the frozen purity of air;
> Let thy white shoulders silvery and bare
> Show cold through watery pinions; make more bright
> The Star-Queen's crescent on her marriage night:
> Haste, haste away!—
> KEATS: *Endymion,* iv, 580.

Arachne, in classic myth, a Lydian maiden who, proud of her skill in weaving, challenged Athena (Minerva) to compete with her. She produced a piece of cloth so perfect that not Athena herself could find a fault. In jealous rage the goddess smote her rival on the forehead and Arachne, humiliated by the insult, hanged herself. Athena loosened the rope and saved her life, but changed the rope into a cobweb and Arachne herself into a spider. Ovid tells the story at some length in *Metamorphoses:*

> The high-souled Maid
> Such insult not endured, and round her neck
> Indignant twined the suicidal noose,
> And so had died. But, as she hung, some ruth

Stirred in Minerva's breast:—the pendent form
She raised, and "Live!" she said—"but hang thou still
For ever, wretch! and through all future time
Even tot hy latest race bequeath thy doom!"
And, as she parted, sprinkled her with juice
Of aconite. With venom of that drug
Infected dropped her tresses,—nose and ear
Were lost;—her form to smallest bulk compressed
A head minutest crowned;—to slenderest legs
Jointed on either side her fingers changed:
Her body but a bag, whence still she draws
Her filmy threads, and, with her ancient art,
Weaves the fine meshes of her Spider's web.

Arcadia, a mountainous region in ancient Greece in the middle of the Peloponnesus, which the poets feigned to be a place of idyllic innocence and happiness, the home of piping shepherds and coy shepherdesses. As a matter of fact the Arcadians, who considered themselves the most ancient people in Greece, did experience fewer changes than any of their neighbors. Far from the madding crowd, they devoted themselves to agriculture, hunting and the tending of sheep and cattle, and were passionately fond of music. It was in the middle ages that the ideal Arcadia expanded to its ultimate proportions. Virgil indeed in his *Eclogues* used the word Arcadian as a synonym for bucolic content. But neither Theocritus nor his early imitators laid the scene of their poems in Arcadia. This imaginary frame was first adopted by Joseph Sannazaro (1458–1530), father of the pastoral romance, whose *Arcadia* was multitudinously imitated, notably by Sir Philip Sidney (1590), Robert Greene (1589) and Lope de Vega (1598). Nicholas Poussin has a much quoted allusion to Arcadia. His picture *Shepherds in Arcadia,* now in the Louvre, shows four persons grouped before the tomb of a shepherd busily engaged in deciphering this inscription: *Et in Arcadia ego!* ("And I, too, have lived in Arcadia!")

Arcite, in Chaucer's *Canterbury Tales* (1388), *The Knight's Tale,* a Theban Knight taken captive by Duke Theseus. See PALAMON.

Arctos (in Latin, *Ursus*), the Bear, the name of two constellations near the North or Pole star. One was known to the Romans as Ursus Major, the Greater Bear; the other as Ursus Minor, the Lesser Bear. Both are connected in classic myth with the Arcadian nymph Callisto. Zeus had an amour with the nymph which resulted in the birth of Arcas. To hide her from the jealous wrath of Hera Zeus transformed her into a she-bear. All unknowing of the metamorphosis, Arcas pursued her in the chase, but when he was on the point of killing her, Zeus caught up mother and son into the heavens, where she became the Great Bear and Arcas the Little Bear. Ovid in Book ii of his *Metamorphoses* devotes Fables v, vi and vii to this legend. He makes Hera herself, and not Zeus, the author of the transformation of Callisto into a she-bear, but otherwise agrees with the older authorities. A Welsh scholar and antiquarian Rev. N. Owen, Jr., in *British Remains* (1777), broached the theory that King Arthur is the Great Bear;—"the name literally implies Arctus, Arcturus, and perhaps this constellation, being so near the pole and visibly describing a circle in a small space, is the origin of the famous Round Table." *Cf.* Tennyson:

Dost thou know the star
We call the Harp of Arthur up in Heaven?
TENNYSON: *The Last Tournament.*

Ares (the Mars of the Romans), the Greek god of war, son of Zeus and Hera. She brought him forth at the time when she was enraged at the infidelities of her consort. A child of wrath, he had no mind to the serene life of the Olympians. Therefore he made his home with the wild Thracian folk who were of all men the fiercest and most lawless. Delighting, as he did, in the din of battle, the slaughter of men and the sacking of towns, he was yet wounded by Diomedes, roaring like ten thousand warriors when he fell, and conquered by the gigantic Aloidæ, and by Hercules.—A giant in size and strength, of great beauty, he loved and was beloved by Aphrodite.

Arethusa, in classic myth, the nymph of the fountain of that name in Ortygia, Sicily. While bathing in the Alpheus the god of that river pursued her as far as Ortygia. Imploring aid from Diana she was turned into the fountain (Ovid, *Metamorphoses,* v). The ancient Greeks, seeing the river Alpheus disappear through subterranean ways before leaping into the sea, fabled that Alpheus had gone to rejoin Arethusa. And as the fountain retained all its limpid sweetness they added that Arethusa had the faculty of retaining her purity amid the bitter and muddy waters that Alpheus mingled with hers.

Pausanias, the second century geographer, owns that he regards the story of Alpheus and Arethusa as a mere fable. But, not daring to dispute a fact established by an oracle, he does not deny that the river runs through the sea, though he is at a loss to understand how it can happen.

Arfaran, a mythical king of Britain. See Perceforest.

Argonauts (Gr. *Argonautæ*), in Greek myth, a band of adventurers who sailed out in the *Argo* to fetch the Golden Fleece from Aca, afterwards called Colchis. The ship was so called after its builder Argo or Argus. It had fifty oars manned by the most famous Greek heroes—Theseus, Hercules, Castor and Pollux, etc.—under the command of Jason. The goddess Athena is represented in works of art superintending the building of the ship (see Jason). The word Argonauts is now used to denote any adventurers who seek by novel and perilous methods to obtain a difficult goal. It was especially applicable to the goldseekers who invaded California after the discovery of the precious ore there in 1849; hence they are popularly known as the Argonauts of '49.

From every region of Ægea's shore
The brave assembled; those illustrious twins,
Castor and Pollux; Orpheus, tuneful bard;
Zetes and Calais, as the wind in speed;
Strong Hercules and many a chief renowned.
On deep Iolcos' sandy shore they thronged,
Gleaming in armor, ardent of exploits;
And soon, the laurel cord and the huge stone
Uplifting to the deck, unmoored the bark;
Whose keel of wondrous length the skilful hand
Of Argus fashioned for the proud attempt;
And in the extended keel a lofty mast
Upraised, and sails full swelling; to the chiefs
Unwonted objects. Now first, now they learned
Their bolder steerage over ocean wave,
Led by the golden stars, as Chiron's art
Had marked the sphere celestial.
Dyer: *The Fleece.*

Argus, in classic myth, the legendary builder of Jason's *Argo.* A more famous Argus was the herdsman surnamed Panoptes, "the all-seeing," because, as Apollodorus explains, he was "all eyes." Ovid limits his eyes to one hundred. Hera appointed him guardian of the cow into which Io had been metamorphosed. At the command of Zeus Hermes put him to sleep with magic music from his flute and then cut off his head. Hera to reward her faithful watchman transferred his eyes to the tail of her favorite bird the peacock.

The name of Argus has passed into common speech as a synonym for a guardian, and especially for one who is overwatchful or inconveniently vigilant.

Argus, in Homer's *Odyssey,* xvii, 291, 326, the faithful old dog of Odysseus who recognized his master on the latter's return home after 20 years' wandering and died of joy.

Soon as he perceived
Long-lost Ulysses nigh, down fell his ears
Clapped close, and with his tail glad signs he gave
Of gratulation, impotent to rise,
And to approach his master as of old.
Ulysses, noting him, wiped off a tear
Unmarked.
. . . Then his destiny released
Old Argus, soon as he had lived to see
Ulysses in the twentieth year restored.
Cowper, trans.

This is good poetry but bad cani-ology. Dogs do not retain such lengthened memories. Byron was truer to biological fact in the following lines:

An honest gentleman at his return
May not have the good fortune of Ulysses;
Not all lone matrons for their husbands mourn,
Or show the same dislike to suitor's kisses;
The odds are that he finds a handsome urn
To his memory—and two or three young misses

Born to some friend, who holds his wife and riches—
And that *his* Argus—bites him by the breeches.
Don Juan, iii, 23.

Byron was evidently recalling an incident which he thus narrated in a letter to Thomas Moore, January 19, 1815:

But as for canine recollections . . . I had one (half a *wolf* by the she-side) that doted on me at ten years old, and very nearly ate me at twenty. When I thought he was going to enact Argus, he bit away the backside of my breeches, and never would consent to any kind of recognition, in despite of all kinds of bones which I offered him.

He refers to the same incident in the song in *Childe Harold*, Canto i, following Stanza 13:

And now I'm in the world alone,
Upon the wide, wide sea:
But why should I for others groan,
When none will sigh for me?
Perchance my Dog will whine in vain,
Till fed by stranger hands;
But long ere I come back again,
He'd tear me where he stands.

See THEREON.

Arion, in classic myth, a poet-musician of the island of Lesbos. Returning on one occasion from Italy to Corinth, he was robbed and cast overboard by the sailors; but the dolphins who had gathered round the ship to hear his song bore him safely back to the promontory of Tænarus, in the Peloponnesus. Some accounts say that he threw himself overboard in order to escape from assassination at the hands of the robbers.

Then there was heard a most celestial sound
Of dainty musick which did next ensew
Before the Spouse: that was Arion crowned;
Who playing on his harpe, unto him drew
The ears and hearts of all that goodly crew,
That even yet the Dolphin which him bore
Through the Ægean seas from Pirates' view,
Stood still by him, astonished at his lore,
And all the raging seas for joys forgot to roar.
SPENSER: *Faërie Queene*, iv, 11, 23.

Aristaus, whose legend is versified in Ovid's *Fasti* and Virgil's *Eclogues*, a shepherd who disconsolate at the loss of his bees was instructed by Proteus that the carcass of an ox buried in the ground would furnish him with a new supply. The notion that corruption of animal matter would produce bees seems to have been seriously held by the ancients.

Aristeus, the classic precursor to the Wandering Jew (*q.v.*) an epic poet of Proconnesus, of whom it was fabled that at his pleasure he could make his soul abandon and return to his body. He appeared and disappeared alternately for more than four centuries and visited all the mythical nations of earth. When not in human form he abode in the body of a stag.

Ariadne, in classic myth, daughter of Minos and Pasiphæ. She gave Theseus the clue of thread to guide him out of the Labyrinth. Theseus promised to marry her and she fled with him to the island of Naxos. According to Homer she was killed here by Artemis. The more common tradition made Theseus desert her in Naxos, where she was found by Bacchus, who wedded her and placed among the stars the crown he gave her at their marriage. See OVID, *Metamorphoses*, vii and viii, and *Heroides*, x.

Chaucer puts the story of Ariadne into English verse in his *Legend of Good Women* which follows in the lead of Ovid and of Plutarch's life of Theseus.

Ariel (Hebrew, *the Lion of God*), in later Jewish angelology and in mediæval demonology, one of the seven spirits who preside over the waters. The word is first used as an adjective, rendered "lion-like," in the English version (2 Samuel xxiii, 20) and later as a proper name in Ezra viii, where Ariel is one of the chief men sent to procure ministers for the sanctuary. Shakspear takes the name for an "ayrie sprite," Prospero's servant in *The Tempest*. In Milton's *Paradise Lost* Ariel is the name for a fallen angel. Pope in *The Rape of the Lock* makes him the minute and invisible guardian of Belinda's head-dress,

The chief of those
Whose humble province is to tend the fair,
To save the powder from too rude a gale
Nor let the imprisoned essences exhale.

Goethe introduces him into the second part of *Faust*, Act i, Sc. 1, as the leader of the Elves.

Arimaspi, a Scythian tribe, anciently fabled to possess a single eye, who employed themselves in digging gold from the Ural Mountains and battling for the possession of the spoil with the gryphons who infested the neighborhood.

As when a Gryphon through the wilderness
With winged course, o'er hill or mossy dale
Pursues the Arimaspian, who, by stealth,
Had from his wakeful custody purloined
The guarded gold.

MILTON.

Armageddon, in Revelation xvi, 16, is alluded to by St. John as the place where the great final battle is to be fought between the forces of Christ and Antichrist, The prophet sees "three unclean spirits like frogs" come out of the mouths of the Dragon, the Beast and the False Prophet "which go forth unto the kings of the earth and of the whole world" to gather them "into the place called in the Hebrew tongue Armageddon." Biblical scholars generally identify Armageddon with the plain of Esdræ-lon in Palestine, a famous battle-ground in Jewish history. For etymological reasons others advance the claims of the Megiddo mountains or rather of the plain which is surrounded by these mountains. A third explanation finds in the word a possible survival of the name of that mythical place where the Gods of Babylonia were fabled to have defeated the dragon Tiamit and other evil spirits.

In the American presidential convention at Chicago, held July, 1912, Theodore Roosevelt electrified the vast assemblage by proclaiming "we stand at Armageddon and we battle for the Lord." The word became a party shibboleth with the "Bull Moosers" or Progressives. The story of how it was adopted by Roosevelt is thus told by Alfred Remy of Yonkers in a letter dated August 20, 1912, which appeared in the *N. Y. Sun*:

Ten years ago Leonard van Noppen, the translator of Vondel's *Lucifer*, began a drama of gigantic proportions having for its theme cosmic evolution. Within a few months the completed work will be published in London under the title of "Armageddon." One of the historical characters in this play is Bashti Beki, a man of the type of Mr. Roosevelt. Although the scene treating of this Bashti Beki was written more than three years ago the situation so closely resembles that of the present Presidential campaign that a brother of Mr. Van Noppen could not resist the temptation of publishing this scene separately in pamphlet form. It was distributed in Chicago during the Republican convention, and a copy was sent to Mr. Roosevelt, who at once seized upon the unusual word "Armageddon."

Armida, in Tasso's *Jerusalem Delivered* (1575), is one of the many modern forms of the classic Circe, but is more closely imitated from Ariosto's Alcina. Yet there are obvious differences between these three types, Circe represents brutal lust; Alcina voluptuousness, and Armida coquetry, though coquetry united to irresistible charm.

The daughter of a Saracen wizard she was selected by Satan to work confusion in the Christian army. Her wiles seduced Rinaldo and she kept him in voluntary enslavement in her enchanted palace, where the Christian Achilles forgets for a period his duty and his destiny. Carlo and Ubaldo rescue him. Armida follows, but being unable to woo back Rinaldo, burns her palace and sets a price on his head. Foiled in an attempt to shoot him and then to kill herself, Armida is at last reconciled to her former lover, and honorably betrothed to him on condition that she will become a Christian.

This episode has been turned to account in drama and opera. In 1681 Quinault produced a lyric tragedy *Armide et Renauld*, with music by Lulli. The libretto of Gluck's opera *Armide* (1777) was founded on Quinault, as was that of an anonymous parody bearing the same name (1762). Rossini's serio-comic opera *Armida* appeared in 1817.

Armstrong, Johnnie, hero and title of a Scotch ballad. Armstrang or Armstrong of Gilnockie enjoyed a kind of Robin Hood reputation on the

Scottish border as one who robbed only the English. In 1529 James V dispersed the band and hanged the leader.

Arria, in Roman history, the wife of Cæcina Pætus. He was ordered by the emperor Claudius to put an end to his life (A.D. 42). Seeing him hesitate Arria stabbed herself. Handing the dagger to her husband, "Pætus," she said, "it does not pain me." PLINY, *Epistles*, iii, 16; DION CASSIUS, lx, 16; Martial i, 14.

Who can read the story of the justly celebrated Arria without conceiving as high an opinion of her gentleness and tenderness as of her fortitude?—FIELDING: *Tom Jones*, x, 9.

Artamenes (Fr. *Artemène*), in Mlle. de Scudéry's romance *Artamenes or the Grand Cyrus* (*Artamene ou le Grand Cyrus*, 1649–1653), the name under which Cyrus is brought up by the shepherds who found him. See CYRUS.

Artegal or **Arthgallo,** a mythical king of Britain. See ELIDURE.

The reinstated Artegal became
Earth's noblest penitent: from bondage freed
Of vice—thenceforth unable to subvert
Or shake his high desert.
Long did he reign; and when he died, the fear
Of universal grief bedewed his honored bier.
WORDSWORTH: *Artegal and Elidure* (1815).

Artemisia. Two queens of this name are famous in Greek history and tradition. The first was the wife and sister of Mausolus, king of Caria. When he died, B.C. 353, she succeeded him on the throne but was utterly inconsolable. To perpetuate his memory she erected at Halicarnassus a famous monument, reckoned one of the seven wonders of the world and known as the Mausoleum. The name subsequently became the generic term for any splendid sepulchral monument. It was 140 feet high and 411 in circumference. Artemisia further celebrated funeral games in honor of her husband and distributed large prizes to the poets and orators who joined in his praises. It is even said that she swallowed his ashes after the body was consumed on the funeral pyre, deeming that she could find no more suitable sepulture for them.

The other and later Artemisia was also Queen of Halicarnassus. She accompanied Xerxes in his invasion of Greece and at the battle of Salamis (B.C. 480) displayed rare courage and wisdom.

Arthur, King, the national hero of England. Originally he was the protagonist only of the poetical Cymric race,—the Britons whom the Saxon invaders of the seventh and eighth centuries drove into corners of England and over the borders into Wales. The Saxons naturally ignored or neglected legends wherein they figured as heathens and aliens. These legends, however, caught the fancy of the next horde of invaders, the Normans, who in their turn triumphed over the Saxons. Cymric traditions, and Norman romances based upon those traditions, gradually built up the gallant figure which received its final gloss from Sir Thomas Malory in the *Morte d'Arthur* (*circa* 1470),—that of a king all truth, all honor, all courtesy, seating himself upon a throne, not for love of mastery or riches, but to curb the wild nobles and the tributary kings, to beat back invaders, to succor the poor, to redress all grievances and to be ready night and day to answer any plaints of his subjects.

As a natural corollary to this ideal king there sprang up around him a court all like himself, chivalric knights ever ready to succor the needy. Every minstrel added fresh details to the general conception. "Over all the island the wonderful story has floated, settling now here, now there, with sudden swallow flights from one site to another, nay, passing across the sea from Land's end to Land's end, with the imaginative race which first conceived the idea of Arthur, to the misty coasts of Brittany."—*Edinburgh Review* (1870).

The historical data for this splendid figure are meagre enough. Our first extant authority is the *Historia Brittanorum* (*circa* 826) generally

attributed to Nennius, a native of South Wales, who seems to have collated and amplified earlier documents. All that may be deduced from Nennius is that at the time of the (unsuccessful) Saxon invasions of Britain in the fifth century there was a valiant warrior named Arthur, whose official title was Dux Bellorum (Leader in Wars) and who captained an army of British kings against the Saxons, defeating them in twelve great battles. Four centuries later the credulous Geoffrey of Monmouth (1100–1154) author of a Latin *History of English Kings*, glorified this soldier into a mighty monarch presiding over a splendid court, and not only beating back the invader, but turning invader on his own account, carrying his conquests to the very gates of Rome, crowned emperor by the pope and parcelling out Europe among his followers and his family. Geoffrey even attributed superhuman powers to this world-conqueror so that in one battle he slew with his own hand 969 of the enemy.

Norman poets now amplified upon the work of the Cymric historians. In 1155 one Wace remoulded the *Historia Regum Britanniæ* into a metrical romance,—the *Roman de Brut* (see BRUTUS). In the early part of the next century one Layamon took the 15,300 French verses of Wace and expanded them into the 32,241 English verses of his own *Brut*. Walter Map followed with narrative poems which systematized and spiritualized the old traditions, adding thereto many inventions of his own. Lastly, in the middle of the fifteenth century, Sir Thomas Malory's *Morte d'Arthur* fashioned a continuous story out of the material bequeathed to him by Cymric historians and Norman poets and romancers.

Tennyson in his *Idylls of the King* mainly follows the outlines of Malory's prose poem; but he occasionally goes back to older sources and in certain cases, most conspicuously in the character of Arthur himself, he supersedes the old story with inventions of his own.

For though, by Malory and his predecessors, Arthur was posed as a great warrior and a gracious and goodly king, none of his various sponsors claimed for him any superiority in morals over the knights who surrounded him. The earlier Welsh traditions show him not as the husband of one wife, but of several, more than one of whom was called Gasenhwifer or Guinevere. By Malory's time they had been reduced to one. But even Malory concedes that neither of Arthur's sons was born in wedlock, and that one of them, Modred, was both son and nephew. Although the early romancers tolerated adultery they could not tolerate deliberate incest. Therefore they explained that in his affair with Marguse, his half sister, Arthur was as yet ignorant of their relationship. Nevertheless it was this sin that eventually destroyed him through its issue Modred, who turned traitor against his father (see MODRED).

In a general way the early authorities agree that Arthur was the son of Uther Pendragon conceived by a stratagem upon Ygerne (*q.v.*), wife of Gorlois, Duke of Cornwall. Uther married her immediately after Gorlois's death and before the birth of Arthur. Merlin placed the babe in charge of Sir Ector, who brought him up in ignorance of his ancestry. Uther died, the kingdom was thrown into disorder. One day the Bishop of Canterbury discovered in the churchyard a block of stone, with an anvil embedded therein, and through the anvil ran a sword. An inscription proclaimed that whosoever could pull out the sword was the rightful heir to the throne. Many knights tried and failed. At last Arthur, who was now eighteen, succeeded. Thereupon he was acknowledged as the son of Uther and proclaimed King of England. Twelve princes rebelled against this edict. Among them was Lot, king of Norway. Arthur subdued them all. Later he won twelve great victories against the Saxon invaders and having securely established himself in England began his career as a

world-conqueror. He was summoned back by the treason of Modred, whom he had left in charge of his kingdom, and his wife, Guinevere, and who was seeking to usurp the first, and to seduce or marry the second. It is only in the later romances, which are followed by Malory, that Lancelot appears as the paramour of Queen Guinevere and completes the ruin begun by Modred. See MODRED, AVALON.

Artus or **Arthur,** hero of *Artus de la Bretagne*, a French romance, first printed in 1493, but probably written earlier. Artus is the son of John, Duke of Brittany, a descendant of Lancelot du Lac. He falls in love with Jeannette, a country maiden, but is forced by state reasons to marry Perona, daughter of the archduchess of Austria. Jeannette is smuggled into the nuptial couch by connivance with Perona, who wishes to hide the loss of her virginity. Artus, unwitting of the deception, gives her a ring, which she produces next morning to his bewildered gaze. Perona dies of mortified pride. Artus has a dream in which the image of his predestined consort appears to him. She is Florence, daughter of Emendus, king of Sorolois. With only vague clues to guide him Artus sets out in quest of this incomparable princess. She on her part has obtained possession of an image with a hat which magicians announce will be put on the head of her predestined spouse. Of course all suitors fail until after parlous adventures in many lands Artus at last presents himself and receives the hat from the image. Even now he has many difficulties to encounter before he marries Florence. The leading incident probably suggested to Spenser the outline of his *Faërie Queene* where Arthur falls in love with the queen through a vision, and pursues his quest for her to a happy termination.

Arviragus, in *The Franklin's Tale*, one of Chaucer's *Canterbury Tales* (1388), the husband of Dorigen. Her virtue being tempted by Aurelius she makes answer that she will never yield until the rocks that beset the coasts were removed, "and there n'is no stone y'seen." Invoking magic to his aid Aurelius makes the rocks to disappear. Thereupon Arvigarus declares that his wife must keep her word, but Aurelius, moved by her tears and her husband's magnanimity, swears that he would rather die than injure so true a wife and so noble a gentleman. The story is founded upon Boccaccio's *Dianora and Gilberto*, in the *Decameron*, x, 5. See DIANORA.

Ascapart, in the romance of *Sir Bevis of Hampton*, a giant 30 feet high, whose most famous feat was that of carrying Sir Bevis, his wife, his sword, and his horse under his arm. Finally the hero subjugated him, and Ascapart would run beside his horse as a docile retainer. The giant figures in many of the old French romances, and is frequently alluded to by the Elizabethan dramatists. Drayton versifies his story in *Polyolbion*, ii (1612). An effigy of the giant adorns the city gates of Southampton.

> Each man an Ascapart of strength to toss
> For quoits both Temple Bar and Charing Cross.
>
> POPE.

Asgard or **Asgardh,** in Norse mythology, the abode of the gods, where each had a separate gold or silver palace;—Gladsheim for the male divinities and Vingolf for the goddesses. The most beautiful of these palaces is Valhalla, the great hall of Odin (see VALHALLA and ODIN). Asgard is surrounded by a wall which was built by a giant. The space between it and earth is spanned by the bridge Bifrost, the rainbow.

Ashtaroth, in Phœnician myth, the equivalent of the Greek Astarte. She was the Queen of the Night, as Baal was the Lord of the Day, and differs from Ishtar, the Babylonian female divinity, only in being identified with the moon and wearing the sign of the crescent, while Ishtar rules the planet Venus, the morning and evening star.

Solomon built Ashtaroth a temple on the Mount of Olives which was overthrown by Josiah, as recorded in 2 Kings:

13 And the high places that *were* before Jerusalem, which *were* on the right hand of the mount of corruption, which Solomon the king of Israel had builded for Ashtoreth the abomination of the Zidonians, and for Chemosh the abomination of the Moabites, and for Milcom the abomination of the children of Ammon, did the king defile.

14 And he brake in pieces the images, and cut down the groves, and filled their places with the bones of men.

Her chief temples, however, were at Tyre and Sidon. These were especially honored by women. Young girls thronged here, the altars were ministered to by priestesses, recruited from the noblest families. Groves of trees surrounded the temples, for the goddess of nature was best worshipped in the open air, amid the vegetation symbolic of her eternal youth. Therefore, the finest trees were sacred to her, especially the cypress, which was in ancient religions the emblem of everlasting life. The pomegranate, with its thousand seeds, an emblem of fertility, was also dedicated to Ashtaroth.

Asia, in classic myth, daughter of Oceanus and Tethys, wife of Iapetus, and mother of Atlas and Prometheus. Hesiod in the *Theogony* identifies her with Clymene. Keats keeps the two personalities entirely distinct and gives to Asia a new parentage, making her a daughter of Caf, more properly Kaf (*q.v.*), whose name he had met in the *Arabian Nights*.

Nearest him
Asia, born of most enormous Caf,
Who cost her mother Tellus keener pangs,
Though feminine, than any of her sons:
More thought than woe was in her dusky face,
For she was prophesying of her glory;
And in her wide imagination stood
Palm-shaded temples, and high rival fanes,
By Oxus or in Ganges' sacred isles.
Even as Hope upon her anchor leans,
So leant she, not so fair, upon a tusk
Shed from the broadest of her elepnants.
KEATS: *Hyperion*, ii, 51.

According to the Koran, Asia was the wife of the Pharaoh who brought up Moses, and the daughter of an earlier Asia, wife of the Pharaoh who knew not Joseph. Her consort tortured her for believing in Moses; but she remained firm and was taken up into heaven.

Aslaug or **Aslauga,** in Norse myth, the daughter of Sigurd and Brunhilde. Left an orphan, she is brought up as a drudge by an old hag, is christened Crow and fully believed to be dumb. King Ragnar Lodbrog, sailing by her home, stops and bids the seventeen-year-old girl to his ship. Ashamed of her vile attire she finds a natural cloak for it.

She set hand to her hair of gold
Until its many ripples rolled
All over her, and no great Queen
Was e'er more gloriously beseen.

These lines are from William Morris's poem *The Fostering of Aslaug* in *The Earthly Paradise*.

Asmodeus, a demon concerning whom Jewish tradition offers conflicting accounts. Identified sometimes with Samaël, sometimes with Apollyon, he is also called the prince of demons and confounded with Beelzebub. The Cabalists made him the chief of the Schedim or elementary spirits. In a Jewish legend he once dethroned Solomon, but was in the end defeated, loaded with chains, and forced to aid in the building of the Temple. In Tobit he appears as the lover of Sara, the daughter of Raguel, causing the death of seven husbands on their successive bridal nights. The eighth husband, Tobit or Tobias, by burning the liver of a fish caught in the Tigris, drove Asmodeus into the uttermost parts of Egypt. The rabbis make him the offspring of Tubal-Cain's incestuous union with his sister. The mediæval demonographers describe him as a mighty monarch with three heads, a bull's, a man's and a ram's—each of which belches flame,—the tail of a serpent and webbed feet like a goose.

Solomon had a ring wherein lay his power. When he took his daily bath he would entrust it to one of his wives. One day the evil spirit, Asmodeus, stole the ring, and, assuming Solomon's form, drove the naked king from the bath into the

streets of Jerusalem. The wretched man wandered about his city scorned by all; then he fled into distant lands, none recognizing in him the great and wise monarch. In the meanwhile the evil spirit reigned in his stead, but unable to bear on his finger the ring graven with the Incommunicable Name, he cast it into the sea. Solomon, returning from his wanderings, became scullion in the palace. One day a fisher brought him a fish for the king. On opening it, he found in its belly the ring he had lost. At once regaining his power, he drove Asmodeus into banishment, and, a humbled and better man, reigned gloriously on the throne of his father David (*Talmud*, Gittim, fol. 68).

Assad, in the *Arabian Nights* story of *Amgiad and Assad*, half brother to Armgiad, both being the sons by different mothers of Prince Camaralzaman. Each had to repel the advances of the other's mother and being falsely accused by the ladies of having attempted their virtue were condemned to death by Camaralzaman. The grand vizier, disobeying orders, allowed them to flee from the country with an injunction never to return. In a city whither Assad had gone in quest of food he was seized by an old fire worshipper who dispatched him by boat to be offered as a sacrifice on the mountain of fire. He was rescued by Queen Margiana to become her slave, was recaptured by the fire-worshippers and was finally liberated by the old man's daughter Bostana. In the end Assad married Margiana and Amgiad married Bostana.

Astarotte, in Pulci's mock heroic epic *Morgante Maggiore* (1481), Cantos xxv, xxvi, a proud and courteous fiend summoned by Malagigi to bring Rinaldo from Egypt to Roncesvalles. This feat he accomplishes by entering the body of Bajardo, Rinaldo's horse. In a few hours, by a series of splendid leaps, he brings the paladin across lakes, rivers, mountains, seas and cities. When he hungers Astarotte spreads a table for him in the wilderness or introduces him invisible into the company of queens banqueting in Saragossa. He serves, moreover, as a vehicle for Pulci's own theological and scientific speculations. When they part the fiend and the paladin have become firm friends. Astarotte vows henceforth to serve Rinaldo for love; and Rinaldo promises to free him from Malagigi's power. See SYMONDS, *Renaissance in Italy*, vol. i, 456.

Astolfo, slight, vain garrulous, fond of finery and flirting, boastful, yet as fearless as the leopards on his shield, and winning hearts by his courtesy and grace, offers a spirited contrast to the massive vigor of Rinaldo. It was a master-stroke of humor to have provided this fop of a Paladin with the lance of Argalia, whereby his physical weakness is supplemented and his bravery becomes a match for the muscles of the doughtiest champions.—J. A. SYMONDS: *Renaissance in Italy*, i, 468.

Astrea, in classic myth, daughter of Zeus and Thetis and goddess of justice. She lived among men during the golden age, but when men degenerated she withdrew to the skies and became the star Virgo. Dryden's poem *Astrea Redux* (1660) means "Astrea (*i.e.*, Justice) Restored." Alexander Pope facetiously applied the name of this austere goddess to the libidinous Aphra Behn (1640–1689), one of the comic dramatists of the Restoration:

> The stage how loosely does Astræa tread!
> She fairly puts all characters to bed.

Astrea was one of the poetical names applied to Queen Elizabeth. Sir John Davies wrote in her honor a series of twenty-six acrostics entitled *Hymns of Astrea*.

Atalanta. There were two heroines of Greek myth so entitled. One was the daughter of Zeus and Clymene and a native of Arcadia, the other was a Bœotian of disputed parentage. The two have become hopelessly confused together. But the same story is told of each: that when her father desired her to marry, she, being the fleetest of mortals, agreed to accept any suitor who could vanquish her in a footrace,—with death as the alternative if he failed. Many eager youths had paid the price of their presumption when Milanion arrived. Aphrodite had given him three golden apples with instructions how to use them. During the race he dropped one after the other. Atalanta stopped

to pick them up and Milanion was first to reach the goal. Swinburne has taken this story for the plot of his play *Atalanta in Calydon*.

Ate, in classic myth, daughter of Zeus or of Eris (strife). The goddess of discord, she plunged gods and men alike into rash and inconsiderate action. Spenser has borrowed name and characteristics in the *Faërie Queene*, where Ate is an old hag, the "mother of debate and all dissension" and the friend of Duessa. Her abode "far underground hard by the gates of hell" is described in Book iv, i.

Athena or **Athene,** in Greek myth (called also Pallas Athena or simply Pallas, and by the Romans Minerva), the daughter of Zeus and Metis. Zeus swallowed Metis but saved the embryo babe, buried her in his thigh and at the proper parturitive period she burst out from his head with a mighty shout, full clad in armor. As became a goddess whose father was the greatest and her mother the wisest of the Olympian deities, Athena harmoniously blended strength with wisdom. The preserver of the state and of everything that tends to its power and prosperity, she presided over the moral and intellectual side of human life. She was credited with establishing the court of the Areopagus at Athens. She defended the state from enemies outside as well as in, and hence was a goddess of war. At Troy she sided with the Greeks. She is represented in armor, usually with the ægis and a golden staff. The head of Medusa, horrible in its death agonies, adorned her breastplate or her shield. She was impregnable to the passion of love. Hephæstus, who attempted her chastity, was put to flight, Tiresias for surprising her in her bath was stricken blind. She invented various agricultural implements, she was the patroness of the industrial arts, especially weaving (see ARACHNE), she created the olive. The story ran that in the reign of Cecrops she contended with Poseidon for the possession of Athens. The gods decided to award the honor to whomever produced a gift most useful to man. Poseidon struck the ground with his trident and up sprang a horse. Athena planted the olive, was adjudged the winner and gave her name to Athenæ or Athens.

From this time onward the men of Cranæ called their rock-built townlet after the name of their goddess. Little dreamt those simple, primitive folk, shepherds and tillers of the soil, who first uttered the word AΘHNAI—Athena's town—of all that word should come to stand for among generations yet unborn; little they guessed themselves the earliest citizens of the most glorious city this world should ever see—

> A light upon earth as the sun's own flame,
> A name as his name,
> Athens, a praise without end.
>
> Bloodless are her works, and sweet
> All the ways that feel her feet;
> From the empire of her eyes
> Light takes life and darkness flies;
> From the harvest of her hands
> Wealth strikes root in prosperous lands;
> Wisdom of her word is made;
> At her strength is strength afraid;
> From the beam of her bright spear
> War's fleet foot goes back for fear.
>
> SWINBURNE: *Erechtheus.*

Atlantis or **Atalantis,** a legendary island in the Atlantic Ocean first mentioned by Plato in the *Timæus*. On the authority of certain Egyptian priests he describes it as an island situated just beyond the Pillars of Hercules. Nine thousand years before the birth of Solon a powerful kingdom had arisen here. The inhabitants had overrun all the European coasts, Athens alone defying their arms. Finally the sea had overwhelmed Atlantis. In the *Critias* Plato adds a history of the ideal commonwealth of Atlantis. It is impossible to say how far the legend was due to Plato's invention and how far it is based on facts whereof no records remain.

Atlantis, New, an imaginary island in the Pacific described by Francis Bacon, Lord Verulam, in a romance *The New Atlantis* (1617). It is supposed to be discovered by certain voyagers who find that its inhabitants are people of a higher civilization than

the European. In this unfinished tale Bacon embodies much of his philosophy and makes many suggestions that have borne fruit since his time.

Atlas, in classic myth, made war with his fellow Titans on Zeus (Lat. *Jupiter*) and, being conquered, was condemned to bear the world upon his shoulders. Ovid versifies a later legend. Perseus came to Atlas, "hugest of the human race," and asked for shelter, which was refused, whereupon Perseus flashed upon him the head of Medusa and changed him to Mount Atlas, on which rests heaven with all its stars:

Askance he turned and from his left arm flashed
Full upon Atlas' face the Gorgon head
With all its horrors—and the Giant King
A Giant Mountain stood! His beard, his hair,
Were forests—into crags his shoulders spread
And arms; his head the crowning summit towered;
His bones were granite. So the Fates fulfilled
Their hest; and all his huge proportions swelled
To vaster bulk, and ample to support
The incumbent weight of Heaven and all its Stars.

Metamorphoses, iv, 769.

Atreus, in classic myth, son of Pelops, grandson of Tantalus, and father of Agamemnon and Menelaus. With cannibal atrocity similar to that of his grandfather, he wreaked a terrible vengeance on his brother Thyestes (*q.v.*) by making him eat the flesh of two of his own children.

In the *Agamemnon* of Æschylus, Ægisthus relates the story in these words:

Atreus more prompt than kindly in his deeds,
On plea of keeping festal day with cheer
To my sire banquet gave of children's flesh
His own. The feet and finger-tips of hands
He, sitting at the top, apart concealed;
And straight the other, in his blindness taking
The parts which could not be discerned, did eat
A meal which as thou see'st, perdition works
For all his kin. And learning afterwards
The deed of dread he groans and backward fell,
Vomits the feast of blood, and imprecates
On Pelops' sons a doom intolerable.

Atys or **Atis,** son of the water nymph Nana, a Phrygian shepherd who grew up so strong and beautiful that Cybele-Agdistis fell in love with him. Because he sought a mortal maid in marriage, the goddess smote him with madness. Fleeing to the mountains, he mutilated himself under a pine-tree which received his spirit. Violets sprang from his blood. At the instance of Cybele, his body was preserved incorruptible in a tomb in her sanctuary on Mount Dindymus, the priests of which had to undergo emasculation. Catullus wrote a poem on this legend which is one of the weirdest and most fantastic efforts of the Latin imagination. It has been translated into English by Leigh Hunt. According to Ovid (*Fasti*, iv, 223) the love of Cybele and Atys was purely platonic, and when he proved unfaithful to her she slew his partner in sin, whereupon he mutilated himself as a penalty.

There was another Atys, son of Crœsus, who was accidentally slain by Adrastus while hunting; a story related in William Whitehead's *Atys and Adrastus*.

Aucassin, hero of a quaint little Provençal romance of the twelfth century, *Aucassin et Nicolette*. Son of the Count of Beaucaire he falls in love with Nicolette, a captive damsel who eventually turns out to be daughter of the King of Carthage.

The theme is for the most part nothing but the desperate love of Aucassin, which is careless of religion, which makes him indifferent to the joy of battle, and to everything except "Nicolette ma très douce mie," and which is of course, at last rewarded.—George Saintsbury: *French Literature*, p. 147.

Audley, John, in English theatrical usage during the eighteenth century a mythical figure invoked by travelling booths. The question "Is John Audley here?" was asked by the manager from the stage to signify that the performance must be brought to a speedy close as the platform was crowded with new spectators waiting to be admitted.

Aurelius, in Chaucer's *Canterbury Tales,* the would-be seducer in *The Franklin's Tale.* See ARVIGARUS.

Aurora (in Greek *Eos*), the Latin name for the goddess of the dawn. Hyperion was her father. Ovid mentions Pallas Athene as her mother, but older authorities name Thia or Euryphassa. At the close of every night she arose, mounted into a chariot drawn by swift horses and ascended into the heavens to announce the coming of Phœbus or the sun.

Goethe in *Faust,* Part II, i, 1, puts into Ariel's mouth a splendid description of sunrise:

Hearken, hark! The Hours careering
Sounding loud to spirit hearing,
See the new-born day appearing!
Rocky portals jarring shatter
Phœbus' wheels in rolling clatter,
With a crash the Light draws near.
Pealing rays and trumpet blazes,
Eye is blinded, ear amazes,
The unhear'd can no one hear!

Bayard Taylor conjectures that Goethe had in mind Guido Reni's masterpiece, the *Rospigliosi Aurora,* which suggests noise and the sound of trumpets; but adds that he also referred to ancient myths and the guesses of the science of the day. Tacitus mentions legends current among the Germans, that beyond the land of the Suiones the sun gives out audible sounds in setting. Posidonus and Juvenal concur with him. In Macpherson's *Ossian* "the rustling sun comes forth from his green-headed waves." In the mediæval poem *Titurel* the rising sun is said to utter sounds sweeter than lutes or the songs of birds. Nor should Rudyard Kipling's lines be forgotten:

On the road to Mandalay
Where the flyin' fishes play,
And the dawn comes up like thunder outer China 'crost the Bay.

Aurora, like her sister Cynthia, had a liking for goodly human youths. Among her amorous exploits were the carrying away of Orion, Cephalus and Tithonus. The latter she married and bore him one son, Memnon (*q.v.*). In the first flush of passion she craved for Tithonus the boon of immortality, but forgot to ask Jupiter for eternal youth as well, and was soon chagrined to find that he was growing old. Finally, in despair, she turned him into a grasshopper. See Eos.

Auster, called Notus by the Greeks, the southwest wind, which usually brought with it fogs and rain, though in summer it was a dry, sultry wind, the sirocco of the modern Italians, injurious both to man and to vegetation. Byron in *Manfred* personifies Auster as the Spirit of the Storm.

Autolycus, son of Hermes and Chione, the master thief of classic myth. Homer says he had the power of metamorphosing himself and his ill-gotten goods (*Odyssey* xiv, *Iliad* x, 267). Stealing away the flocks of his neighbors he changed their marks and mingled them with his own.

He is sometimes mentioned as one of the Argonauts, but doubtless he was confounded with another Autolycus, a Thessalian, son of Deimachus, who, with his brothers, Deileon and Phlogius, joined the expedition. Shakspear has given his name to a famous character in *The Winter's Tale.*

It is probable that Shakspear was familiar with Golding's translation of Ovid's *Metamorphoses,* where Autolycus is thus described:

Now when she [Chione] full her time had gone she bare by Mercurie
A son that night Awtolycus who proved a wily pye,
And such a fellow as in theft and filching had no peer;
He was his father's own son right; he could men's eyes so bleare
As for to make the black things white and white things black appear.

See THIEF, MASTER.

Avalon, from the British *aval,* an apple, in mediæval romance, the name of an island in the Atlantic ocean "not far on this side of the terrestrial paradise," with a castle upon it all made out of loadstone. This was the abode of Arthur, Oberon and Morgaine la Fée. See especially the old French romance *Ogier le Danois.* Avalon was perhaps the Island of the Blest of the Celtic myth-

ology, and likewise the Elysian land of Homer, where there was neither snow nor rain. Here heroes lived immortal in perpetual sunshine. The Garden of Hesperides with its golden apples, and the Fortunate Isles of Pindar are but parts of this legendary country.

Layamon, in *The Brut*, tells for the first time in literature how Arthur, after receiving his mortal wound at the battle of Camlan, voyaged to the isle of Avalon. "I will fare to Avalon," he tells Constantine, "to the fairest of all ladies, to Argante the queen, an elf most fair, and she shall make my wounds all sound, make me all whole with balm and healing draughts, and afterwards I will come again to my kingdom and dwell with the Britons with mickle joy." Even as he spoke there approached from the sea a little boat bearing two fair ladies. "And they took Arthur anon and bare him to the boat and laid him softly down, and forth they gan depart. The Britons believe yet that he is alive and dwelleth in Avalon with the fairest of all queens, and they even yet expect when Arthur shall return." Sir T. Malory says that Arthur was led away in a ship, wherein were three queens; "the one was King Arthur's sister, Queen Morgane le Fay; the other was Vivian, the Lady of the Lake; and the third was the Queen of North Galis." Tennyson, who calls the island Avilion, says there were many fair ladies in the barge and among them a queen, and all had black hoods and they wept and shrieked when they saw King Arthur. As they rowed from the land with Arthur aboard he spoke his last farewell to Sir Bedevere:

"I am going a long way
With these thou seëst—if indeed I go—
(For all my mind is clouded with a doubt)
To the island-valley of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard-lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grievous wound."
So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs.

TENNYSON: *Morte d'Arthur.*

One of the Welsh Triads admits that Arthur died, and was buried at Avalon, now Glastonbury, in Somersetshire, where we learn from other authorities that Henry II many years afterwards discovered what were said to be his remains, with the inscription, *Hic jacet Arthurus, rex quondam rexque futurus.*

They were also visited, and a second time disinterred, by Edward I and his queen.

Lydgate's verses upon Arthur's disappearance and expected return may be quoted:

He is a King crouned in Fairie,
With scepter and sword and with his regally
Shall resort as Lord and Soveraigne
Out of Fairie and reigne in Britaine;
And repaire again the Round Table.
By prophesy Merlin set the date,
Among Princes King incomparable,
His seate againe to Caerlion to translate,
The Parchas sustren sponne so his fate,
His Epitaph recordeth so certaine
Here lieth K. Arthur that shall raigne againe.

Avernus, a small round lake in Campania, Italy, the crater of an extinct volcano whose sulphurous and mephitic odors led anciently to the belief that it was the mouth of Hades. It is through this lake that Odysseus in the *Odyssey* and Æneas in the *Æneid* descend into the abode of the dead.

Facilis descensus Averni;
Noctes atque dies patet atri janua Ditis;
Sed revocare gradum, superasque evadere ad auras,
Hoc opus, hic labor est.

VIRGIL.

The descent of Avernus is easy; the gate of Pluto stands open night and day; but to retrace one's steps and return to the upper air,—that is the toil, that the difficulty.

Avt'handil, hero of a mediæval oriental epic, *The Man in the Panther Skin*, by Shot'ha Rusthaveli. A translation by Marjory Scott Wardrop was published in 1912 by the London Royal Asiatic Society. The poem is a glorification of friendship

over sexual love. Though Avt'handil passionately loves his newly-wedded bride, Phatman, he leaves her to throw in his lot with two other star-like heroes, Asthman and Tarvil.

Aymon, a semi-mythical Duke of Dordogne or Dodona in the Carlovingian cycle of romances, especially famous as the father of four sons,—Renaud, Giscard, Alard and Richard (in Italian Rinaldo, Guicciardo, Alardo and Ricciardetto), whose adventures are related in *Les Quatre Fils d'Aymon*, a thirteenth century romance by Huon de Villeneuve. The four sons are frequently represented as mounted upon a single charger, the renowned Bayard. Father and sons incurred the displeasure of Charlemagne, and carried on a sort of guerrilla warfare against him which finally ended in their suing for peace. See RINALDO, BAYARD.

Azazel, in the religious ceremonial of the ancient Jews, the name inscribed upon one of the lots cast by the high priest on the Day of Atonement to decide which of two goats selected as a sin-offering should be sacrificed on the altar to Jehovah and which should be the scapegoat (Leviticus xvi, 6–10). As to the meaning of Azazel opinions differ. Some hold it a designation applied to the scapegoat; others think it the name of the place or the person to which he was sent; still others think it was the name of a demon, or the surname of Satan. Milton makes Azazel Satan's standard-bearer:

> That proud honor claimed
> Azazel as his right, a cherubim
> Who forthwith from his glittering staff unfurled
> The imperial ensign, which, full high advanced,
> Shone like a meteor streaming to the wind,
> With gems and golden luster rich emblazed,
> Seraphic arms and trophies.
>
> *Paradise Lost*, Book I.

Azrael (Heb. "*Help of God*"), in Jewish and Mohammedan myth, the angel who watches over the dying and separates soul from body.

An Arabian legend explains that when Allah was about to create man he sent the angels Gabriel, Michael and Israfel to bring different colored clays from earth. The Earth objected, saying that the contemplated creature would bring down a curse upon her. So they returned empty-handed. Then Azrael was sent and he executed his commission without fear. In reward he was appointed the angel to separate souls from bodies. He was often represented as presenting to the lips a cup of poison. Cup thus became a symbol of Fate among Semitic nations, and the familiar association of Azrael's cup is expressed in the phrase "to taste of death."

A more famous legend has been versified by Dean French, Leigh Hunt and Longfellow, the latter's poem being *The Spanish Jew's Tale* in *Tales of a Wayside Inn*. Solomon is walking in his garden with a guest, who becomes aware of a figure looming up in the twilight. "It is Azrael," says Solomon; "what hast thou to fear?" "Save me!" cries the guest.

> "O king, thou hast dominion o'er the wind,
> Bid it arise, and bear me hence to Ind."

Solomon does as he is bid.

> Then said the Angel smiling, "If this man
> Be Rajah Runject Sing of Hindostan,
> Thou hast done well in listening to his prayer
> I was upon my way to seek him there."

> The Mohammedan doctors . . . say that Azrael . . . was commissioned to inflict the penalty of death on all mankind, and that, until the time of Mahomet, he visibly struck down before the eyes of the living those whose time for death was come; and although not invariably seen by bystanders, yet he was supposed to be always visible, in the very act of inflicting the mortal blow, to those whose souls he was summoned to take away. Mahomet, struck by the terrific effect which this produced upon men, entreated that the angel of death should take away the souls of men without this visible appearance; and, in consequence of the prayers of the prophet, it was no longer permitted, but men's souls were taken without their beholding the angelic form which removed them.—*Henry Christmas.*

> Even Azrael, from his deadly quiver
> When flies that shaft, and fly it must,
> That parts all else, shall doom for ever
> Our hearts to undivided dust.
>
> BYRON

B

Baal, Bal, Bel (Lord, master), an appellative originally applied by the Babylonians to their superiors among men and subsequently transferred to their chief gods (*cf.* ADONIS). One or two of these, as En-lil and Marduk, are sometimes referred to simply as Baal or Bel. It is Marduk (*q.v.*) who is the Baal of the Old Testament. The plural of Baal is Baalim, the feminine equivalent is Ashtaroth,

> The general names
> Of Baalim and Ashtaroth, those male
> These female.
> MILTON: *Paradise Lost*, i, 422.

As an honorary prefix or suffix, Bal or bel enters in many Phœnician and Carthaginian names, *i.e.*, Hannibal, Belshazzar.

Baba, Ali, in the *Arabian Nights*, hero of the story, *Ali Baba and the Forty Thieves*. From a hiding place in a tree he overhears their magic password, "Open Sesame!" and, thus instructed, is enabled to effect his own entrance into their cave and plunder its treasures with impunity while they are away.

Baba, Cassim, brother of Ali (see above), who having penetrated into the robbers' cave forgot the password and stood crying "Open Wheat!" and "Open Barley!" to the door, which obeyed no sound but "Open Sesame."

Babes (or **Children**) **in the Wood,** the titular characters in a number of dramatic pieces from *The Children in the Wood* (1793), a musical comedy by Morton and Arnold, to *The Babes in the Wood* (1894), a pantomime by Wilton Jones, all founded on a ballad preserved in Percy's *Reliques* III, ii, 18, and entitled *The Children in the Wood*. The three-year-old son and the still younger daughter of a Norfolk gentleman are left by their dying father to the care of their maternal uncle, who is to receive legacies intended for them, if they die under age. The wicked uncle hires two ruffians to murder them. One ruffian relenting slays the other and then leaves the babes in Wayland (Wailing) Wood. They wander around all day picking blackberries but night comes and they die of cold and terror. The ruffian confesses seven years later and the uncle dies in jail.

Babio (in French *Babion*), hero of a thirteenth century Latin comedy, *Commedia Babionis*. He is a secular priest whose wife Pecula is shamelessly unfaithful with his servant Fodius. Being himself madly in love with his stepdaughter Viola, he tolerates the *liaison*. But the girl prefers the honorable advances of Croceus, lord of the manor. Baffled in his love, locked out of his home by wife and servant, he announces, to Pecula's delight, that he will abandon his ungrateful household and turn monk.

Babio has passed into French proverbial literature as the type of one who is ever performing the useless and supererogatory. Thus he feeds his dogs upon the choicest bits of meat lest they betray the secret of his passion to the passersby.

> Qui vanne sans son
> Ressemble Babion.
>
> (He who winnows noiselessly resembles Babio.)
> *French Proverb.*

Baboushka. See BEFANA.

Bacchus, in classic myth, the god of wine, so called by both Romans and Greeks, though Dionysus was his more frequent name among the latter. The son of Zeus and Semele, he was brought up by the nymphs of Mount Nisa, but on reaching manhood was driven mad by Hera, jealous of his paternity, and wandered through various parts of the earth, teaching the inhabitants the cultivation of the vine, and driving the women to frenzy if they refused or were forbidden to join in Bacchic festivals. Among the women who won his love none is more famous than Ariadne. After establishing his cult everywhere Bacchus took his mother out of Hades and rose with her to Olympus. His worship was no part of the original

religion in Greece. Homer does not rank him among the great divinities. Not until the time of Alexander did the Dionysiak or Bacchic feasts assume the dissolute features that subsequently characterized them in Rome.

Bacchus that first from out the purple grape
Crushed the sweet poison of misused wine.
MILTON: *Comus*, l. 46.

Badoura, in the *Arabian Nights*, "the most beautiful woman ever seen on earth," the daughter of Gaiour and lover of Prince Camaralzaman.

Badroulboudour, in the *Arabian Nights*, the beautiful daughter of the Sultan of China and the wife of Aladdin.

Bahadar, in the *Arabian Nights* story of *Amgiad and Assad*, master of the horse to the king of the Magi.

Baillee or **Bailly, Harry,** the host of the Tabard Inn in Chaucer's *Canterbury Tales*. He is the first to propose that the pilgrims shall beguile their leisure by the telling of the tales.

Balaam's Ass, a highly popular character in the early mysteries or religious dramas usually gotten up by monks for the entertainment of the populace. Balaam, whose name in Hebrew means "the destroyer," appears in the Book of Numbers, xxii, xxiii, as a prophet of Penthor in Mesopotamia. Balak, King of Moab, sent him to warn the Israelites, who were approaching the banks of the Jordan, that they should not enter his territories. As Balaam, mounted on his ass, rode through a narrow gorge he was confronted by an angel with a drawn sword. Only the animal could see the apparition. Neither words nor blows could urge it forward. At last "the Lord opened the mouth of the ass and she said unto Balaam, what have I done unto thee that thou hast smitten me these three times?"

Balder, in Norse myth, the son of Odin and Frigga,—a god of light and beauty, the Apollo of Denmark, Norway and Iceland. In the Eddic poems his death is a prelude to the final overthrow of the gods (see RAGNAROK). When Balder was born the gods took council how to ward off evil from him. His mother invoked every element, every animal, every plant, and obtained from all an oath not to hurt him,—all save the mistletoe, which she forgot because of its insignificance. So when he grew up the gods amused themselves with shooting and throwing at the invulnerable youth. Loki, his enemy, surprised the secret from Frigga, made an arrow out of mistletoe and said to Höder, the blind brother of Balder, "Why do you not contend in the sports?" "I am blind and have no weapons," replies Höder. Then Loki presented him with the arrow and said, "Balder is before thee." Höder shot, and Balder fell dead. "It was the greatest sorrow that ever befel gods and men." Hermodhr, another of Balder's brothers, volunteered to ransom Balder from Hel, but the goddess of the lower regions refused to surrender him unless all things living and dead weep for him. Loki, disguised as a giantess, is the sole dissentient voice in the general mourning. "Let Hel keep what she has," he cried; and Balder could not return. A different tale is told by Saxo Grammaticus. He makes Balder only a half god who contends with Hodhr for Nanna, the maiden herself preferring the latter. The gods take part with Balder, but Hodhr, armed with the irresistible sword Miming, and armored with an impenetrable coat of mail, puts them to flight. There are many renewals of the combat. In one Balder is victor, but at the end he is slain by his rival. In both versions another brother, called sometimes Bous or Both, sometimes Ali or Vali, avenges Balder's death. Balder is the hero of many poems by modern authors, as Longfellow's *Tegner's Drapa*; William Morris's *The Funeral of Balder* in *The Lovers of Gudrun;* Robert Buchanan's *Balder the Beautiful;* Matthew Arnold's *Balder Dead.*

"Balder Dead" is, like "Sohrab and Rustum," Homeric in tone, although the subject is taken from the Norse mythology.

It has not the human interest of the earlier poem. Balder, though he died, was a god, and the whole machinery is supernatural. A Frenchman would have said that Mr. Arnold had accomplished a *tour de force*, and obtained a *succès d'estime*. Nevertheless, *Balder Dead* is full of beauty, the verse is musical as well as stately, and the mourning of nature for Balder, believed to be invulnerable, but slain by a stratagem, is admirably described.—HERBERT PAUL: *Matthew Arnold*.

Baldovino, in Carlovingian romance, the loyal son of the traitor, Gano or Ganelon. At the battle of Roncesvalles, as described by Pulci in his *Morgante Maggiore* (1485), Baldovino in perfect good faith wears a mantle given to him by Gano, who received it from the Saracen king. Orlando, learning that wherever Baldovino charges through the press of men the foes avoid him, openly accuses him of partaking in Gano's treason. Then the boy's eyes are opened. He flings the cloak from off his shoulders with an indignant repudiation of any guilty knowledge, plunges into the fight, and as he falls, pierced in the breast with two lances, shouts exultingly, "Now I am no longer a traitor!"

Baldwin, Count of Flanders (there were several historical characters of this name), is the hero of a mediæval French romance of uncertain date and authorship. Having refused the hand of the daughter of the King of France, he marries a strange lady of majestic beauty who pretends she is heiress to a splendid throne in Asia. A hermit denounces her as the devil in female form and she flees screaming back to hell. Baldwin goes on a crusade in expiation of his involuntary offence. Two daughters born of the marriage turn out better than might be expected. This romance was probably suggested by the story of Menippus (see LAMIA). Unions between mortals and fiends of one form or another are common in legend and have crept into history. It was generally believed that an ancestor of Geoffrey of Plantagenet married a demon and from this alliance Fordun accounts for the profligacy of King John.

Balin le Savage, in Arthurian romance, a Northumberland knight, brother to Sir Balan, captured in battle and imprisoned for six months by King Arthur. After his release a damsel came to Camelot crying that none might draw the sword she held unless he were free from "shame, treachery or guile." The king and all his knights failed in the attempt but Balin succeeded. He refused to return the sword, whereon the damsel prophesied that it would be his plague —"for with it shall ye slay your best friend and it shall prove your own death." The Lady of the Lake herself came to Arthur to plead for the sword. Balin cut off her head with it. Banished from court he came to a castle where every guest must joust in his turn. So fierce was his encounter with the appointed knight that both perished living only long enough after receiving their death wound for each to recognize in the other his brother. This is the story as told by Sir Thomas Malory. Tennyson in his *Idylls of the King*, *Balin and Balan*, varies some of the details and omits altogether the episode of the slaying of the Lady of the Lake.

Balkis, the Arabian name of that Queen of Sheba who came to visit Solomon in his glory, 1 Kings x, 1–13. According to Arabian legend she was the daughter of Scharabel a descendant of the eponymic King Sheba. When Solomon demanded her submission she temporized by sending him gifts that should both propitiate and test him: Five hundred slaves of each sex dressed alike, a pearl to be pierced, a diamond or onyx with a crooked hole to be threaded, and a crystal goblet which, to prove himself a prophet, he must fill with water that came neither from heaven nor earth. Forewarned by the peewit (or lapwing) Solomon told the ambassadors the contents of the letter without opening it, distinguished the boys from the girls by their manner of washing the hands, pierced the pearl with Schamir, the magical force by which the Temple was built without

an iron instrument, threaded the crooked hole in the gem by the aid of a worm, and returned the gifts to the queen. Then he bade a slave mount a wild horse and gallop it about the plain till the sweat dripped from it, and this he caught in the crystal goblet, and so filled the chalice with water neither from earth nor heaven. Convinced that resistance would be futile, Balkis went in state to visit him. Each was so charmed with the other that Balkis renounced idolatry and married Solomon. Their son became king of Abyssinia and according to the tradition still cherished there was the founder of the present dynasty. (See *Antiquary*, November, 1888.) According to the Talmud version Balkis, though beautiful in form and feature, had hairy legs and large and shapeless feet. In the latter particular she resembled the good Queen Bertha—" Berthe au grand pieds "—the mother of Charlemagne (see BERTHA). Another name for the Queen of Sheba was Maqueda.

Ballenguich, Guidman, the name adopted by James V of Scotland when, like Haroun Alraschid, he made incognito excursions among his subjects, sometimes for the purpose of seeing that justice was properly administered, and sometimes in search of amatory adventure. The Scotch comic songs *The Gaberlunzie Man* and *We'll gae nae Mare a Roving* are said to be founded upon one of the king's love episodes. Sir Walter Scott makes the plot of *The Lady of the Lake* turn upon another. James is held to be the original of Ariosto's Zerbino in *Orlando Amoroso*.

Ballengeich (Gaelic for Town of the Pass) is the old name of Sterling where the Scottish crown had a castle afterwards turned into a barracks.

Baly, in Hindoo myth, one of the gigantic kings of ancient India who founded the city called by his name and ruled so generously yet so justly that at death he became one of the judges of the dead. Southey in *The Curse of Kehama*, XV, I (1809), tells how one day a dwarf named Vamen asked the monarch's permission to measure off three of his own paces for a hut to dwell in. Baly smilingly complied. The dwarf's first pace compassed all the earth; the second all the sky; the third the infernal regions. Baly now recognized in his visitor the god Vishnu and paid him due reverence.

Bambino (It. *the infant*) or **Santissimo Bambino** (most holy infant), a figure of the Christ-child, said to have been carved from a tree on the Mount of Olives by a Franciscan pilgrim and painted by St. Luke while the pilgrim slept. It is preserved in the church of Ara Cœli in Rome, where it is venerated for its healing powers, and is occasionally taken out to visit patients in a large tan-colored coach bearing a vermilion flag. T. B. Aldrich in *A Legend of Ara Cœli* has versified a popular legend that the figure was once stolen by some curious or irreverent person but walked back at night of its own accord. See WALSH: *Curiosities of Popular Customs*.

Ban, in Arthurian legend, king of Brittany, father of Sir Lancelot and brother of Bors, king of Gaul, a great friend of King Arthur and himself a famous knight of the Round Table.

Banshee, in Celtic folk lore, a female spectre, attached to some prominent family, who gives warning by wailing cries of an approaching death in the household. She is usually described as a tall, pale woman clad in white, though sometimes she is invisible. The Banshee never deserts the family with whom she is connected even though they fall from their high estate; and she gives warning of the death of any member even though it take place in a foreign land. The Bodach Glas (*q.v.*) or Grey Spectre of Scotland is a similar wraith, and so likewise is the Gwrach y Rhibyn of Wales who comes after dusk to flap her leather wings at the window and to call in broken howling tones the name of the person whose death is imminent. See also MELUSINE.

For the orthography and derivation of the word, Murray's Dictionary gives: "Benshi-shea-shie; Banshie-shee; the phonetic spelling of the Irish *bean sidke;* a female or woman of the fairies."

The name Banshee would seem to imply that originally these warning spirits were considered to be of elfish lineage, but perhaps they were only such of the race as had once borne a human form; like Mélusine, who, when she left the castle of Lusignan, became a Banshee and prognosticated death to a noble family of Poitou. But in later belief the Banshee of Ireland or the Scottish Highlands was a disembodied spirit lingering about the place to which she had been attached in life, occasionally assuming the human form, but more often manifesting her presence only by a cry. McAnally gives various designations by which she is known in Ireland, as Woman of Peace, Lady of Death, White Lady of Sorrow, Spirit of the Air, etc.

Bantam, a decayed town now deserted, and a district of the island of Java. Bantam was originally powerful and wealthy and the seat of the king of Java. When Drake circumnavigated the globe he touched at Java, in 1580, and was royally entertained by the monarch. Doubtless his reports of the unbounded wealth of the land soon passed into a popular proverb. The Portuguese first, and then the Dutch, obtained possession of Bantam, and eventually the Dutch consolidated their possessions and deposed the king. The King of Bantam was a sort of standing joke among English dramatists for nearly two centuries. Congreve grouping together the Cham of Tartary, the Emperor of China and the King of Bantam as fabulous monarchs, makes one of his characters say: "Body o' me, I have made a cuckold of a king, and the present Majesty of Bantam is the issue of these loins."

Baphomet, the image of a fabulous creature with two heads (a male and a female) and the rest of the body female, said to be used as an idol, or symbol, by the Templars in their mysterious rites. The name has been explained as a corruption of Mahomet. Littré, quoting from Abbé Constant, says that the word is formed by reading backward these initial letters and syllables:

Tem. o. h. p. ab = *templi omnium hominum paces abb* as: "Abbot (or father) of the temple of peace for all men."

Barber of Bagdad, hero of a story in the *Arabian Nights.*

The inimitable story of the Impertinent Barber himself, one of the seven, and worthy to be so; his pertinacious, incredible, teasing, deliberate, yet unmeaning folly, his wearing out the patience of the young gentleman whom he is sent for to shave, his preparations and his professions of speed, his taking out an astrolabe to measure the height of the sun while his razors are getting ready, his dancing the dance of Zimri and singing the song of Zamtout, his disappointing the young man of an assignation, following him to the place of rendezvous, and alarming the master of the house in his anxiety for his safety, by which his unfortunate patron loses his hand in the affray, and this is felt as an awkward accident. The danger which the same loquacious person is afterwards in, of losing his head for want of saying who he was, because he would not forfeit his character of being "justly called the Silent," is a consummation of the jest though, if it had really taken place, it would have been carrying the joke too far.—William Hazlitt.

Barguest, in the fairy mythology of northern England, a goblin armed with teeth and claws which took pleasure in parading the streets at night and uttering shouts that terrified such maidens as were not safely in bed. Though all might hear, it was given only to a few to see this apparition. Those few, however could communicate the gift to others by merely touching them when the spirit made its appearance.

Barlaam. See Josaphat.

Barmecide, Barmecide's Feast The Barmecides were a Persian family who rose to fame and fortune as the ministers of the early Abbasid caliphs. Haroun Alraschid successively appointed two of them, father and son, his viziers. The son, Jaffar (the Giafar of the *Arabian Nights*) eventually fell under the royal dis-

pleasure and was put to death in 802, together with nearly all the Barmecide family. The phrase, a Barmecide Feast, arose from a story related in the *Arabian Nights* (*Story of the Barber's Sixth Brother*). One of the Barmecides, a practical joker who could both give and take, invited the starving wretch Shacabac to dine with him. Imaginary food was served up in empty dishes and at every relay of emptiness Shacabac was asked how he enjoyed the dish. Entering into the spirit of the jest Shacabac declared everything excellent but when wine was served in empty cups he pretended to get intoxicated and soundly boxed the host's ear. The Barmecide, delighted at the jest, ordered a real dinner to be placed before his guest.

Bath, Wife of, in Chaucer's *Canterbury Tales*, one of the pilgrims travelling from Southwark to the shrine of St. Thomas à Becket in Canterbury. She tells her tale in due rotation, choosing the story of Midas for her theme, and prefacing it with a prologue in which she reveals herself with delightful naïveté and a not too delicate sense of the proprieties. The wife's tale has been retold by Dryden in his *Tales from Chaucer*. Gay has a comedy *The Wife of Bath* (1713).

As the wife of Bath herself unrolls her own picture with a flippant ease and a delightful mixture of ingenuousness and confidential impudence not without wit, and begins with the greatest indignation to quote the sayings of learned woman-haters, the comic effect of her story and descriptions is raised to the highest pitch, and the satire loses very much of its bitterness, but nothing whatever of its pungency. We can almost hear, and see bodily before us, the well-to-do, middle-class Englishwoman, in her heavy and somewhat gaudy garments, her scarlet stockings, her red cheeks, her saucy looks, her sensual mouth, her quick energetic movements, her glib tongue and penetrating voice, and what she relates becomes to us as vivid as if we had ourselves beheld the individual incidents.—Bernhard Ten Brink: *History of English Literature.*

Battus, the classical instance of a spy or informer. A peasant in Arcadia he witnessed the theft by Mercury of Apollo's cattle and was bribed to secrecy by the gift of a cow. To test his fidelity Mercury assumed a disguise and by the offer of a cow and an ox trapped him into revealing all he knew. He was instantly changed into a touchstone. Ovid: *Metamorphoses*, xv, 11.

Bavian, The (Dutch *baviann*, a buffoon). An occasional though not a regular character in the old Morris dance. He was made up as a baboon; his office was to bark, tumble, play antics and exhibit a long tail with what decency he could.

Bayard (It. *Bajardo*), in the Charlemagne cycle of myths, a famous charger, first heard of in the thirteenth century romance of *Aymon and his Four Sons*. Originally it had belonged to Amadis of Gaul, but the necromancer Maugis coaxed it out of hell, and presented it to his brother, Aymon, who in turn gave it to his youngest son, Renaud, Reinold or Rinaldo. Bayard at first resented the new ownership, but the lad, after a preliminary rebuff, leaped into the saddle and reduced the refractory steed to an obedience that never afterwards failed. Bayard would frequently carry all four sons upon his back. When Charlemagne fell out with Aymon he was especially vindictive against the horse, which proved a most effective aid in the sort of guerrilla warfare that Renaud and his brothers carried on against the court. Therefore when Aymon sued for peace Charles refused to pardon the sons unless Bayard were delivered up to him. It took all Aymon's powers to persuade Renaud to obey. But when he beheld Bayard launched to his death into the River Seine he broke his sword Flammberg, swore that he would never touch a horse or a sword again, and disappeared to die in the Crusades, fighting afoot with an enormous club. The outlines of this story were preserved by the later Italian romancers, Pulci, Berni, Ariosto and others, who make Renaud, under the Italianized name of Rinaldo, a chief personage in their poems; but they reject the account of his death. Bayard is usually spoken

of as being still alive in the forests of France, though successfully eluding all attempts at capture. Skepticism on this point, however, gradually invaded the popular mind which expressed itself in a proverbial saying, "Like Bayard he has all merits and but one defect,—he is dead." In England his failing was not that he was dead, but that he was blind,—"like a blind Bayard."

In Normandy popular legend tells of a mischievous lutin or fairy who haunts the highways in the form of the horse Bayard, all ready caparisoned for riding. He shows himself in so gentle a guise that the wayfarer is tempted to mount him. No sooner is he astride than the steed becomes rampant and unmanageable, and ends by pitching his rider into a marsh or a ditch.

Beatrice, the Christian name of a lady (1266–1290) belonging to the famous family of Portinari in Florence who married Simoni de Bardi. Dante as a boy of nine fell in love with her when she was only eight years old. He continued to cherish for her a romantic but hopelessly platonic passion until her death. This passion forms the subject of *La Vita Nuova* (*The New Life*), a strange medley of prose and poetry. Dante tells us that the remembrance of Beatrice was "of such noble virtue" as to preserve him in his unguarded moments from stray assaults of passion. But she is even more than this to him. The recollection of her spiritual nature is at once the assurance that the invisible world exists and the cause of that deep longing which transports him beyond the limits of common humanity. In his *Divine Comedy* Beatrice becomes Dante's guide through Paradise.

Why did not Dante marry Beatrice? Leigh Hunt suggests that he was shy and she was coy. Theodore Martin conjectures that she married Simon de Bardi while separated from Dante by a temporary pique, although she may have been further influenced by domestic pressure or other untoward circumstance.

Dante's Beatrice and Milton's Eve
Were not drawn from their spouses you conceive.
BYRON: *Don Juan*, iii, 10 (1820).

Beatrice is not a woman. She is womanhood, various in its strength and beauty but simple because pure, like light, which may break into a thousand colors yet never know a stain. The girl of the *Vita Nuova* and the glorified spirit who sits with Rachel at the feet of Mary are but one thought and one life.

Beatrice, heroine of Adelaide Proctor's poem *A Legend of Provence*, is a favorite character in mediæval myth. Her story has recently (1911) been dramatized by J. H. Macarthy.

The portress of a convent in Cologne, she was devoured by curiosity to see something of the world. Finally she flung herself before the picture of the Virgin and said, "Madonna, internally tormented with disquietude I leave thy service to enter the world." Fifteen years she spent in sinful pleasure, that never brought her happiness. Heart smitten at last she returned to her convent and asked the porter if he had ever heard of a nun named Beatrice. "She has lived in this convent from her youth up," answered the porter. At these words Beatrice was about to turn away in perplexity, when the Virgin appeared and said, "For fifteen years I have discharged thy duties in thy dress and form. Go now and take thy keys on the altar where thou didst leave them, resume thy dress and do penance for thy sins." Beatrice gladly did as she was told, the Virgin restored her dress and resumed her own place in the picture.

This legend appears in a collection of nine tales in French verse, by Coinsi or Comsi, reunited under the general title of *Miracles of Our Lady* (*Les Miracles de Notre Dame*) and again in a similar collection in Spanish under a similar title (*Los Milagros de Nuestra Senora*) by Berceo, and in various collections of *Fabliaux* and *Contes Devots*. It has been told in modern French prose by Charles Nodier, in the *Revue de Paris*, Oct. 29, 1837. It is usually known in French as *La Sacristaine* and is a

sort of companion tale to the very similar story of *The Sacristan and the Knight's Wife.*

Beauchamp, Bold, the nickname of Thomas de Beauchamp Earl of Warwick. With one squire and six archers he is said to have overthrown 100 armed men at Hogges in Normandy in the year 1346. Hence "a Bold Beauchamp" became a current name for a doughty warrior.

So had we still of ours in France that famous were,
Warwick of England then high constable that was
. . . So hardy great and strong,
That after of that name it to an adage grew
If any man himself adventurous happed to shew,
"Bold Beauchamp" men him termed if none so brave as he.
DRAYTON: *Polyolbion*, xviii (1613).

Beaumains, according to Thomas Malory in the *Morte d'Arthur*, the nickname given to Gareth by Sir Kay. The entire legend of Gareth's first coming to Arthur's court, being fed for a year in the royal kitchen and receiving the nickname is probably a folk tale which had no connection with the Arthurian cycle until Malory or some unknown writer before him adapted it from a French source now lost.

Beauty and the Beast, hero and heroine of a famous fairy tale *Beauty and the Beast* (Fr. *La Belle et la Bete*), which Madame Villeneuve first put into print in *Les Contes Marines* (1740), but which is of very ancient origin and almost universal distribution. To save the life of her father the Beauty consents to sacrifice herself in marriage to a hideous but kindly monster. Straightway the latter assumes the outer fashion of a handsome and adorable young knight. He explained that he had been the victim of an enchantment from which he could escape only if a young and lovely maiden would marry him. In the *Nineteenth Century* W. R. S. Ralston compares a number of variants of this story diffused over a wide territory.

The chief points in "Beauty and the Beast" are the conversion of a genial monster into a beautiful prince and the separation of a wife and a husband, as punishment for some trifling offence. Granting these germs, the tale may and does blossom into any number of adventures. As a rule, when the wife is separated from her husband, she has to seek him all over the world. Thus Psyche tries to win back Eros; thus in "The Black Bull of Norroway" the beloved pursues her lover, who has quite forgotten her, even into the chamber of his new bride. In the Scotch "Nicht, Nought, Nothing," as in the Gælic "Battle of the Birds," the girl has much the same troubles, and in all her fantastic pilgrimage some mythologists see only the search of the dawn for the sun, or of the sun for the dawn. Mr. Ralston has compared French, German, Cretan, Hellenic, Indian, and South Siberian versions of this tale of "Beauty and the Beast." He shows very skilfully how the story crept into literature, as into the works of Mme. de Beaumont and of Apuleius, out of oral legend, French or Thessalian, and how again it passed into oral tradition, carrying with it some traces of the literary or courtly air in which it had lived for a while. One variant "has been twisted from mythology into morality," says Mr. Ralston. It may be added with equal truth, that part of the tale has been twisted from morality still inchoate, still "in the making," into mythology. "Beauty and the Beast," says Mr. Ralston, "is evidently a moral tale, intended to show that amiability is of more consequence than beauty, founded upon some combination of a story about an apparently monstrous husband, with another story about a supernatural husband, temporarily lost by a wife's disobedience." Mr. Ralston does not think that the Dawn has much to say in the matter. Little "direct evidence can be obtained with regard to the mythological representation of the phenomena of nature."

Bede, Venerable, an English monk of the eighth century, whose popular nickname of Venerable is said to have

arisen in this fashion: A fellow monk vainly attempting to write an epitaph upon Bede fell asleep, leaving it incompleted thus: "Hâc sunt in fossa Bedæ . . . ossa," and on awakening was surprised to find the missing epithet supplied (presumably) by an angelic hand: *Hac sunt in fossa Bedæ venerabilis ossa.*

Bedivere, or **Bedver, Sir,** in Arthurian legend, a knight of the Round Table. Tennyson follows Sir Thomas Malory in making him the butler of King Arthur. In the *Morte d'Arthur* of both, Bedivere is sent by the dying king to throw his sword Excalibur (*q.v.*) into the mere. See AVALON.

Bedlam, Tom o', the cant name of a lunatic belonging to Bethlehem hospital (contracted into Bedlam), in Bishopsgate, England. This institution was designed for six patients, but by 1641 the number had grown to 44, and applications were so numerous that they were dismissed when only half cured to wander as vagrants shabbily dressed and singing "mad songs." In *King Lear* Edgar assumes the part of a Bedlamite.

He swears he has been in Bedlam and will talk frantikely of purpose. You see pins stuck in sundry places in his naked flesh, especially in his arms, which pain he gladly puts himself to only to make you believe he is out of his wits. He calls himself Poor Tom and coming near anybody calls out Poor Tom's a-cold. Some do nothing but sing songs fashioned out of their own brains; some will dance, others will do nothing but either laugh or weep, others are dogged and spying but a small company in a house will compel the servants through fear to give them what they demand.—DECKER: *Bellman of London.*

Bedreddin, Hassan, in the *Arabian Nights* story of *Noureddin and his Son,* is the son of the grand vizier of Basora. After Noureddin's death he fell into disgrace with the sultan. Fairies rescued him and bore him from Cairo to Damascus, where he lived for ten years as a pastry cook. A search party, halting at the gates of Damascus, sent into the city for cheese cakes, and Bedreddin's products were recognized by his mother, for she had taught him the receipt. The vizier thereupon ordered him to be arrested for "making cheese cakes without pepper" and restored him to his wife in Cairo.

She [Effie Deans] amused herself with visiting the dairy, in which she had so long been assistant, and was so near discovering herself to May Hetley, by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedreddin Hassan, whom the vizier, his father-in-law, discovered by his superlative skill in composing cream-tarts with pepper in them.—SIR W. SCOTT.

Beelzebub (Heb. *bel* or *baal,* lord, and *s'bub,* fly), the god of flies and of all evil spirits, worshipped at Ekron, a city of the Philistines (2 Kings i, 2), and described as the "prince of devils" in Matthew xii, 24. He may be identified with Enlil, an ancient Babylonian god, second of the great cosmic triad of which Anu was chief. As the latter was lord of heaven, so this deity ruled over earth as "lord of lands" and of all the spirits of the earth. The Biblical references to Beelzebub made him a noted character among the mediæval demonographers. Those who reckon nine ranks or orders of demons place Beelzebub at the head of the first rank, which consists of the false gods of the Gentiles. Wierus in the sixteenth century asserted that he had succeeded Satan in the primacy of hell.

Which when Beëlzebub perceived, than whom,
Satan except, none higher sat, with grave
Aspéct he rose, and in rising seemed
A pillar of state: deep on his front engraven
Deliberation sat and public care;
And princely counsel in his face yet shone,
Majestic though in ruin: sage he stood,
With Atlantean shoulders fit to bear
The weight of mightiest monarchies.
MILTON: *Paradise Lost.*

Befana (a corruption of Epiphania or Epiphany), the Italian equivalent for Santa Claus, who on the eve of the Epiphany (January 6) comes down the chimney leaving gifts for the sleeping children. In Russia a similar character with a similar legend is called the Baboushka or little old woman. The legend runs as follows: When the Wise Men from the East were travelling from Jerusalem to Bethlehem they came across an old

woman who was cleaning house. She asked them their errand and they told her they were on their way to do homage to the new-born king of the Jews. She begged them to wait until she could finish her task and join them. They could not wait and she strove to follow them after her work was done, but all in vain. Ever since she has been wandering about the earth seeking for the Child Jesus and is filled with renewed hope at the yearly recurrence of the Epiphany.

Behram, in the *Arabian Nights* story of *Amgiad and Assad*, captain of a ship which undertook to bear Prince Assad to be offered as a sacrifice on the Mountain of Fire. The ship grounded on the coast of Queen Margiana's kingdom. Being a Mohammedan and a foe to the fire worshippers, she made Assad her slave, but Behran recaptured him and sailing onward was pursued by the queen. Assad was thrown overboard and was eventually found by Behran, who brought him back to his old place of confinement. Bostana, one of the fire worshippers, released him. At the end Assad married Margiana and Armgiad (his half brother) married Bostana.

Beichan, Young or **Lord** (the name is also given as **Bechin, Biechen, Beekin, Bekie, Beachan, Bonwell,** and **Bateman**), hero of an English ballad of which there are several versions extant. Young Beichan, travelling in Turkey, is seized and enslaved, but is liberated by the aid of his captor's daughter, who bears the extraordinary name of Susan Pye. She eventually follows him to England, finds him on the very day of his wedding to another, and is married to him. The ballad undoubtedly springs from the same source as the legend about Gilbert Becket, whose Saracen lady-love is said to have followed him to England, knowing only the two English words, "London" and "Gilbert," by whose aid she found him. The hero's name itself may be a corruption of Becket; but so little is the story purely English that Norse, Italian, and Spanish ballads preserve a tradition essentially the same, and it has remoter affinities with the cycle of the *Hind Horn*, the parts of the principal actors in the one being inserted in the other. Dickens published a burlesque entitled, *The Loving Ballad of Lord Bateman.*

Belacqua, according to Dante, *Purgatory,* iv, was in his lifetime a maker of musical instruments, whose name had become proverbial for laziness in his native Florence. Dante himself had rebuked him for this vice, but Belacqua had calmly replied in the words of Aristotle, "By sitting down and resting, thy soul is rendered wise." Whereto Dante had retorted, "If men become wise by sitting down surely no man is wiser than thee." In the poem Dante meets Belacqua's spirit lazily lolling in the shade of a rock outside of the gates of purgatory. He complacently explained that as sloth had made him put off his repentance while alive, so now he must remain outside of purgatory for as many years as he had spent on earth.

Belial (Heb. *b'li*, negative, and *ja'al*, useful), a term signifying worthlessness, destructiveness, lawlessness, which the Old Testament uses to characterize the genius of evil, the chief of the devils. The word frequently recurs in the Scriptures; the enemies of the Israelites are the sons of Belial, the worship of Belial is the worship of the infernal powers, the adoration of evil. "What concord hath Christ with Belial?" asks the apostle Paul in the New Testament (2 Corinthians vi, 15). Here Belial is used as an appellative of Satan or as some think of Antichrist. The process of personification developed rapidly in the middle ages, until Belial assumed a distinct individuality as one of the great powers of hell. Wierus, who summed up the devil myths of his predecessors, accepted the teaching that there were nine ranks of evil spirits, and that Belial stood at the head of the third rank, which consisted of inventors of mischief and vessels of anger. He furthermore makes Belial the ambassa-

dor from the infernal court to Turkey. Milton in *Paradise Lost* recognizes the separate identity of Belial and gives him a high rank in Pandemonium as the demon of lust and falsehood.

Belial came last, than whom a spirit more lewd
Fell not from heaven, or more gross to love
Vice for itself. *Paradise Lost*, i, 490.

A fairer person lost not heaven, he seemed
For dignity composed and high exploit;
But all was false and hollow; though his tongue
Dropped manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels, for his thoughts were low.
Ibid., ii, 112.

Bell, Adam, an outlaw who, with his companions, Clym of the Clough and William of Cloudesley, all of them famous for their skill in archery, haunted the forest of Englewood near Carlisle. William was captured and led to execution but was rescued by his comrades. Thereupon the trio, repairing to London, threw themselves upon the mercy of the king, who pardoned them, and was so well pleased with the feats of archery they performed in his presence that William was made a "gentleman of fe" and the two others yeomen of the bed-chamber. The story is told in a thirteenth century ballad preserved in Percy's *Reliques*, I, ii, 1. See TELL, WILLIAM.

Bellerophon, in classic myth, the son of Glaucus, King of Corinth. Originally called Hipponous, he received his surname from killing his brother, Belerus. He purged this crime by slaying the monster Chimera with arrows shot from the winged horse Pegasus, whom he had caught with a golden bridle. His further exploits as conqueror of the Solymi and the Amazons won for him the daughter of Iobates and half his kingdom of Lycia. At last Bellerophon's pride drew upon him the anger of the gods and he wandered away from the haunts of men. Here Homer leaves him (*Iliad*, vi, 240). Pindar, continuing from later traditions, made him essay a flight to heaven on Pegasus. Zeus maddened the horse with a gadfly and Bellerophon fell and perished in the wilderness. He is the hero of an opera by Thomas Corneille with music by Lulli (1679) and of a poem in *The Earthly Paradise*, by William Morris, *Bellerophon at Argus*. See also CHIMERA, POTIPHAR, PROCTOS.

Bellerophon Letter, a treacherous letter given in pretended friendship which denounces the bearer to the recipient. Thus Bellerophon was sent into Lycia by Prœtos, King of Argos, with a letter desiring his destruction. This is a frequent subterfuge in classic and later literature, the most famous instance being in *Hamlet*, where the prince departing for England is entrusted by his uncle with a letter that would have proved fatal to him if he had delivered it.

Bellerus, Bellerium. Bellerium was the Roman name for Land's End (*q.v.*) and it is Land's End to which Milton refers when he inquires of his dead friend, Edward King, who was drowned at sea.

Sleepest by the table of Bellerus old,
Where the great vision of the guarded mount
Looks towards Namancos?
Lycidas, 160.

Namancos is old Castile, and the "guarded mount" is Mount St. Michael, where an archangel directed the building of a church.

As to Bellerus he seems to have been invented by Milton as a name-father for the place, as Corineus is the name father of Cornwall. Indeed in the MS. Milton had originally written Corineus, but altered the word for the sake of euphony. There is no authority for the statement made by some commentators that Bellerus was an ancient Cornish giant.

Bellicent, in Arthurian romance, daughter of Gorlois, lord of Titagil, and his wife Ygerne or Igerna. Ygerne, after Gorlois' death, became the mother of Arthur; hence Bellicent was his half sister. Tennyson makes her marry Lot, the King of Orkney:

Lot's wife, the Queen of Orkney, Bellicent.
Coming of Arthur.

This seems to be an innovation. Geoffrey in his *Chronicle* (viii, 20, 21) names Anne, another half sister, as Lot's wife, while Malory (i, II, 35–36) follows the more common legend that Lot married Margawse or Margeuse (*q.v.*).

Bellisant, in the fairy story of *Valentine and Orson*, the mother of twins born in a forest, after her banishment on a charge of infidelity by her husband, Alexander, Emperor of Constantinople. See VALENTINE.

Bellona (Latin, *Bellum*, war), the Roman goddess of war. She seems originally to have been a Sabine deity. The Latin poets frequently referred to her as the companion of Mars in battle, and sometimes as his wife or his sister. She made ready the chariot of the war god, and herself appeared on the field with dishevelled hair, a torch in one hand and a whip in the other, to animate the combatants. Her priests, the Bellonarii, wounded themselves in arm or leg when offering sacrifices to her. In her temple the senators assembled to give audience to foreign ambassadors. Fronting the entrance stood a pillar. In making the symbolical declaration of war a spear was launched over this pillar, which represented the frontier. Mars and Bellona were worshipped together and their altars were the only ones polluted by human sacrifices.

Belphegor, a Canaanitish divinity, worshipped more particularly by the Moabites. Wierus calls him the ambassador from the court of Beelzebub to Paris. Pulci introduces him into the *Orlando Innamorato* as a Mahometan deity. Machiavelli makes him the hero of a famous tale called *Belphegor*. Here he is a fiend who had once been an archangel. Pluto, finding that most of the lost souls in hell ascribed their fate to the sinister influence of their wives, dispatches Belphegor to earth to investigate the facts. He must turn man, marry, and after ten years' experience return and report. Belphegor accordingly assumes the shape and name of Roderigo and espouses Imperia, by whom he is both henpecked and deceived. John Wilson utilized the same plot in a tragi-comedy (1690); Miles Peter Andrews turned it into a comic opera (1778); and the name was borrowed for the hero of several English dramas adapted from the *Paillasse* of Dennery and Fournier. Jonson combined hints taken from this play with others from Boccaccio in the plot of *The Devil is an Ass* (1616). See PUG.

> The little novel of Belphegor is pleasantly conceived and pleasantly told. But the extravagance of the satire in some measure injures its effect. Machiavelli was unhappily married; and his wish to avenge his own cause and that of his brethren in misfortune carried him beyond even the license of fiction.—MACAULAY : *Essays, Machiavelli.*

Beltenebros (Sp. *bello*, beautiful; and *tenebroso*, dark, gloomy, thunderous), a name assumed by Amadis of Gaul when he fled to the solitude of Poor Rock on receipt of a cruel letter from Oriana.

Bennu, in Egyptian myth, a bird sacred to Osiris, which rose singing from the flames of a tree at Heliopolis, —doubtless the original of the Greek phœnix.

Beowulf, titular hero of an anonymous Anglo-Saxon epic of the sixth century, a thane who later becomes King of the Geats in Sweden. He delivered Hrothgar, king of Denmark, from the man-fiend Grendel, who was carrying off and devouring his subjects in the night-time. Grendel's mother avenges his death by kidnapping one of Hrothgar's counsellors. Beowulf traces her to her retreat in a cave by the sea and kills her. In his old age he slays a dragon, but succumbs to the strain of the conflict. Strong of arm, stout at heart, fierce in speech, Beowulf is the earliest and most terrific of all the Norse heroes.

Berenice, put to death by her son Ptolemy IV (221) was the sister and spouse of Ptolemy III of Egypt. In fulfilment of a vow conditioned on her husband's triumphant return from an expedition to Asia, she cut off her hair and hung it in the temple of the war god. Thence it was stolen

overnight. Conon of Samos pacified the king by telling him that the winds had carried it to heaven, and legend adds that it forms the Coma Berenice, a cluster of seven stars near the tail of Berenice. Pope borrows the legend in *The Rape of the Lock* to account for the disappearance of the lock that Lord Petre surreptitiously cut from Belinda's head.

Bertha, Berchta, Perchta or **Precht** (from old Ger. *peracta*, bright, shining), in Scandinavian and Teutonic myth, one of the names of Freia. In Germany especially, the goddess who originally typified the purest beauty assumed under this new name motley and multiform shapes. There are beautiful Berthas and satyr-like Berthas, the latter running about with bare legs and dishevelled hair. But as a rule Bertha has three attributes which establish her identity with the Teutonic Venus—she has swan's feet, is the patron of spinners, and is attended by a retinue of elves called Heimchen, evidently descended from the crowd of the unborn who surround Freia. The influence of Christianity upon the heathen myth has also produced a Bertha who is an impersonation of the Epiphany or Twelfth Night (corresponding to the Italian Befana and the Russian Baboushka) who has an immense foot and a long iron nose, and who on Twelfth Night visits the household, to inspect the maidens at their spinning wheels. In some parts of Germany Twelfth Night is called Berchtentag, or Bertha's day, and the viands once sacred to the goddess Freia are eaten then. Lastly, Bertha is the name of the White Lady (*q.v.*) or Ahnfrau of German princely families and royal castles, who even under this new transformation retains many of the characteristics of Freia.

Bertha, the mother of Charlemagne, who died at an advanced age in 783, figures extensively in the cycle of Carlovingian romances as Bertha with the large foot, *Berthe au grand pied*, and is also known in the folklore of France as Bertha the Spinner, *la fileuse*, and as *la Reine Pédauque*, a corruption of *Regina pede aucæ*. Her statues, which are common on the façade of old French churches, represent a crowned female with a swan's or a goose's foot, holding a distaff in her hand. From these attributes it is evident that a similarity of names has confused her in the popular imagination with the Freia-Holda-Bertha of Teutonic mythology. In the thirteenth century a minstrel named Adenés wove into epic form the many legends that clustered about the mother of Charlemagne. The poem acquired great popularity in the Middle Ages. According to this authority, Bertha was the daughter of Flore and Blancheflor, King and Queen of Hungary. She was born with one foot larger than the other, whence her *sobriquet*. Being asked in marriage by Pepin of France, she was sent to him under the escort of her cousin Tybers. Now, in her train was a wicked woman named Margiste, whose daughter, Aliste, bore an extraordinary resemblance to Bertha. Margiste induced Tybers to join in a plot whereby Aliste was palmed off upon Pepin as his bride and the real Bertha was abandoned in a forest. For eight years the fraud was successful. Then Blancheflor determined to pay a visit to her daughter. As she passed through France she heard complaints on all sides of the wicked Queen Bertha. "Surely," she thought, "this cannot be my daughter." And, in fact, when she confronted Aliste she detected her by her feet, which were both of a size. Aliste was deposed and sent to a convent. Margiste was burned alive. Shortly after, a stag which Pepin was hunting led him to the forest glade where Bertha had found an asylum. She was recognized by her large foot, and Pepin married her. The conclusion of the story shows some analogy to the Cinderella myth. See also BALKIS.

Bertoldo or **Bartoldo,** a hero of Italian folklore, around whom have clustered a number of legends and facetiæ, some of them indigenous, but mostly of ancient origin and directly

adapted from the oriental story *Solomon and Marcolf*, which was widely distributed throughout mediæval Europe. A collection called *Vita di Bertoldo* (*Life of Bertoldo*) by Giulio Cæsare Croce (16th century) established him as the alternate butt and buffoon of Italian popular myth.

According to Croce, Bertholdo was a favorite of Alboin, king of Lombardy. Though dwarfish, deformed and ludicrously ugly, he had a ready wit which endeared him to the king, but exasperated the queen and her ladies, for he could never spare a fling at feminine imperfections. Another enemy was Fagotti, a rival court jester, with whom he had wit combats strongly reminiscent of the stories told of Bahalul, Haroun Alraschid's fool. At last the queen had her way and Bertholdo was sentenced to death, with the reservation that he might select the tree for his hanging. Like Marcolf he could find none that satisfied him and was perforce released.

Croce added a sequel, *Bertoldino*, and Camillo Scaliger produced another sequel in *Cacasenno*. Bertoldino is the son, Cacasenno the grandson of Bertoldo. Conceiving that wit is hereditary the king appointed each of these descendants in turn to the vacant place of jester. But each proved as foolish as his ancestor had been wise. For two centuries the adventures of these three clowns, but especially of the first, were the chief literary amusements of Italy, employing the pens of various poets of the Bernesque school and the brush of Joseph Maria Crespi of Bologna. Poems and illustrations were collected together and printed in 1763.

Bertrand, in *The Monkey and the Cat*, by La Fontaine, *Fables*, ix, 17 (1671), the strategic monkey who induces Raton, the cat, to pull out of the fire the chestnuts that are roasting there which he proceeds to open and eat, his dupe getting only singed claws for her pains.

The names Bertrand and Raton have passed into French proverb as synonymns for the duper and the dupe. Scribe's comedy *Bertrand et Raton ou l'Art de Conspirer* (1833) is a satire on Talleyrand.

Bertrand de Born (1140–1215), a famous warrior and troubadour who ended his days as a Cistercian monk. He was falsely charged with having stirred up the young King Henry of Aquitane to rise against his father. Dante devises a terrible punishment for him in the ninth circle of hell. Bertrand's headless trunk carries its head, lanternwise, to light the path it treads.

"I am Bertrand of Born," cries the apparition, "he who gave evil counsel to the young king. I incited son against father. No worse did Ahitophel do for Absalom. Because I parted persons thus united, I carry my brain, alas! parted from its origin, which is in this trunk."—*Inferno*, xxxviii, 130.

In German folklore criminals who have committed a capital crime, yet escaped capital punishment, are condemned after death to wander eternally with their heads under their shoulders. Prætonius tells of a Dresden woman who in the year 1644 was accosted by a headless horseman, clad all in gray, booted and spurred and carrying a horn. His head was tucked under his left arm. He informed her that his name was Hans Jagenteufel, and he was expiating unpunished crimes.

Bes or **Bez,** an Egyptian god, whose statue acts as a pillar for several Nubian temples. His name signifies fire; he was the god of destruction and death; he had a hideous face surrounded with a blue beard, and his tongue lolled out of an ever open mouth. His image reappears on ancient Assyrian monuments and has even been discovered on old French coins, a circumstance which lends color to the surmise that he may have been the original Bluebeard. He was probably identical with the Gaulish God whom Lucian describes under the name of Ogmios. He has even been plausibly identified with Gargantua.

Bethesda (Heb. "*house of mercy*" or "place of flowing water"), a pool of water near the Sheepgate in Jerusalem, usually identified with

the modern Virgin's Pool, the only natural spring in the city. Here Jesus cured the man who had waited thirty-eight years to be led into the troubled waters.

Beulah, Land of. Beulah is a Hebrew word meaning a married woman, and is used metaphorically in Isaiah lxii, 4, to denote the land Israel when it shall be "married." Bunyan took the term and applied it in *Pilgrim's Progress*, Part I, to a land of rest on this side of the river of Death where his pilgrims, their journey practically over, waited calmly and peacefully for the final summons.

Bevis (Sir) of Hampton (or **Southampton**) (French *Beuves d'Hantone*, Italian *Bovo d'Antona*), an English knight whose exploits in Britain, Europe and Palestine are celebrated in numerous English, French and Italian poems and romances. The oldest extant version appears to be *Bæve de Haumtone*, an Anglo-Norman text of the early 13th century, but not impossibly the legend took shape on English soil in the tenth century and originated with the Danish invaders. There are some striking correspondences between Bevis and the *Hamlet* legend as it is told by Saxo Grammaticus in the *Historia Danica*, *e.g.*:—the vengeance taken upon a stepfather for a father's death, the letter bearing his death warrant which is entrusted to the hero and the double marriage that is thrust upon the hero.

Bevis's father, Sir Guy, Earl of Hampton, is murdered by Doon, or Divoun, Emperor of Almayne (Germany), who marries the widow, while the boy himself is sold as a slave to the Paynim. He eventually married Josian, daughter of king Ermyn. She gave him the famous horse Arundel, which figures in many of the legends. So also does his wonderful sword, Morglay. Among Bevis's exploits are the slaughter of a huge boar, of two sea-serpents and a dragon; and the capture of the giant Ascapart, who became his squire. His last great adventure in the English legend was a street fight in London, when he slew 60,000 men and forced favorable terms from King Edgar.

Bheki (Sanskrit *frog*), according to a legend told by Kapila, the Hindoo philosopher in his *Aphorisms*, was a beautiful girl whom a king found sitting by a well. He fell in love with her and proposed; she accepted his hand on condition that he would never show her a drop of water. One day, being faint, she asked for water. The king forgot his promise, brought her water and she vanished. In this connection it is suggestive that among the many names given to the sun in the Veda was that of "frog" when at rising or setting he seemed to be squatting on the water. Evidently the story means that the sun disappears into the sea. The West Highlanders have a tale of a frog who wishes to marry a princess. When the princess accepts, he is changed into a handsome young man.

Bibulus, M. Calpurnius, who died B.C. 48, was joint consul with Julius Cæsar in B.C. 59, but proved a mere cipher in the administration. After an ineffectual attempt to oppose Cæsar's agrarian law, he withdrew from the popular assemblies altogether, whence it became a joke to say, not that it was the consulship of Bibulus and Cæsar, but of Julius and Cæsar.

Bimini, a fabulous island described by sixteenth century adventurers and geographers from traditions current among the natives of Puerto Rico. It was generally said to belong to the Bahama group, but lay far out to the northward of Hispaniola. On this island was a beautiful city and beside the city a lofty mountain, at the foot of which gushed a noble spring called the *Fons Juventis*, or Fountain of Youth. The waters had a sweet savor as of all manner of spicery, the special savor changing with every hour, and whoever drank of them was healed of all ills and would remain forever young,—at least in appearance. It seems probable that the present island of Bimini or

Bemini in the Bahamas has nothing in common with the Bimini of myth except the name,—another example of a fabulous region giving name to a real one.

This island has never been found. Many voyages have been made in search of it in ships and in the imagination, and Liars have said they have landed on it and drunk of the water, but they never could guide any one else thither. In the credulous centuries when these voyages were made, other islands were discovered, and a continent much more important than Bimini; but these discoveries were a disappointment, because they were not what the adventurers wanted. They did not understand that they had found a new land in which the world should renew its youth and begin a new career. In time the quest was given up, and men regarded it as one of the delusions which came to an end in the sixteenth century.—C. D. WARNER: *Harper's Magazine.*

Binnorie, a place name, scene of the Scotch ballad of that title, which in some versions is called *The Two Sisters.* The elder sister jealous because the younger has supplanted her with Lord William lures her down to the mill dam of Binnorie and casts her into the waters. A wandering fiddler or harper coming across the corpse fashions an instrument out of her breast bone, using her hair for strings. And presently up at the palace it began to sing of itself and revealed the secret of the murder.

And next when the harp began to sing,
'Twas "Farewell, sweetheart!" said the string,
And then as plain as plain could be,
"There sits my sister wha drowned me!"

Different versions are given in *Wit Restor'd* (1658), Pinkerton's *Tragic Ballads,* and Scott's *Border Minstrelsy.*

The story of the two sisters was as widely popular in Scandinavia as in Great Britain. All the Norse ballads make the harp or fiddle to be taken to a wedding, which chances to be that of the elder sister and the drowned girl's betrothed.

The Seven Sisters or the Solitude of Binnorie is a poem by William Wordsworth (1804) versifying another local legend, that of the seven fair Campbells who, preferring death to dishonor, rather than fall into the hands of an Irish rover-band which had landed and surprised the castle in their father's absence, plunged into the lake and all died together.

Bisclaveret (the Breton name for werewolf), the hero of a Breton legend versified by Marie de France. A noble gentleman in high favor with his king married a lovely lady. There would have been no limit to their happiness, but that three days out of every week the gentleman mysteriously disappeared. When pressed by his wife for an explanation he confessed that he was a Bisclaveret or werewolf, condemned to assume a wolf's shape for three days in the week. The lady determined to rid herself of so objectionable a husband. Learning that if Bisclaveret's clothes were stolen after the metamorphosis he could not resume human shape, she and a false cavalier, who loved her, watched him, and seized the cast-off garments. From that day the husband was no more seen and she married the cavalier. One day the king out hunting ran across a wolf, sore pressed by the hounds, which looked at him with so human an expression that the king's heart was touched; he spared it and brought it home to his court. The animal proved gentle and tractable, and became a great favorite. But one day when the false cavalier came to court it jumped upon him with a wild cry and bit him severely. And when, some days later, the wife claimed an audience with the king, the wolf flew at her, too, and bit off her nose. The lady in great terror confessed the truth, and when the stolen clothes were restored to the wolf he resumed his human shape.

Bleys, in the Arthurian romances, a magician who undertook to teach the arts of sorcery to Merlin, but the pupil soon outstripped the "Master."

One
Is Merlin's master (so they call him) Bleys,
Who taught him magic; but the scholar ran
Before the master, and so far that Bleys
Laid magic by and sat him down and wrote
All things and whatsoever Merlin did
In one great annal-book.

TENNYSON: *The Coming of Arthur.*

Bloody-bones, a mediæval demon who with his companions, Hobgoblin and Rawhead, were frequently cited in old-time English nurseries for the purpose of frightening children.

Made children with your tones to run for't
As bad as *Bloody-bones* or Lunsford.
Hudibras.

Bluebeard (Fr. *Barbe-bleu;* Ger. *Blau-bart*), in Charles Perrault's fairy tale so entitled (*Contes*, 1697), nickname of the Chevalier Raoul. He is a monster of wickedness, whose beard is blue. Having married six wives whose fate is unknown, he takes Fatima as his seventh. Going away on a journey, he leaves her the keys of his castle, telling her she may enter every room save one. Of course she enters the forbidden chamber and finds there the bodies of his former wives. A bloodstain on the key reveals her disobedience. Bluebeard gives her five minutes to prepare for death. Her sister Anne mounts to the top of the castle to watch for aid. At last she sees their two brothers galloping in hot haste. They arrive just in time to save Fatima and kill Bluebeard.

Bluebeard is the subject of English burlesques and dramas by George Colman, Jr. (1798), J. R. Planché (1839), H. J. Byron (1860), F. C. Burnand (1883), etc. Ludwig Tieck in Germany produced a play. In France Meilhac and Halevy wrote an opera *Barbebleu*, to which Offenbach contributed the music. This has been multitudinously paraphrased and "adapted" in English-speaking countries.

A historical prototype for Bluebeard has been suggested in Giles de Rais Laval, baron de Retz (1396–1440), who fought bravely against English invasion, but is chiefly remembered as a monster of cruelty and lust. He was burned alive near Nantes by order of the Duke of Brittany. But under one name or another Bluebeard is found in the folklore of nearly all countries. Such details as the forbidden room or closet, and the blood-stained key which reveals disobedience are particularly common, the first dating back at least as far as the *Arabian Nights* story of *The Third Calendar*. A series of thirteenth century frescoes discovered (1850) at Morbihan and representing the legend of St. Tropheme kins that saint very closely with Fatima. See AGIB.

Boadicea, Bonduca or **Bunduca,** wife of Præsutagus, King of the Iceni in Britain, whose story is told by Tacitus (*Annals*, xiv, 29), is the subject of a poem by Cowper, and heroine among others of two famous tragedies, *Boadicea*, 1753, by Richard Glover, and *Bonduca*, 1618, by Beaumont and Fletcher. King Præsutagus for the better security of his family made the Roman emperor, Nero, co-heir with his daughters of his British possessions. The Roman officers treacherously took possession of his palace, delivered up his daughters to the licentiousness of their soldiers, slew Præsutagus and publicly scourged his queen. Boadicea, in revenge, raised an army, burned the Roman colonies in London, Colchester and elsewhere and slew 80,000 Romans. Defeated finally, A.D. 61, by Suetonius Paulinus, she poisoned herself.

O famous moniment of womens prayse!
Matchable either to Semiramis,
Whom antique history so high doth rayse,

Or to Hypsiphil', or to Thomiris.
Her Host two hundred thousand numbred is;
Who, whiles good fortune favoured her might,
Triumphed oft against her enemis;
And yet, though overcome in haplesse fight,
Shee triumphed on death, in enemies despight.
Faërie Queene, Book II, x, 55.

Boanerges, *i.e.* "sons of thunder," a name given by Christ (Mark iii, 17) to the two sons of Zebedee, James and John, probably in recognition of their fiery zeal. As a singular noun, the word is often used nowadays to designate a fervid or ranting preacher. Mrs. Oliphant, in *Salem Chapel*, has a parson so called, who anathematizes all save his own elect and then "sits down pleasantly to his tea and makes himself friendly."

Bona Dea (Lat. "*the Good Goddess*"), in Roman myth, a divinity also known as Fauna or Fatua and described as the sister, daughter or wife of Faunus. Her worship was exclusively confined to women insomuch that men were not even allowed to know her name. Being the goddess of fertility her rites degenerated from rustic simplicity in their original environment to unseemly license in the metropolis. The matrons of the noblest families in Rome met by night in the house of the highest official of the state. Only women were permitted to attend. The breach of this rule by Clodius, an aristocratic profligate who was in love with Cæsar's wife, Pompeia, and assumed female disguise to gain admittance to the festival occasioned a great scandal. Though there was no direct evidence of collusion on the part of Pompeia, Cæsar divorced her on the famous plea that "Cæsar's wife must be above suspicion."

Bonhomme, Jacques, a nickname sometimes given in derision to the French. It originated in the middle ages, when it was applied to the poor peasants who, with almost inexhaustible patience, first paid for the costly armor and banners which the nobles lost at Crecy and Poitiers, then paid their lord's ransom, and then, with their hard-won earnings, helped to swell his revenues. So tractable were they that a noble who had wasted all his substance used to comfort his creditors with the observation that "Jacques Bonhomme would pay all debts." But when the day of vengeance came and the maddened peasants rose, Jacques Bonhomme as a name for a peasant went out of fashion for a time, its place being taken by every kind of vigorous and objectionable appellation. There is an ancient Breton legend which humorously accounts for the vigorous survival of Jacques Bonhomme on earth. He was, it seems, the only poor man, a farrier by trade, and he sold himself to the devil. Before the devil came for him, he entertained Christ and St. Peter in disguise. Seating Christ in his best chair, he gave both visitors cherries, and offered them such money as he had. Christ offered to grant three wishes for him. Despite St. Peter's suggestion that he seek salvation, Jacques asked that whatsoever might sit in his chair, climb into his cherry tree, or enter his purse, might not quit against his will. When Satan came to claim him, Jacques caught him with the arm-chair; when the imps of hell came, Jacques tempted them into his cherry tree; when Satan, Lucifer, and the imps came, Jacques taunted them until they entered his purse. Then he pounded the purse flat; and so obtained a quittance from Satan of the bargain. When Jacques died, his soul went to heaven; there St. Peter, still remembering Jacques's disregard of his advice, refused to admit him; the flattened-out devils shut the gates of heil in his face; so his soul returned to earth, and therefore, even unto the present day, Jacques Bonhomme still lives and is still poor. See CHRISTOPHER, ST.

Boots, hero of a Norse nursery tale, *The Giant who had no Heart in his Body*. He is the youngest of seven princes, six of whom, with their wives, are turned into stone by the giant. Boots succors a raven, a salmon and a wolf, who accompany him to the giant's castle where his affianced bride is confined. She wheedles out of the giant the secret as to where he keeps his heart.

"Far, far away in a lake lies an island, in that island is a church, in that church a well. in the well a duck, in the duck an egg, in that egg my heart."

Boots rides on the wolf's back to the island; the raven flies to the top of the steeple and secures a key; the salmon dives to the bottom of the well, where the duck had laid the egg. Boots squeezes the egg in two; the giant dies, his enchantments are at an end.

Bothwell, Lady Anne, heroine of a Scotch ballad *Lady Anne Bothwell's Lament*. A deserted mother but no wife, over the sleeping form of her

boy Balow, she pours out the story of her wrongs and woes. Tradition has confused her with the wife of Bothwellhaugh, who slew the Regent Murray, and who was popularly, but erroneously, supposed to have been actuated by revenge for Murray's ill-treatment of his wife. The Lady Anne of the ballad was really the daughter of the Bishop of Orkney. Her recreant lover is said to have been her cousin, Alexander Erskine, son of the Earl of Mar. Professor Child points out that part of the poem occurs in Broome's play, *The Northern Lass* (1632).

Bradamant or **Bradamante,** a female knight-errant introduced into Bojardo's *Orlando Innamorato* (1495), who becomes the heroine of its sequel the *Orlando Furioso* (1516) of Ariosto. Patterned upon Penthesilia and other Amazon ladies of classic literature, she is in her turn the obvious original of Spenser's Britomart and may have given a hint for Di Vernon. Bojardo calls her the Virgin Knight. He makes her the sister of Rinaldo. Her armor was white and her plume white, and she possessed a spear whose touch was resistless. She was in love with Ruggiero the Moor and each helped the other out of many scrapes celebrated by Ariosto, but she refused to marry him until he was baptized. The wedding is lavishly described in the last book of *Orlando Furioso.*

Bragi, in Norse myth, the son of Odin, god of wisdom, poetry and eloquence, said to have been originally a historical character,—a Norse scald of that name who flourished in the latter part of the eighth century. At the Scandinavian sacrifices a horn consecrated to Bragi was used as a drinking cup by the guests, who vowed to do some great deed that should be worthy of poetical commemoration. Here is the apparent origin of the verb *to brag,* the root of the Italian noun bragadoccio, personified by Spenser in the *Faërie Queene* as Bragadochio. The latter in his turn was imitated from Ariosto's Martano in the *Orlando Furioso.*

Brahma, in Hindoo myth, the self-existent creator of the universe, the original source and ultimate goal of all that exists, the soul that underlies matter. Yet whatever the attributes imputed to him, he is essentially a priest-made god, the product of theological abstraction and not, like Vishnu and Siva, a natural evolution from the popular imagination.

Brahma is a masculine noun, denoting a personification of Brahman (neuter), the latter meaning the Absolute or the uncreated impersonal God. The personal God, Brahma, is himself evolved out of the one impersonal Being, Brahman. Vishnu is associated with Brahma as the maintainer of the universe and Siva or Sheva as its eventual destroyer. These three Gods constitute the Hindoo Triad or Trinity. The attributes and function of all are interchangeable. Both Vishnu and Siva may be identified with Brahma or worshipped as Brahma. Being of priestly, not popular origin, Brahma's personality remains in the background. There are many temples to Vishnu and to Siva, there are few to Brahma himself, though his images are found in the temples of the others. These represent him as a four-headed god, bearing in his hands the Vedas, a rosary and vessels for purification. As creator of all he remains in calm repose, a motionless majesty away from the world where life is ever battling with death, and he will so remain until the end of all created things.

Brandan's Island, one of the many mediæval variations on the classical myth of the lost Atlantis. St. Brandan or Brenden was an Irish monk of the sixth century. Voyaging in quest of the Islands of the Blessed he came upon a mysterious island in the Atlantic which disappeared almost as soon as it was found. One attempt to rationalize the Brandan myth is that the saint and his followers mistook for an island a whale floating on the surface of the sea which naturally plunged downwards when a fire was lighted on its back. Nevertheless

popular legends declare that St. Brandan's Isle was often visible from the western coast of Ireland, but disappeared when expeditions attempted to reach it. The Spaniards and Portuguese localized it in the neighborhood of the Canary or Madeira islands, and had similar stories as to its elusiveness. It is added that when a king of Portugal ceded the Canary islands to the Castilian crown, the treaty included the island of St. Brandan, and described it as "the island which had not yet been found." Floating islands are familiar to the folklore of most sea-bound countries and many of them are alluded to by Pliny, *Natural History*, Book ii, Chap. xcvi.

Brandimante, in Bojardo's *Orlando Innamorato*, the type of a faithful follower and a devoted lover.

> Fidelity is his chief virtue—loyalty to his love Fiordelisa and his hero Orlando, combined with a delightful frankness and the freshness of untainted youth. He is not wise, but boyish, a simple trustful soul, a kind of Italian Sir Bors.—SYMONDS: *The Renaissance in Italy*, vol. i, p. 468.

Bray, Vicar of, hero of a song of that name, every stanza of which ends with this significant refrain:

> And this is law that I'll maintain
> Until my dying day, sir,
> That whatsoever king shall reign,
> Still I'll be the vicar of Bray, sir.

Bray is a little village in Berkshire, England. It is matter of tradition that, during Reformation times, a certain vicar preserved his incumbency for half a century, *i.e.*, during the reigns of Henry VIII, Edward VI, Queen Mary and Queen Elizabeth, by shifting his convictions, from Protestant to Papist, from Calvinist to Episcopalian, according to the fashion set by the reigning monarch. This reverend gentleman's name is variously given as Simon Alleyn, or Simon Symonds, but the latter is asserted to have flourished from the Commonwealth to the time of William and Mary, retaining this preferment by successively professing himself an Independent, an Episcopalian, a Roman Catholic, and a moderate Protestant. The song refers to none of these persons, however, but to an imaginary character (founded upon the tradition) who is feigned to have remained vicar of Bray from the time of Charles II to that of George I by similar complaisance. It was written in the reign of George I, probably by Colonel Fuller, or an officer in his regiment of dragoons. A popular proverb in Berkshire runs, "The Vicar of Bray will be Vicar of Bray still." It is said that, when taxed for his inconstancy, Alleyn would answer, "Not so neither; for if I changed my religion, I am sure I kept true to my principle, which is, to live and die the Vicar of Bray."

The "Gineral C." (Caleb Cushing) of Lowell's *Biglow Papers* was at one with the Vicar of Bray:

> Gineral C. is a dreffle smart man;
> He's ben on all sides thet give places or pelf;
> But consistency still wuz a part of his plan,—
> He's ben true to *one* party,—an' thet is himself.

Brengian or **Brengwain,** in Arthurian romance, the confidential maid of Yseult, whose maidenhood was so well assured that Yseult selected her to take her place on her wedding night, lest King Mark of Cornwall, the bridegroom, might suspect her own pre-matrimonial lapse with Tristan. To make assurance doubly sure, the treacherous queen subsequently delivered her substitute to two ruffians with orders to murder her in a wood. The hirelings relented and only tied her to a tree, whence she was released by Palamedes.

In the Welsh romances she is called Bronwen the White-bosomed, which is undoubtedly the etymological form of the name, and is represented as one of the daughters of Llyr, no less celebrated for her woes than for her charms. The character of the Welsh heroine and the part she sustains differ widely from those attributed to her in the romance of *Tristran and Yseulte.*

Brian Boru, *i.e.*, Brian of the Tribute, a semi-mythical king of Ireland, chiefly celebrated for his victories over the Danes which freed

Ireland forever from their disastrous invasions. The son of King Kennedy, he was brought up at the court of a neighboring king. He returned to find the nobles of his father's palace so discouraged by a new invasion that they debated whether to fight or to flee. Though a mere lad, Brian pleaded to be allowed to hold the Ford of Tribute in the Shannon. He beat back the first attack, but eventually he and his brother Mahon, now made king in his father's place, were forced to retreat to the forest, where they lived like robber chiefs, plundering the Danes at every opportunity. Mahon at last made peace with the enemy, now triumphant all over the south of Ireland, but Brian continued the fight for freedom and finally won back his brother to the cause. Then the Danish king of Limerick summoned Mahon to surrender his fortress, deliver up the outlaw Brian, and pay tribute. "We pay no tribute for that which is ours by right," answered Mahon. Brian would not yield:

No, Freedom! whose smile we shall never resign,
Go, tell our invaders, the Danes,
'Tis sweeter to bleed for an age at thy shrine
Than to sleep but a moment in chains.
THOMAS MOORE.

The brothers fought a great battle. Brian led and won it, routing the Danes as far as Limerick, which he captured instead of being taken there a captive.

When Mahon died Brian succeeded him as king of three counties and eventually extended his territory so as to take in the whole island. His final and decisive victory at Clontarf, fought when he was an aged man, cost him his life, but cost the Danes their last foothold in Ireland.

Remember the glories of Brian, the brave,
Though the days of the hero are o'er;
Though lost to Mononia and cold in his grave,
He returns to Kinkora no more!
That star of the field, which so often has poured
Its beam on the battle, is set;
But enough of its glory remains on each sword
To light us to victory yet.
THOMAS MOORE.

Brigg o' Dread, *i.e.*, the Bridge of Dread, which in Scotch folklore spans the River of Death. An analogous myth is that of Al Araf among the Mohammedans. In almost all mythologies the souls of the dead have to cross a river either by boat or bridge.

No moral significance is attached to the bridge in Teutonic myth. In the Zoroastrian system it becomes the bridge of the Judge, which the righteous only can cross by the aid of a beautiful maiden in whom is embodied the holiness they have striven for in life. "I am thy good words, good thoughts, good deeds," she explains.

The Brigg o' Dread when thou mayst pass
Every night and all
To Purgatory fire thou comest at last
And Christe receive thy soule.
A Lykewake dirge, in Scott's
Border Minstrelsy, vol. ii, 357.

Brighella, in old Italian comedy, the accepted type of the impudent servant girl, chattering, cheating, malicious, quarrelsome, venal, who in one form or another reappears in European dramas of a later period, finding its highest English exponent in the Juliet's nurse of Shakspear, and its most brilliant French avatar in the Toinette of Molière's *Le Malade Imaginaire* (1678).

In the earlier Italian plays she was clad in a white tunic trimmed with green, and wore on her head a wide-brimmed conical hat with a black plume. This costume was gradually modified into wide trousers, a kerchief trimmed with green, a white cap and a half mask.

Briseis, in classic myth, daughter of Brises, priest at Lyrnessus, and niece of the priest Chryses. She fell to the lot of Achilles, as her cousin Chryseis fell to Agamemnon. When Achilles threatened Agamemnon for that he would not surrender Chryseis to her father, who offered to ransom her, Agamemnon in anger released Chryseis but seized Briseis in her stead. Hence the dire feud between the two heroes which is the subject of the first book of Homer's *Iliad*. Ovid's *Heroides* contains a poetical

letter supposed to be addressed by Briseis to Achilles imploring him to take her back, as Agamemnon is willing she should go, if Achilles will return to the war. Like the Nut Brown Maid in the English ballad, she herself is willing to submit to almost any indignities for the sake of nearness to her beloved.

Brisigamen, the necklace of Freyja. Loki once contrived to steal this ornament, but it was restored to its owner on condition that she would stir up irreconcilable enmity between two equally powerful kings.

Britomartis, in Cretan myth, the goddess of birth and health and patroness of hunters, fishermen and sailors. She was originally a nymph who leaped from a high rock into the sea in order to escape from the impassioned importunities of Minos. Some accounts say that she was saved by falling into a lot of nets, others that she was drowned, but all agree that she was made a goddess by Artemis. Like the latter she came to be regarded as the virgin patron of the chase. See BRITOMART in Vol. I.

Brownie, in Scotch popular myth a domestic fairy who nightly, after the lights are extinguished, takes up his quarters beside the hearth. If he feels he is welcome he becomes the invisible friend of the household, a disinterested overseer of the stable and the dairy. Especially is he a boon to lazy servants, for he arranges the furniture, sweeps out the kitchen, skims flies from the surface of the milk and so on. In the Orkney Islands and elsewhere he is propitiated by libations of milk poured out in the hollow of a stone known as the Brownie's Stone.

Brunhild, in the German epic the *Nibelungen Lied* (1210), the Queen of Issland. She made a vow that no one should marry her who could not excel her in three feats, hurling a spear, throwing a stone, and jumping. Gunther, king of Burgundy, essayed the contest. Brunhild little knew that he was aided by his prospective brother-in-law, Siegfried (*q.v.*), for the latter had donned his cloak of invisibility. When, therefore, the queen hurled at Gunther a spear that three men could hardly lift, the invisible Siegfried reversed its direction so that it struck the queen and knocked her down. When Brunhild threw a huge stone twelve fathoms, and jumped beyond it, Siegfried was still at hand to lend Gunther unseen assistance so that he threw it farther and leaped beyond it. Then Brunhild surrendered and married Gunther.

In the *Volsunga Saga* she is a valkyr, imprisoned in a flame-environed castle on Isenstein, and awakened from a magic slumber by Sigurd (*q.v.*).

Bruno, Bishop of Herbipolitanum, under the Emperor Henry III, was, according to legend, sailing one day on the river Danube with his imperial master when a spirit clamored aloud, "Ho, ho, Bishop Bruno, whither goest thou? Do what thou wilt thou shalt be my prey and spoil." All the company were astounded and crossed and blessed themselves. A few days later at a banquet in the castle of Esburch, a rafter fell upon the bishop and killed him.

Brutus, the pretended discoverer of Great Britain, was, according to Geoffrey of Monmouth's mythical Latin *History of British Kings* (*circa* 1150), the grandson of Ascanius, son of Æneas. At the age of fifteen, he accidentally killed his father, Silvius, while the two were out hunting, and was consequently banished by his kindred. He crossed over to a place in Greece where a band of Trojan exiles, under Helenus, had established a colony. Finding that the descendants of these Trojans were oppressed by Pandrasus, the king of the country, Brutus persuaded them to embark with him in a fleet which he wrested from Pandrasus. After many mishaps, the adventurers, guided by Diana, landed in Britain, an island then called Albion, and inhabited by the remnants of a race of giants, most of whom had been killed off in internecine strife. This remnant was easily extirpated by the Trojan band. Brutus built his capital city on the

site of modern London, and called it Troja-nova (New Troy), in time corrupted to Troynovant or Trino-Vantum. He died after governing the island for twenty-five years, leaving three sons, Locrine, Albanact, and Camber.

Layamon in his poem *Brute* first turned Geoffrey's fictions into English in the twelfth century. From that time until the seventeenth century the myth of the Trojan origin of the British crown was accepted as genuine history. Queen Elizabeth and James I were many times saluted as worthy representatives of the ancient house of Troy. In the *Faërie Queene*, Book II, canto 10, Sir Guyon reads, and the poet condenses into Spenserian stanzas, "an ancient book hight Briton Moniments." Warner's *Albion's England* (1586) gleans much from Geoffrey. Drayton's *Polyolbion* (1622) admitted the historic difficulties. None the less as an advocate of the Muses he refuses to discredit the myths. Lastly, Milton in his prose *History of Britain* 1699) acknowledges the growth of doubt concerning Brute and his dynasty, but like Drayton and for similar reasons deems it best to lean to the orthodox side.

Brutus, in Roman history, a notable family of the Junia gens. Two members are especially famous in poetry and romance:

Lucius Junius was the first to receive the nickname of Brutus, given to him in his early youth, when he feigned idiocy to escape the enmity of the elder Tarquinius, who had slain his brother. Sextus Tarquinius outraged his wife Lucretia, whereupon Brutus roused the Romans to banish the Tarquins. As first consul of the new republic he showed that he put love of country above all other feelings. His sons, conspiring to restore the Tarquins, were ruthlessly sentenced to death—by him. This Brutus was the chief hero in all the legends concerning the expulsion of the Tarquins. He appears in Shakspear's *Rape of Lucrece* (1594) and in all the poems, dramas and romances built around that central theme. Among these may be mentioned Thomas Heywood's *The Rape of Lucrece* (1630); Nathaniel Lee's *Lucius Junius Brutus* (1679); John H. Payne's *Brutus or the Fall of Tarquin* (1820). Alfieri (1783) in Italy and Arnault (1792) and Ponsard (1843) in France also chose the same subject for tragedies.

M. Junius Brutus, known sometimes as the tyrannicide, was the most active agent in the conspiracy which resulted in the assassination of Julius Cæsar on the Ides, or 15th, of March, B.C. 44. Shakspear in his play *Julius Cæsar* adopts the theory put forth by Plutarch and emphasized by Lucan in the *Pharsalia*, that Brutus was actuated by the purest patriotism, a view not shared by all modern historians. Dante, on the contrary, sees in him one of the three great traitors in world history, enduring perpetual torture in hell, as a *bonne-bouche* for Satan. The other two archtraitors similarly punished were Judas Iscariot and Cassius. Next to treachery to God, Dante ranked treachery to the Roman empire, which he ever hoped to see restored in its original integrity. There is a legend that Brutus, though putative son of another Brutus, the husband of Servilia, Cato's half-sister, was really the result of an amour between that lady and Julius Cæsar.

> Brutus' bastard hand
> Stabbed Julius Cæsar
> SHAKSPEAR: *Henry VI*, vi, 1.

> Base Brutus raised his hand
> To slay that prince from whom he had his all;
> And he who never 'mid the shock of arms
> Had been o'ercome, the world's great conqueror
> Who trod, a very Jove, the lofty paths
> Of honor, he was slain by impious hands
> Of citizens.
> SENECA: *Octavia*; F. J. MILLER, trans.

Bucephalus (Gr. *bull-headed*), a famous horse broken in by Alexander, who thus fulfilled the condition laid down by an oracle as preliminary to the inheritance of the crown of Macedon.

Buddha. See GAUTAMA.

Bull, John, a humorous personification of the British people, originated with Arbuthnot (see Vol. I), but in the hands of successive generations of caricaturists has grown into something which Arbuthnot himself might fail to recognize. He is now represented as a bluff, stout, honest, red-

faced, irascible rustic, in leather breeches and top boots, carrying a stout oaken cudgel in his hand and with a bull-dog at his heels.

There is no species of humor in which the English more excel than that which consists in caricaturing and giving ludicrous appellations or nicknames. In this way, they have whimsically designated, not merely individuals, but nations; and, in their fondness for pushing a joke, they have not spared even themselves. One would think that, in personifying itself, a nation would be apt to picture something grand, heroic, and imposing; but it is characteristic of the peculiar humor of the English, and of their love for what is blunt, comic, and familiar, that they have embodied their national oddities in the figure of a sturdy, corpulent old fellow, with a three-cornered hat, red waistcoat, leather breeches, and stout oaken cudgel. Thus they have taken a singular delight in exhibiting their most private foibles in a laughable point of view, and have been so successful in their delineation, that there is scarcely a being in actual existence more absolutely present to the public mind than that eccentric personage, John Bull.—W. Irving.

Bunch, Mother, the nickname of Mistress Miniver, a London ale-wife of great local celebrity in her day (the latter part of the sixteenth century) whose name has survived through its introduction into Dekker's *Satiromastix* (1602) and its subsequent use as a pretended collector of jests, fairy tales and recipes for lovers. Here are two book titles out of many in which her name appears:

Pasquil's Jests, mixed with Mother Bunch's Merriments (1604).

Mother Bunch's Closet newly broke open, containing Rare Secrets of Art and Nature, tried and experimented by Learned Philosophers, and recommended to all Ingenious Young Men and Maids, teaching them, in a Natural Way, how to get Good Wives and Husbands. By a Lover of Mirth and Hater of Treason. In Two Parts, London, 12°, 1760.

Wit that shall make thy name to last,
When Tarleton's jests are rotten,
And George a-Green and *Mother Bunch*
Shall all be quite forgotten.
Wit and Drollery, 1682.

Now that we have fairly entered into the matrimonial chapter, we must needs speak of Mother Bunch; not the Mother Bunch whose fairy tales are repeated to the little ones, but she whose "cabinet," when broken open, reveals so many powerful love-spells. It is Mother Bunch who teaches the blooming damsel to recall the fickle lover, or to fix the wandering gaze of the cautious swain, attracted by her charms, yet scorning the fetters of the parson, and dreading the still more fearful vision of the church-warden, the constable, the justice, the warrant, and the jail.—*Quarterly Review.*

Buridan's Ass, the name given to a problem in casuistry originally propounded by Jean de Buridan, rector of the University of Paris in 1347. He asks you to imagine a hungry ass placed between two equidistant bundles of hay. "Now," was Buridan's query, "what would he do?" If he remained motionless between two opposite attractions of equal force he would die of hunger, but if he made a choice you must grant him free will. This problem was fought out with great vigor by the mediæval schoolmen. Buridan did not originate the problem. He may have found it, though stated in other terms, in Dante's *Divine Comedy, Paradise:*

Between two viands, equally removed
And tempting, a free man would die of hunger
Ere either he could bring unto his teeth.
So would a lamb between the ravenings
Of two fierce wolves stand fearing both alike;
And so would stand a dog between two does.
Paradise, Canto iv, opening lines.
Longfellow trans.

C

Cacus, in an apocryphal Roman legend interpolated in the Heraclean cycle, a huge giant, son of Vulcan, who inhabited a cave on Mount Aventine and plundered the surrounding country. The wandering Hercules, driving home from Spain the oxen he had taken from Geryon, was hospitably entertained by Evander on the banks of the Tiber. Cacus stole part of the cattle while the hero slept. He dragged them tail foremost into his cave so that the simple-minded Hercules was thrown off their track. But when the remaining oxen passed by the cave those within

answered their bellowing. So the hiding-place was revealed; Cacus was slain; the stolen oxen were regained and on the spot where the cave had stood Hercules established the *ara maxima*, or ox-market, which continued to exist ages afterwards in Rome. The legend was versified by Ovid in the *Fasti* and by Virgil in the *Æneid*.

Dante, probably misled by Virgil's description of Cacus (*Æneid*, viii, 194) as a semi-homo, or half man, makes him a centaur, but separates him from the other centaurs in Hell, because he used fraud while they employed violence:

Cacus is this, who underneath the rock
Of Aventine spread oft a lake of blood.
He, from his brethren parted, here must tread
A different journey, for his fraudful theft
Of the great herd that near him stall'd; whence found
His felon deeds their end, beneath the mace
Of stout Alcides, that perchance laid on
A hundred blows, and not the tenth was felt. *Inferno*, xxiv.

Cadmus, in classic myth, the fabled inventor of the Greek alphabet and founder of the city of Thebes. According to tradition he was told by an oracle to follow a heifer until she lay down and then choose her resting place as the site for his new city. A dragon in the vicinity devoured some of his followers; he in turn slew the dragon (a reptile sacred to Mars) and was condemned by way of expiation to take the dragon's teeth and sow them in the earth. He had scarce done so when the points of spears appeared above the surface; then followed, in due sequence, helmets with nodding plumes, the limbs and bodies of men and finally a full crop of armed warriors who fell to fighting among themselves until only five survived.

You have the letters Cadmus gave:
Think you he meant them for a slave?
BYRON: *Don Juan*, Canto III, st. 86.

Caduceus (a Latin formation from the Gr. κηεύκειον, a herald's wand). Specifically, the name given by the ancients to the wand of Mercury. As this god was, among other things, a go-between for Jupiter in his loves, the bearer of the caduceus became a colloquial term for a procurer, a pimp.

Caduceus the rod of Mercury,
With which he wonts the Stygian realms invade
Through ghastly horror and eternal shade:
Th' infernal fiends with it he can assuage,
And Orcus tame whom nothing can persuade,
And rule the Furies, when they most do rage.
SPENSER: *Faërie Queene* II, xii, 41. I

I did not think the post of Mercury-in-chief quite so honorable as it was called . . . and I resolved to abandon the caduceus for ever.—LE SAGE: *Gil Blas*, XII, iii, 4 (1715).

Calandrino, in Boccaccio's *Decameron* (1350), a simpleton who is made the butt of the practical jests of Messer Donati and others. The most famous story is the 9th of Day viii, where he is made to believe that he has discovered the stone heliotrope which dowers him with the gift of invisibility.

Amid this dread exuberance of woe
Ran naked spirits wing'd with horrid fear,
Nor hope had they of crevice where to hide,
Or heliotrope to charm them out of view.
DANTE: *Inferno*, xxiv.

Calendar (a term made familiar to us through the *Arabian Nights*), a species of Moslem fanatic, who abandons home and country to become a pious peripatetic subsisting on the alms of the faithful in strange countries.

In the *Arabian Nights* three royal princes, each of whom has lost an eye, turn calendars. Each tells his own story. The first and second calendar give no names. The third is called Agib (*q.v.*).

The second calendar undergoes transformation into an ape for attempting to free a beautiful maiden from an evil genius. Retaining human intelligence and skilful penmanship, he is made vizier to a sultan, whose daughter attempts to disenchant him. She succeeds at the cost of her own life. A spark from the flames in which she perishes sears out the calendar's right eye. All three calendars tell their tales in the hearing of Haroun-al-Raschid.

Callisto, in classic myth, an Arcadian nymph, daughter of Lycaon, and the favorite companion of Artemis (Diana), until Zeus cast lustful eyes upon her and deceived her by assuming the guise of Artemis. Ovid, *Metamorphoses*, describes how Artemis discovered her shame: One day the goddess and her nymphs went bathing in a forest stream. Callisto alone refused to join them. Artemis ordered her to disrobe and her condition was revealed. The indignant goddess spurned her from further companionship. Soon after Callisto was delivered of a son Arcas. According to some accounts Artemis was incited by the jealous Hera to kill her in the chase. Zeus placed her in the heavens as Arctos or the Bear. See Arctos.

Calpe, one of the Pillars of Hercules, hence a limit of the ancient world to the west as Caucasus was to the east.

From Calpe unto Caucasus.
Tennyson.

Calypso, in classic myth, a nymph inhabiting the island of Ogygia, whereon Ulysses was wrecked on his homeward voyage after the fall of Troy. According to Homer's *Odyssey*, which opens on Calypso's island, the hero was detained there for seven years by the amorous nymph, who promised him eternal youth if he would marry her. In Book v, however, Ulysses, by the interference of Zeus, is enabled to leave in a raft which Calypso taught him how to build. Fénelon in his *Adventures of Telemachus* invents a sequel wherein that charming son of Ulysses traces his father to Ogygia, arrives there just after his departure and likewise experiences great difficulty in escaping from the wiles of Calypso who readily transfers her affections from father to son. Indeed the nymph goes so far as to burn the ship which Mentor had built to carry him home. Mentor thereupon casts Telemachus into the sea and follows after him, to be rescued by some Tyrian sailors. Byron alludes to this leap of Telemachus and Mentor in the following stanza:

But not in silence pass Calypso's isles,
The sister tenants of the middle deep;
There for the weary still a Haven smiles,
Though the fair Goddess long hath ceased to weep,
And o'er her cliffs a fruitless watch to keep
For him who dared prefer a mortal bride:
Here, too, his boy essayed the dreadful leap
Stern Mentor urged from high to yonder tide;
While thus of both bereft, the Nymph-Queen doubly sighed.
Byron: *Childe Harold* II, xxix.

Camaralzaman, Prince, in the *Arabian Nights*, the lover of Badoura. Both prince and princess had refused to marry and had accordingly been deprived of liberty by their respective fathers. The fairy Maimoune contrives that each shall have a vision of the other asleep, whereupon both fall in love and declare that none other than their nocturnal acquaintance shall marry them. Each is considered mad, until Camaralzaman finds his way in disguise to the lady's tower and convinces her of his identity. As she is the daughter of a King of China and he the son of "the Sultan of the Island of the Children of Khaledan," the alliance is joyfully welcomed by everybody concerned.

Cambala, a city, long held to be fictitious, which was described by Marco Polo in his *Voyages* as the capital of the province of Cathay. Fuller information has identified it with Pekin and vindicated Marco's honesty.

Cambala
Seat of Cathayan Can.
Milton: *Paradise Lost*, xi, 388.

Cambria, the ancient Latin name for Wales, still surviving in poetry. Early legend feigned that the name was derived from Camber, a son of Brutus (*q.v.*), king of Britain.

Cambuscan, in Chaucer's *Canterbury Tales*, the hero of *The Squier's Tale*. He receives as birthday presents from the king of Araby and Ind a brazen horse capable of carrying a rider to the uttermost bounds of the earth in twenty-four hours; a mirror which reveals hidden conspiracies or coming disasters; an irresistible sword;

and a ring which would enable its wearer to interpret the language of birds and discover the virtues of plants. The latter was intended for his daughter Canace. Unfortunately the story was left unfinished, or the conclusion has been lost.

Chaucer's Cambuscan is a confused reminiscence of his readings in Marco Polo's *Travels*,—a composite portrait of Genghis Khan and two of his grandsons, Batu Kahn, who established his court at Sarai on the Caspian Sea, and Kublai Kahn, who established his at Cambaluc, the modern Pekin, where he ruled in far more magnificent style. Chaucer locates his hero at "Sara," but the description of his court evidently applies to Cambaluc as seen through the eyes of Marco Polo, and the epithet the "first Tartariane emperor" is properly Kublai Khan's.

Cambyses, king of Persia, who succeeded his father Cyrus and reigned B.C. 529–522. In 525 he conquered Egypt and treated the people with great severity, insulting their religion and killing their god Apis with his own hand. He put to death his brother Smerdis. An impersonator of the dead prince headed a revolt against him and Cambyses died on his way to the field of action. He was a frequent character in Elizabethan and Jacobean dramas, notably *Cambyses King of Persia* (1569), by Thomas Preston, self-described on the title page as "a lamentable tragedy filled full of pleasant mirth," and *Cambyses* (1667), a tragedy in rhyme by Elkanah Settle. It is to the reputed bombast in Preston's play that Falstaff alludes in 1 Henry IV, Act II, 4 (1597), when he says, "I must speak in passion, I will do it in King Cambyses' vein."

Though Cambyses' vein has become proverbial for rant, the language of the play is in no instance specially obnoxious to this charge.—A. W. WARD.

Camelot. A parish in Somersetshire, England (now known as Queen's Camel) was anciently called by this name. According to tradition it is the place where King Arthur held his court and vast entrenchments of an ancient town or encampment are still pointed out to visitors as King Arthur's Palace. There is another Camelot in Wales, once famous for a goose-common. Hence Kent's bitter jest addressed to Cornwall in *King Lear:*

Goose if I had thee upon Sarum Plain
I'd drive thee cackling home to Camelot.

Camilla, in classic myth, daughter of King Metabus. The latter fleeing from conspirators against his throne, and hard pressed by his pursuers, tied his infant daughter to his lance and threw it with its burden across the river Amazenus, with a dedication to Artemis. She became one of the favorite nymphs of that goddess, skilled in the chase and in the arts of war. Camilla assisted Turnus against Æneas, and after slaying many Trojans, was herself killed by Aruns (VIRGIL, *Æneid*, xi). It is reported that her fleetness of foot was such that she outstripped the wind, and ran over standing corn without crushing it and over the surface of water without dipping her feet.

Joining her forces with these, comes the queen of the Volsci, Camilla,
Leading a troop of horse, a bright bronze-panoplied legion.
Warrior-maid, not she the distaff and thread of Minerva
Plies with effeminate hand, but the rigor of war is the maiden
Wonted to bear, and the wind to outrun with her arrowy footfall.
Were she to fly o'er the stalks of a tall and unharvested wheatfield,
Never the tenderest blade would she harm by the weight of her running;
Or, should she run through the midst of the sea, light-poised on the billow,
Yet her twinkling feet would never be wet by the water.
Her all the younger men, outstreaming from palace and cottage,
Also the thronging matrons, admire and watch as she passes,
Staring with wildered eyes at the royal glory of purple
Mantling her shoulders trim, and marvelling much at the buckle
Binding her hair with gold, and the Lycian quiver she carries,
Also her shepherd's wand of myrtle's wood pointed with iron.
Æneid, vii, 803. H. H. BALLARD, trans.

When Ajax strives some rock's vast weight
to throw,
The line too labors and the words move slow.
Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn or skims along
the main.

POPE: *Essay on Criticism.*

Camma, a lady of ancient Galatia, whose story is told by Plutarch in the treatise on *The Virtues of Women*, included in his *Morals*. She was the loving wife of Sinnatus. Her beauty inflamed the heart of Synorix, and, in order to obtain her, he murdered her husband. Camma retired in grief to the temple of Diana, of which she was a priestess. At first she repelled all the murderer's offers of marriage, but eventually feigned consent. She made him come to the temple of Diana to celebrate the nuptials. It was the custom that bride and bridegroom should drink out of the same cup. Camma drank first and handed the cup to Synorix. When he had emptied it, she exultantly told him that its contents were poison, and that neither had more than a few hours to live. This story has been dramatized by Corneille and by Montanelli in plays which bear the heroine's name, and by Tennyson in *The Cup*.

Campaspe, according to Pliny, *Natural History*, xxxv, 10, was the mistress of Alexander. She fell to his share at the capture of Thebes. Apelles grew enamored of her while painting her portrait at the monarch's command, and she with him; whereupon Alexander goodnaturedly surrendered her to the painter. "Go Apelles, take with you your Campaspe. Alexander is cloyed with looking on that which thou wonderest at." So says the king in the comedy, *Alexander and Campaspe*, v, iv (1581), which John Lyly founded upon Pliny's story. Fleay suggests rather unconvincingly that Apelles and Campaspe "shadow forth Leicester and the Countess of Essex . . . Alexander, of course, means the Queen, and Hapheastion, Burleigh."

Campbell, George, hero of a mediæval Scotch ballad *Bonnie George Campbell*, who rides away and meets some strange mishap that leaves mother and wife to mourn. Nothing is known as to the historical basis of the poem. Motherwell thinks it may have been "a lament for one of the adherents of the house of Argyle who fell in the battle of Glenlivet, 1594."

Candaules, the last of the Heraclid kings of Lydia. Gyges (*q.v.*) headed a successful revolt against him and thus fulfilled an ancient prophecy, "Vengeance shall come for the Heraclides."

Canidia, the name given by Horace to Gratidia, a Neapolitan courtesan with whom he was in love. When she deserted him he held her up to contumely as an old sorceress and accused her of practising the cruelties afterwards attributed to the Jews in the case of Sir Hugh.

Epode v is entitled *Canidia's incantation* and describes how the sorceress cruelly buries a lad up to his chin so that, Tantalus-like, he can see but not partake of food renewed twice or thrice during the long day, "and all for this, that his marrow and his liver, cut out and dried, might form a love philtre, when once his eyeballs, fixed on the forbidden fruit, had wasted away."

Capaneus, in Greek myth, one of the "Seven against Thebes." He boasted that all the might of Zeus should not protect the city from him, and so was slain by a thunderbolt as he scaled the wall. While his body was burning his wife Evadne leaped into the flames and was consumed with him. Dante puts him, as the arch blasphemer, in hell, where he continues to defy the powers of Heaven, and makes Virgil rebuke him for his persistent blasphemy:

Then thus my guide, in accent higher
raised
Than I before had heard him: "Capaneus!
Thou art more punish'd, in that this thy
pride
Lives yet unquench'd: no torment, save thy
rage,
Were to thy fury pain proportion'd full."
Next turning round to me, with milder lip
He spake: "This of the seven kings was
one,
Who girt the Theban walls with siege, and
held

As still he seems to hold, God in disdain,
And sets His high omnipotence at nought.
But, as I told him, his despiteful mood
Is ornament well suits the breast that wears it. *Inferno*, xiv.

Milton may have had Capaneus in mind when he drew his own Satan.

Carabas, Marquis of, in the nursery tale of *Puss in Boots* (*q.v.*), the name given by Puss to its master, a penniless young miller who by this feline strategy imposes upon all the neighborhood, is laden with gifts and eventually secures a royal consort. Hence in France the name is applied to any real or fancied impostor, and to any pompous, purse-proud braggadocio. Beranger, in one of his most popular lyrics, applies it to a typical representative of the old French nobility, an *emigré* who after Waterloo has reclaimed his confiscated property. Beaconsfield in *Vivian Grey* introduces a character, the Marquess of Carabas (generally identified with Lord Chancellor Lyndhurst), whom he thus characterizes: "He was servile, and pompous, and indefatigable, and loquacious—so whispered the world; his friends hailed him as at once a courtier and a sage, a man of business and an orator."

Caractacus, the Latinized name of Caradawc (*q.v.*) son of Bran.

Caradawc, son of Bran, whom he succeeded as king of the Silures in Britain, is better known to history under the Latinized name of Caractacus. He bravely defended his country against the Romans in the reign of Claudius, was finally defeated and was betrayed to the enemy, A.D. 51, by Cartismandua, queen of the Brigantes, who figures in Welsh legend as Aregwedd Feoddawg. According to the Welsh *Triads*, his captivity in Rome was shared by his father, his grandfather and all his near kinsfolk. One of the *Triads* makes it appear that he was chosen by his countrymen as their general or War-king, to repel the incursions of the Romans, and another corroborates this by styling him, "One of the three Rulers of choice," having been elected by the voice of the country and the people, although he was not an elder.

Caradawc, surnamed Vreich vas, the Brawny-armed, a semi-mythical prince of Cornwall. According to the Welsh *Triads*, he was one of the battle-knights of Britain and especially distinguished himself at the battle of Cattræth, where he was slain.

In Anglo-Norman romance his name appears as Caradoc (*q.v.*) and his surname is mistranslated Brisbras, or Broken Arm. The trouveres invented an explanatory legend that an enchanter fixed upon the hero's arm a serpent from whose wasting tooth he could never be relieved, until she whom he loved best should consent to undergo the torture in his stead. His betrothed, Tegau Eurvron, was equal to the emergency. As the serpent was in the act of springing from the wasted arm of the knight to the neck of the lady, her brother, Kadwr, earl of Cornwall, struck off its head with his sword, and thus dispelled the enchantment. Caradawc's arm, however, never recovered its pristine strength and size. His wife preserves her British character and attributes under a Norman garb, and is well known as the heroine of the mantle, "over her decent shoulders drawn." Sir Caradawc's well-founded confidence in his wife's virtue enabled him to empty the marvellous Horn, and carve the tough Boar's Head, adventures in which his compeers failed. In token of the latter of them, the Boar's head, in some form or other, appears as the armorial bearing of all of his name.

Caradoc, in the Arthurian cycle of legends, a knight of the Round Table, wedded to the one chaste and constant lady in King Arthur's court. He is the hero of an old ballad, *The Boy and the Mantle*, preserved in Percy's *Reliques* iii, 18. The mantle can be worn only by a virtuous wife. From Queen Guinevere down, lady after lady proves her unfitness, until it is thrown over the shoulders of Sir Caradoc's wife. The boy further brings a boar's head and a drinking

horn. No cuckold can carve the one, nor drink out of the other. Sir Caradoc is the only knight who performs both feats. (See CARADAWC.)

The English ballad combines the main features of two French poems, the *Lai du Corn* by Robert Bitez, ascribed to the middle of the twelfth century, and the contemporary *Fabliau du Manteau*, whose hero is Garaduc, the French for Caradoc.

Experiments for ascertaining the fidelity of women were common in mediæval romance. In *Perceforest* a rose and in *Amadis* a garland of flowers blooms on the head of the constant and withers on that of the inconstant. The girdle of Florimel is a more famous instance devised by Spenser. By the Levitical law, Numbers v, 11, a prescribed proof of chastity consists in the suspect's drinking water in the Tabernacle. The classic ordeal of the Stygian fountain, whose waters rose to cover the laurel wreath of the fair and frail, probably had its origin in some early institution of Greece or Egypt. The notion was adopted into the Greek romances of the early Christian era. The Grecian heroines underwent the experiment in a cave, or some retirement, while the ladies of chivalry are always exposed in public—the former, too, were subjected only to a trial of virginity; the latter more frequently to a test of matrimonial fidelity. Whereas the former usually triumphed, the latter often failed.

Carey, Mother, in sailors' folklore, the supposititious parent of the stormy petrels (*Brocellaria pelagica*) who are known as Mother Carey's chickens. Yarrell, a once famous ornithologist, surmises that she was "some celebrated ideal hag," and another guess, more ingenious than probable, makes her name a corruption of Mater Cara (dear mother), the affectionate appellation given to the Virgin Mary by Italian mariners. When it snows, Mother Carey is said by English sailors to be plucking her goose. See GOOSE, MOTHER, and HOLDA. See also WALSH, *Handy-book of Curious Information.*

For the wind has come to say
"You must take me while you may
If you 'd go to Mother Carey
(Walk her down to Mother Carey!)
Oh, we're bound to Mother Carey when she feeds her chicks at sea!"
RUDYARD KIPLING: *Anchor Song.*

Cario, in Aristophanes's comedy *Blutus*, the slave of Chremylus and a clever rascal, is the earliest extant classical type of the Davus of Roman comedy, the Leporello of Spain, the Scapin of France, and their numerous progeny of lying valets and sharp-witted servants, impudent but useful, who occupy the modern stage.

Carpillona, Princess, heroine of a story of that name in the *Fairy Tales* (1682) of the Comtesse d'Aulnoy, daughter of Sublimus, king of the Peaceable Islands. Sublimus was dethroned by a usurper and for three years kept in prison with his wife and daughter and a foundling boy. Then the fair captives escape, but Carpillona gets detached from the others. She is rescued and brought up by a fisherman. A hump-backed Prince dethrones the usurper and falls in love with the supposed fisherman's daughter. Fleeing in disguise, she reaches the hut where her parents had found refuge and had ever since lived as shepherds. In the end she marries the foundling, who proves to be half brother to the hump-backed Prince.

Carpio, Bernardo del, a semi-mythical hero celebrated in many of the ballads and romances of mediæval Spain, especially for feats of valor and courtesy performed in the Moorish army. He was the reputed slayer of Roland or Orlando on the field of Roncesvalles. Tradition makes him an illegitimate son of Don Sancho, Count of Saldaña, by Dona Ximena, sister of King Alfonso.

Cartaphilos, in mediæval legend, was one of the many names of the Wandering Jew. According to this version he was doorkeeper to the judgment hall and a servant to Pontius Pilate. It was his business to lead Jesus out after sentence had been pronounced upon Him. He struck Him as he did so, saying, "Get on faster, Jesus!" And the Lord replied, "I am going, but tarry thou here till I come." Soon after the crucifixion Cartaphilos was converted, and was baptized Joseph, but this did not save him from his doom of wandering over the earth until the second coming of Christ shall relieve

him from the burden of living. At the end of every hundred years he falls into a fit or trance and comes out of it a young man of thirty, his age when Jesus reproved him. He remembers all the circumstances of the Crucifixion and all the episodes in his own later career. This is the earliest written version of the legend.

Cassandra, in classic myth, a Trojan maiden, daughter of Priam and Hecuba. Apollo fell in love with her and dowered her with the gift of prophecy on condition that she would yield to his desires. When she failed to fulfil her promise he ordained that no one should believe her. Hence the phrase "Cassandra-like prophecies" for vaticinations that are true in themselves, but receive no credence. At the fall of Troy she fell to the lot of Agamemnon. He took her back with him to Mycenæ, where both were murdered by the hero's recreant wife Clytemnestra.

Cassibellaunus, a mythical king of Britain who according to Geoffrey of Monmouth, *British History*, iv, 3, successfully resisted the first invasion of the Romans led by Julius Cæsar. Cassibellaunus met the invader at the mouth of the Thames. A battle ensued, in which Nennius, the king's brother, engaged in single combat with Cæsar. After furious blows given and received, the sword of Cæsar stuck so fast in the shield of Nennius that it could not be pulled out. The combatants were separated by the intervention of the troops, but Nennius remained possessed of this trophy. After the greater part of the day was spent, Cæsar was forced to retire to his fleet. Finding it useless to continue the war any longer at that time, he returned to Gaul.

> The fam'd Cassibelan, who was once at point
> (O, giglot fortune!) to master Cæsar's sword,
> Made Lud's town with rejoicing fires bright,
> And Britons strut with courage.
>
> SHAKSPEAR: *Cymbeline.*

Geoffrey continues (iv, 7), that the British beat back a second invasion until Androgeus, Duke of Trinovantum, joined the Romans, when they were forced to succumb to superior forces. On the other hand Polynæus of Macedon asserts that Cæsar had a huge elephant armed with scales of iron, with a tower on its back, filled with archers and slingers. When this beast entered the sea, Cassivelaunus and the Britons, who had never seen an elephant, were terrified, and their horses fled in affright, so that the Romans were able to land without molestation.—See Drayton's *Polyolbion*, viii.

> There the hive of Roman liars worship a gluttonous emperor-idiot.
> Such is Rome . . . hear it, spirit of Cassivelaun.
>
> TENNYSON: *Boadicea.*

Cassim or **Kassim,** in the *Arabian Nights*, brother to Ali Baba. Discovering from Ali the secret of the magic formula "Open Sesame!" which admits him to the robbers' cave, he visits the place alone, forgets the word "Sesame" when he would withdraw with his booty, and is discovered and cut to pieces by the Forty Thieves.

Castro, Inez de (died 1355), a Spanish lady famous in history, legend and romance. The daughter of a Castilian gentleman who, with her, had taken refuge in the court of Alfonso IV of Portugal, she fell in love with Don Pedro, the king's eldest son. He reciprocated her affection and secretly married her in 1345. Through fear of royal resentment his relations with her passed as a mere intrigue. Even this excited the wrath of Alfonso. Three Portuguese knights, divining his wishes, assassinated her. Alfonso died in 1357. Pedro's first object after succeeding to the throne was to establish the legalty of the marriage and execute her assassins. He exhumed her body, placed it on the throne, crowned it, and ordered all the nobles to do honor to it. The body was finally interred at Alcobaca. Camoens makes her ghost tell the story in the *Lusiad*, viii. Another Portuguese poet has a tragedy on the subject (1554). In France La Motte (1723) and Guiraud (1826) dramatized the

story. In England Ross Neil produced a tragedy, *Inez de Castro, or the Bride of Portugal.*

Cavalcanti, Giovanni Schicchi dei, a Florentine famous for his powers of mimicry, whose soul appears among the damned in Dante's *Inferno*, xxx. At the instigation of Simone Donati he had personated the latter's father Buoso, just deceased, and dictated a will in the son's favor, rewarding himself, however, with a beautiful mare known as the Lady of the Herd. He is doomed to accompany Myrrha, daughter of King Cinyras of Cyprus. Two naked souls, they, snarling, scamper past Dante, who inquires of Virgil concerning them:

> "That is the ancient soul
> Of wretched Myrrha," he replied, "who burn'd
> With most unholy flame for her own sire,
> And a false shape assuming, so perform'd
> The deed of sin; e'en as the other there,
> That onward passes, dared to counterfeit
> Donati's features, to feign'd testament
> The seal affixing, that himself might gain,
> For his own share, the lady of the herd."
> CARY, translator.

Cawline, Sir, in a ballad preserved by Percy (*Reliques*), a knight who is sick for love of Christabelle, the king's daughter, and dares many adventures. He meets successively an "elritch knight," a gigantic soldan (sultan), and finally a false steward who lets loose a lion upon him while he is praying. He wins his love at last:

> Then he did marry this king's daughter,
> With gold and silver bright,
> And fifteen sons this lady beere
> To Sir Cawline the knight.

This ballad is No. 61 in Child's collection. See CHRISTABELLE.

Cecilia, St., Virgin and martyr, a Roman lady of the third century. According to tradition she sang hymns of praise to the accompaniment of an organ, *i.e.*, an instrument similar to the Pandean pipes. So beautiful were her strains that an angel descended from the skies to listen to her. She is the patron saint of sacred music and in painting is commonly represented with her organ. A musical society was founded in London in 1683 for the purpose of holding a concert every year on her festival, November 22. Hence the origin of Dryden's *Alexander's Feast* (1697) and Addison and Pope's Songs for St. Cecilia's Day. See TIMOTHEUS.

The life of St. Cecilia has been versified by Chaucer in *The Second Nonne's Tale* of his *Canterbury Tales*, probably an early effort, though it was not printed until 1388, with the completed volume. Furnivall assigns it the conjectural date of 1373. Chaucer seems to have followed a Latin original, now lost, which agreed very closely with the story given in the *Legenda Aurea* of Jacob Voragine (13th century). The earliest English life of the saint is that printed at p. 149 of Cockayne's *Shrine*. The chief interest of the life in Caxton's *Golden Legende* is that his translation shows distinct traces of Chaucerian influence.

Celestine V, the name assumed by the aged hermit, Peter Murrone, when, after 55 years of solitary life in a cave high up among the Abruzzi Mountains, he reluctantly ascended the papal throne. After five months of ineffectual reign he resigned, thus making way for the imperious Boniface VIII, Dante's enemy. Celestine is undoubtedly the pope whom Dante (*Inferno*, IV) puts into the antechamber to Hell among the souls "who lived without praise or blame," and the angels who remained neutral during the war in heaven. Paradise, Purgatory, and Inferno equally refuse to harbor them, and death never visits them.

Virgil's contemptuous remark concerning these Laodicean souls has passed into a proverb:

> Non ragionam di lor, ma guarda e passa.
> ("Do not let us reason about these, but glance at them and pass on.")

Centaurs, in classic myth, a group of monsters, with the body of a horse and the head and trunk of a man, who originally inhabited Mount Pelion in Thessaly, but were expelled thence and took refuge on Mount Pindus. The most famous Centaur was Chiron (*q.v.*).

Diodorus Siculus, in his *Bibliotheca Historica* (time of Augustus) tells us that the people of Thessaly were the first who trained horses for

riding. Pliny the Elder, half a century later, adds that they carried horsemanship to such perfection that the very name, "horseman," became synonymous with "Thessalian." Furthermore, the Thessalians, from their dexterity in killing the wild bulls that infested the neighboring mountains, acquired the name of Hippocentaurs, that is, "horsemen that hunted bulls," or simply "Centaurs."

In early times, apparently, they made upon neighboring tribes the same impression which the Spaniards under Cortes made upon the Mexicans, *i.e.*, that man and horse were one,—hence their introduction into mythology as monsters. It is possible that, because the Thessalians began to practise riding in the reign of Ixion, the poets made the Centaurs his sons; they are said to have had for their mother a cloud, which Jupiter put in the place of Juno, to balk the attempt of Ixion on her virtue, because, according to Palæphatus, many of them lived in a city called Nephele, which, in Greek, signifies a cloud.

Cerberus, in classic myth, the many-headed dog that guarded the entrance to the infernal regions. Some early poets dowered him with 50 or even 100 heads, the later ones generally limited him to 3. Serpents wound about his neck and a serpent's tail terminated his body. His den is usually located on the further side of the Styx at the spot where Charon landed his ghostly freight. It was the custom of the ancients to put a cake in the hands of the dead as "a sop to Cerberus." The spirits were supposed to throw this cake to the dog that they might pass the gates unmolested while his attention was temporarily withdrawn.

The twelfth and last of the labors of Hercules was to fetch Cerberus from the lower world. This is the only one of the labors that is expressly referred to by Homer (*Odyssey*, xi, 623). Accompanied by Hermes and Athene, Hercules descended into Hades near Tænarum in Laconia. He obtained permission from Pluto to carry the many-headed beast to the surface provided he used no weapons, and succeeded despite all its bites and struggles. After he had shown it to his taskmaster Eurystheus, he brought it back again. While in Hades he obtained the liberty of Theseus, who had been imprisoned there for attempting to carry off Proserpine.

In Dante's *Inferno*, VI, Cerberus keeps watch over the third circle of Hell, a place where gluttony is punished,—one vast slush of hail and mud, and darkness and noisome smells. Red-eyed, black-bearded, large-bellied, Cerberus barked above the heads of the floundering wretches, tearing, skinning and dismembering them as they wriggled their sore and sodden bodies from side to side. When he saw Dante, he gnashed his fangs for desire of living flesh. Virgil threw lumps of dirt into his mouth, and so they passed on.

Soon there appeared the home of gloomy Dis,
Where the fierce Stygian dog affrights the shades,
Who tossing back and forth his triple heads.
With mighty bayings watches o'er the realm.
Around his head with damp corruption foul,
Writhe deadly serpents and his shaggy mane
With vipers bristles; while a twisting snake
Forms his long hissing tail.

SENECA: *Hercules Furens*, 782.
F. J. MILLER, translator.

Ceres, in Latin myth, one of the three daughters of Saturn. She was the goddess of sowing and reaping, of harvest festivals and of agriculture in general. Through her daughter Proserpine she is connected with the death rites in the lower world. She was the founder of the Eleusinian mysteries. Ovid (*Metamorphoses*, v, 440, 642) and Apollodorus (I, 5, 2) tell the story of the world-wide wanderings of Ceres in search of Proserpine. The Romans identified her with the Greek Demeter.

Chariclea, heroine of a fourth century romance *Æthiopica* by Heliodorus, bishop of Trecca in Thessaly,—so called because the scene is partly laid in Ethiopia. The daughter of Persina, queen of Egypt, Chariclea is exposed in infancy by her mother,

is rescued and carried to Delphi, where in her maidenhood she meets Theagenes. After many romantic adventures the pair are married, only to meet with another series of adventures if possible still more romantic and thrilling. The climax arrives when both are condemned to death, but Chariclea is recognized by indubitable signs and restored to the station of which hitherto she had known nothing.

Charlemagne (a Gallicized form of the Latin *Carolus Magnus* or Charles the Great), the name under which history and romance best know Karl, the son of Pepin, king of the Franks and Emperor of the West (742–814), a statesman, legislator and conqueror, and the fictitious hero of a vast cycle of chivalric romances, mainly French and Italian.

Through the *Vita Caroli Magni* (820) written by his own secretary Eginhard, and through other sources, the historical Charles is as well known to us as any of the men whose portraits were drawn by Plutarch or Macaulay. The mythical Charles is as unsubstantial as the heroes of the *Iliad*. The general acceptance of the French name Charlemagne, and the ambiguity of the terms Frank and Francia, have even veiled the nationality of the hero. To translate the Francia of Eginhard as Germany would not be accurate, but it would be more accurate than to make it France. To accept Paris as the capital of Francia is even worse. France had no existence and Paris no greatness in the days when Eginhard wrote. The Francia he described included Worms and did not include Bordeaux. Charlemagne and his Franks were Germans, their native land was Germany, their native tongue was German. Francia, in short, meant Central and Southern Germany and Northern Gaul. Aquitaine, a good half of modern France, was a conquered country, like Italy; Paris a city of Francia situated in its least Teutonic, and therefore its least attractive part to the Teutonic king, who made his court at Aix-la-Chapelle and visited Paris only once in his life, though that provincial city contained the shrine of St. Denis and the tomb of his own father Pepin.

At first glance the real and the mythical Charles seem to agree in nothing except that each is described as the mightiest potentate of Western Christendom. The details supplied by historians have been overlaid by a mass of poetical and romantic fictions, some of them, like the mediæval French Romances, ostensibly written in good faith, others, like the fifteenth and sixteenth century poems of Bojardo, Pulci and Ariosto, avowedly composed in a spirit of mock heroic burlesque (see ROLAND and ORLANDO). The Charlemagne of fiction is not the real Charlemagne, but the ideal of what a great Emperor ought to be in the minds of those who sang about him. Here and there is a foundation of fact, but the fact has been magnified or distorted. One prominent instance must suffice. There was a real Roland who was done to death by Gascons in some pass of the Pyrenees. This much and no more we learn from Eginhard. Small foundation this for all the tales which poets old and new have told about Roland, and a defeat by a handful of Gascons is small foundation for a defeat by a mighty army of Moslem Saracens!

If little comes from history, much comes from Norse mythology. The greatest of Teutonic monarchs becomes invested with some of the attributes of the old Teutonic gods. Gradually ideas flowed in from other quarters; the crusades, for example, and the legends of neighboring races. As Arthur has his Knights of the Round Table, so Charlemagne has his Paladins, twelve in number, like the apostles of Christ and with a traitor among them like Judas (see GANELON). Holger the Dane (Holger Danske) becomes the Paladin Ogier sent in company with Prester John, to conquer and Christianize Great Tartary. Perachtha, the Scandinavian goddess becomes confused with Bertha the mother of Charlemagne

and emerges as La Reine Pedauque or the goose-footed Queen.

In history Charlemagne was a friend of Haroun Alraschid and received from his paynim ally the keys of the Holy Sepulchre. But the Charlemagne of fiction leads his armies into Palestine and wrests everything from the misbeliever without any prosaic negotiations. He not only fights with the Saracens in Spain, on a gigantic basis quite unknown to history, but, in utter violation of all history, he is besieged in his own citadel in Paris by swarms of Saracens from the Asian continent and the Iberian peninsula. In short, the events which form the mythic history of Charles are either strangely perverted variants of events in his real history, or reflections from the history of the singer's own times. Because the minstrels lived in an age of Crusades, Charles is boldly carried into Palestine on the one hand, and on the other his dealings with the Saracens in Spain are exaggerated out of all proportion to their real dimensions. According to a forged *Chronicle* attributed to Archbishop Turpin, the king was over 8 feet high, and correspondingly stout and broad-shouldered and large of limb. His waist was 8 feet in circumference. For strength he had no equal. He could lift an armed knight with one hand. See TALUS.

Charon, in classic myth, son of Erebus and Nox, the ferryman who piloted the souls of the buried dead across the river Styx to Hades.

There Charon stands, who rules the dreary coast,—
A sordid god: down from his hoary chin
A length of beard descends, uncombed, unclean:
His eyes, like hollow furnaces on fire;
A girdle foul with grease binds his obscene attire.
He spreads his canvas, with his pole he steers;
The freight of flitting ghosts in his thin bottom bears.
He looked in years, yet in his years were seen
A youthful vigor, and autumnal green.
VIRGIL: *Æneid*; DRYDEN trans., Bk. iv, 413.

Charybdis, a whirlpool between Italy and Sicily opposite to Scylla, (*q.v.*), alternately sucking in and vomiting out the sea.

Chichevache, in mediæval pageantry, the representation of a fabulous monster always introduced in connection with his counterpart, Bycorne. The first was supposed to feed upon obedient husbands, the other upon patient wives, the humor consisting in the fact that Chichevache was bloated with overmuch food, while Bicorne appeared as a starveling.

Childe the Hunter, according to a legend of Dartmoor forest, was the last representative some time during the reign of Edward III (1327–1377) of an ancient family of Plymstock who had devised all his estates to such church as would provide him sepulture. Having lost his way in a snowstorm while hunting deer he wrote with his own blood the following distich:

He who finds and brings me to my tomb
The land of Plymstock shall be his doom.

Then he killed his horse, removed its inner organs and crept into the warm body, which alas! did not remain warm long, so that next morning the knight was found frozen to death. When the distich was read a dispute arose between the monks of the neighboring Abbey of Tavistock and the citizens of Plymstock parish as to who should claim and bury the body, a dispute that was settled by the superior strategy of the monks.

As to this legend, Fuller says, "All in the vicinage will be highly offended with such who either deny or doubt the credit of this tradition." It is certain that the Abbot of Tavistock, in some fashion, came into possesson of a fine property and manor house, now owned by the Duke of Bedford. Prince, in his *Worthies of Devon*, has offered the following corroborative statement: "There is a place in the Forest of Dartmoor, near Crockerntor, which is still called Childe of Plymstock's tomb; whereon, we are informed, these verses were engraven, and heretofore seen, though not now:

They first that find, and bring me to my grave,
My lands, which are at Plymstock, they shall have.

Chimera or **Chimæra,** in classic myth, a fire-breathing monster, whose fore-part was a lion and its hind-part a goat, terminating in a dragon's tail. Sometimes it was depicted with 3 heads, a lion's in front, a goat's rising from the middle of the back, and a dragon's astern. After laying waste Lycia, it was slain by Bellerophon, mounted on Pegasus. Servius, a commentator on Virgil, explains that there was a volcano in Lycia called Chimæra (now extinct and rebaptized Yanar), whose flaming summit was infested by lions, while the middle part abounded with goats and the lower part with serpents.

Chiron, in classic myth, the most famous of all the centaurs, son of Cronos and Philyra. The latter was a sea nymph. To seduce her Cronos had assumed the form of a horse. Hence she was delivered of a monster, half man, half horse. She endured such torture in bringing him forth that the gods answered her prayers for relief by changing her into a linden tree. Apollo and Artemis presided over Chiron's education so successfully that he became in turn the mentor of many famous heroes, teaching hunting and other arts to Achilles, Jason and Peleus. He instructed Æsculapius in medicine and Hercules in astronomy. When the latter was in pursuit of the Erymanthian boar he came upon the centaur Pholus, who had just received a cask of excellent wine from Dionysos. Hercules opened it, despite the protests of his host. Its fragrance attracted other centaurs, who besieged the grotto of Pholus. Hercules drove them away. They fled to the house of Chiron, with Hercules in eager pursuit. One of the poisoned arrows of the pursuer hit his old friend Chiron. The consequent agony was so great that Chiron begged the gods would allow him to forfeit his immortality. It was transferred to Prometheus, and Zeus placed Chiron among the stars as Sagittarius.

I have sometimes suspected that Master Chiron was not really very different from other people, but that being a kind-hearted and merry old fellow, he was in the habit of making believe that he was a horse, and scrambling about the schoolroom on all fours, and letting the little boys ride upon his back. And so, when his scholars had grown up and grown old, and were trotting their grandchildren upon their knees, they told them about the sports of their schooldays; and these young folk took the idea that their grandfathers had been taught their letters by a Centaur, half man and half horse.—HAWTHORNE: *Tanglewood Tales.*

Chriemhild, heroine of the mediæval German epic the *Nibelungen Lied* and the spouse of Siegfried. The treacherous murder of her husband by Hagen changed her from a gentle, trusting and gracious woman to an incarnation of revenge, which is unsatisfied until she slays Hagen. See also KRIEMHILD.

Christabelle, heroine and title of an old ballad of uncertain date and origin, the daughter of "a bonnie king of Ireland," who secretly betrothed herself to the valiant Sir Cauline. The bonnie king expelled Cauline when he learned the truth. His daughter fell into melancholy and to amuse her he devised a tournament. All the prizes were carried off by a strange knight in black. At last came a gigantic Soldain, "with two goggling eyes and a mouthe from ear to ear." The black knight slew him also, but himself died of wounds received in combat and was discovered to be Cauline, whereupon the lady perished of grief.

Christopher, St. (Greek *the Christbearer*), a favorite character in mediæval and popular legend, whose festival is celebrated by the Roman Church on July 25; by the Greek on May 9. Some accounts make him a Lycian, but the *Legenda Aurea* says he was a Canaanite. Proud of his great strength and gigantic stature he would serve none but a mighty prince and would forsake him for a mightier. Thus through a series of masters he passed into the service of

Satan. But Satan, he found, trembled at the name of Christ. Therefore he left him to seek the Saviour. One night a little child clamored to be taken across the Red Sea. Christopher gaily lifted him on his shoulders, but the child's weight grew heavier and heavier as he trudged through the waters, until Christopher began to sink under the burden. Then the child revealed himself as Christ. The giant embraced Christianity, preached the gospel, performed many miracles and was finally martyred.

A Breton legend makes Christopher a contemporary of Christ, whom, with his twelve apostles, he carried one by one over a river. Bidden to name his reward, he rejected Peter's advice to choose Paradise, and asked instead that anything he wished for might come into his sack. Accumulating in this way much gold and silver he grew avaricious. Satan came and taunted him. He wished the demon into his sack, and took the sack to a blacksmith, who pounded it on his anvil till Satan roared for mercy. When Christopher died, St. Peter refused him admittance into heaven. Satan slammed the gates of hell in his face. He wandered back to Paradise and begged St. Peter to unclose the portals a little so he might hear the music. Peter complied, Christopher thrust his sack through the opening and wished himself inside it. See BONHOMME, JACQUES.

Chrysaor, in classic myth, a son of Neptune and Medusa, and the father of Geryon by Callirrhoë.

> Chrysaor, rising out of the sea,
> Showed thus glorious and thus emulous,
> Leaving the arms of Callirrhoë,
> For ever tender, soft, and tremulous.
> LONGFELLOW.

Chryseis, in classic myth, daughter of Chryses, priest of Apollo at Chryse, a town that was captured by Achilles. In the division of the spoils she fell to Agamemnon and her cousin Briseis to Achilles. Her father came to the Grecian camp to rescue her; his offer was backed by Achilles and finally enforced by Apollo, who sent a plague into the camp which made Agamemnon yield a reluctant consent. But Agamemnon claimed in consequence Achilles's prize, Briseis, and thus started the feud which is described in Homer's *Iliad*, Book I.

Ciacco (It. diminutive of *Giacomo* or James), a glutton and a parasite who figures in Dante's *Inferno*, vi, 50, and in Boccaccio's *Decameron*, ix, 8. Boccaccio paints him as a slave to all the vices of luxury, but otherwise a well-bred and affable man. He frequented the tables of the rich and ate and drank at their expense, inviting himself when not favored with an invitation. Biondella plays a practical jest upon him by persuading him that Corso Donati, a man of the same kidney, was giving a great banquet, when he was really dining on Lenten fare. Ciacco revenges himself by causing Biondella to be beaten.

Ciappelletto, hero of a tale in Boccaccio's *Decameron*, I, i. A wily rascal wishing to obtain Christian burial, he deceives a friar by a sham confession which is overheard by others. Hence he is regarded as a saint after death.

Cid (Lord), or **Cid Compeador** (Lord Conqueror, Lord Champion), a title given in legend and literature to the most celebrated Spain's national heroes,—Don Ridrig or Ruy Diaz de Bivor. The name first appears (1064) in a document of the reign of Ferdinand, king of Leon. The Cid championed the cause alternately of the brothers Sancho and Alfonso, sons of Ferdinand and rivals for his throne, but was banished by Alfonso when the latter felt his authority secure (1081). Thereupon he joined the Moorish king of Saragossa and fought against both Christians and Moslems. Later (1094), turning his sword against the Moors, he won from them the principality of Valencia, which he held against all comers until his death in 1099. A ruined castle still known as the Rock of the Cid crowns a steep precipice that rises from a valley not far from Saragossa. Here was once the eerie whence the Cid hurled himself into battle and where he exercised

the military influence which has preserved his fame. Half condottiere, half highway robber, he fought for his neighbors or preyed upon them as necessity dictated. He married Donna Ismena, a cousin of King Alfonso. She has passed into romance as the beautiful Princess Ximena, but was really old and ugly and very wealthy. The numerous romances of the Cid produced in Spain and elsewhere between the thirteenth and sixteenth centuries contain extravagant legends. Pierre Corneille has fashioned some of these into a tragedy *The Cid* (1636). Most famous of all the legends is that concerning his death. Killed in battle against the invading King Bucar of Morocco, he was bound in full armor upon his horse and his spectral presence dismayed the Moors into precipitate rout.

In the epic the figure of the Cid has been conscientiously elaborated. The poet is lost in admiration of the moral and physical perfections of the hero; his dauntless valor; his stately courtesy; his grave, deliberate ways; his generosity and kindliness to friend and foe alike; his piety exhibited not only in orthodox mediæval fashion by the purchase of a thousand masses, but by sincerest acknowledgment of the help which Heaven awards to all self-helping men. Nor must we forget the strength of his shout in battle. And then his beard! "God, how he is bearded!" exclaims the singer parenthetically as he describes the Cid returning from the pursuit of some fleeing Moors, with his coif rumpled, his casque on his back, and his sword in his hand.

Cimon or **Cymon** (It. *Cimone*), hero of *Cimon and Iphigenia*, a widely-popular tale in Boccaccio's *Decameron*, v, i. His original name was Galeso; he was nicknamed Cimon (which means beast in the language of his native Cyprus) because of his dense stupidity. One day he beheld Iphigenia asleep beside a fountain. Love entered his breast and with love came redemption. As Dryden says in his poetical paraphrase:

Love taught him shame, and shame with love at strife,
Taught him the sweet civilities of life.

Four years he spent in study and then, a gentleman and a scholar, he seeks Iphigenia in marriage. But she is already affianced to Pasimunda. Finding he cannot get his lady by fair means, Cimon tries and succeeds in foul ones, a sorry ending to the striking opening. Boccaccio says that he found the story in the ancient histories of Crete. A somewhat similar theme is treated by Theocritus in his idyl entitled *Bukoliskos*.

Cinderella, heroine of a fairy story best known in the version included by Charles Perrault in his *Contes de Ma Mere L'Oye* or *Mother Goose's Tales*. Brought up with two stepsisters by a stepmother, she is the family drudge, condemned to sleep among the ashes, whence her nickname. While her sisters are away at a ball her fairy godmother arrays her in a splendid costume and sends her in a coach to appear there *incognito*. The prince falls in love with her, but she disappears at the stroke of twelve, leaving only a glass slipper behind her. By means of this slipper the prince traces her to her home.

In one form or another the story can be found everywhere in European folklore.

According to the original French version, a woman had two daughters, only one of whom she loved. The other, named Cendreusette, she once directed to spin some cotton. Now Cendreusette could not spin, and would certainly have been beaten if a cow to which she had been kind had not done her task for her. Next day the other sister tried to get the cow to spin, but the cow, which knew its friends, played her a trick. The mother then ordered the cow to be killed, but before its death it bade Cendreusette to gather its bones into its hide and to wish over them for anything she desired. The wishes brought to Cendreusette three beautiful dresses on which shone the sun, the moon, the sky, and the sea. In these she captivated a prince, who traced her by means of the familiar slipper, which, by the way, scholars say was not of gold, nor yet of glass, (*pantoufle en verre*), but of fur, (*pantoufle en vair*). In the Scotch story a

dying queen gives her daughter "a little red calfy," which is killed by the cruel stepmother. From the calf's bones Rashin-coatie, as she is called from a coat woven of rushes, gets "braw claes" very much as Cendreusette did. In an Italian version, also, a cow plays the good fairy's part. In the modern Greek story two daughters boil their mother and make a meal of her, but the youngest sister prefers to go hungry, and when she goes to mourn over her mother's bones she is rewarded by finding three beautiful dresses. One dress is as beautiful as "the sea and its waves," another as "the Spring and its flowers," and the third as "the heaven with its stars." In Sicily and the Hebrides a sheep takes the place of the good and wonder-working cow. The story can also be traced to the remote East, to Germany, and to Egypt (see RHODOPE), and it is indefinitely old.

Comparative mythologists interpret the story as a nature myth. The maiden is the Dawn, dull and gray away from the brightness of the sun; the sisters are the clouds that screen and overshadow the Dawn, and the stepmother is Night. The Dawn fades away from the sun (the prince), who after a long search finds her at last in her glorious robes of sunset.

Cipolla, Fra (*i.e.* Brother Onion), hero of a tale in Boccaccio's *Decameron* (vi, 10), who reveals his own character in highly-amusing fashion, describing with gusto the relics he has seen in a journey to Jerusalem;—among others a lock of the hair of the seraph that appeared to St. Francis, a paring of the Cherub's nail, and a few of the rays of the star that guided the Magi to Bethlehem. See PARDONERE.

This tale drew down the censure of the Council of Trent, and is the one which gave the greatest umbrage to the Church. The author has been defended by his commentators on the ground that he did not intend to censure the respectable orders of friars, but to expose those wandering mendicants who supported themselves by imposing on the credulity of the people; that he did not mean to ridicule the sacred relics of the church, but those which were believed so in consequence of the fraud and artifice of monks.

Circe, in classic myth, a noted sorceress, daughter of Sol and the Oceanid Perse. She lived on the island of Æaea amid a number of her admirers whom her incantations had metamorphosed into unclean animals. Homer in the *Odyssey*, makes Odysseus stop at Æaea; she turned twenty-two of his companions into swine, but had no power over the hero himself, safeguarded by a sprig of moly from Hermes, and he finally induced her to disenchant his comrades. Ovid tells the same story in *Metamorphoses*, xiv, v.

> Who knows not Circe,
> The daughter of the Sun, whose charmèd cup
> Whoever tasted lost his upright shape,
> And downward fell into a groveling swine?
> MILTON.

Circe, with Ulysses, appears in Calderon's drama, *Love the Greatest Enchantment*. Dissembling the favorable impression which Ulysses has made upon her at first sight, Circe seeks to bring him to her feet by a mixture of reserve and artifice. With the help of a divine talisman he frustrates all her spells but falls a victim to her beauty. In the end he cannot be aroused to quit the isle of effeminate pleasure until he is summoned away by the ghost of Achilles. The abandoned Circe is overcome with mortification and lays waste her gardens and palaces.

Clœlia, according to Livy (1, 30), was one of the gens Clœlia in Alba. She was delivered to Lars Porsena as a hostage in B.C. 507, but succeeded in returning to Rome by swimming her horse across the Tiber. The consul Valerius forced her to respect the civic honor by going back to Porsena, who, charmed by her valor, returned her on a splendidly-caparisoned horse. The Romans commemorated her by an equestrian statue in the Via Sacra. She is the heroine of Mlle de Scudery's romance *Clélie*.

Cloud-cuckootown (Gr. *Nephelo-Coccygia*), a city in the clouds built by cuckoos and gulls, the scene of Aristophanes's comedy of *The Birds*, produced at Athens, March, 414 B.C. In the previous year the great Athenian navy had gone forth to Syracuse, and as yet no serious disaster had befallen the army of invasion. The spectators who assembled in the theatre were the same men who, persuaded by Alcibiades, had sanctioned the Sicilian expedition with the hope of founding a new empire by the subjugation of Carthage and the western shores of the Mediterranean. The comic poet—a stout conservative, old-fashioned in his notions and an enemy to progress—took this occasion to ridicule the extravagant schemes of his countryfolk. He brought upon the stage two worn-out Athenian politicians, who are supposed to have deserted their city from disgust and ennui, and to be now upon their way to the crows. After some wandering they reach Birdland. The birds at first attack them as enemies: afterwards, persuaded by their sophistries, they receive them as friends, and by their advice build a great city in the air, which they call "Cloudcuckootown," and which becomes supreme in its authority over gods and men.

Cloudsley, William of, in early English ballad literature, a companion of Adam Bell and Clym of the Clough. They are generally believed to have lived before Robin Hood, and, like him, were outlawed for killing deer. William was the only one who had a wife and family. Becoming homesick he ventured into Carlisle to see them. He was taken prisoner and was sentenced to be hanged, but his comrades rescued him, after shooting both the sheriff and the mayor, then hastened to London and obtained pardon from the king.

Clytemnestra, in classic myth, the faithless wife of Agamemnon, who lived in adultery with Ægisthus during the hero's absence at Troy and connived at or assisted in his murder when he returned. Her son Orestes avenged the crime by putting her to death. Besides Orestes she was the mother of Iphigenia and Electra. She is mentioned by Homer and her story is told at length by Æschylus in the *Agamemnon* and *Orestes*.

Oh woman, woman! when to ill thy mind
Is bent, all Hell contains no fouler fiend;
And such was mine, who basely plunged her sword
Through the fond bosom where she reigned adored!
Alas! I hoped, the toils of war o'ercome,
To meet soft quiet and repose at home;
Delusive hope!—Oh wife, thy deeds disgrace
The perjured sex and blacken all the race;
And should posterity one virtuous find
Name Clytemnestra, they will curse the kind.

POPE'S HOMER'S *Odyssey*, xi, 532.

Lady Macbeth, so strong to evil, bears no distant resemblance to the Clytemnestra of Æschylus and of Sophocles, with her bold leadership in crime. But the Attic dramatists depict their crowned murderess as remorseless to the close of her career; no sleep-walking scene in their dramas unveils to us as in Shakspear's the agonies of a high-born criminal whose own awakened conscience is slowly working out upon her the behests of justice. Clytemnestra only shudders at the possible consequences of her evil deed in this world. Lady Macbeth stands aghast at the stain of innocent blood upon her hand, which she knows will cry out against her before the last dread sea of judgment.—*Blackwood's Magazine*, August, 1876.

Clytie, in classic myth, a sea nymph, daughter of Oceanus, who fell in love with Apollo, the sun-god, but meeting with no return of affection, she was mercifully changed into a sunflower. Thus she keeps her face constantly turned towards the sun throughout his daily course:

The heart that has truly loved never forgets,
But as truly loves on to the close;
As the sunflower turns on her god when he sets
The same look that she turned when he rose.

T. MOORE.

The fancy is pretty enough, but of course has no botanical foundation. The sunflower is so called merely because it looks like the sun.

One of the best known of the marble busts discovered in recent times generally bears the name of

Clytie. It represents the head of a young girl looking down,—the neck and shoulders being supported in the cup of a large flower,—which by a little effort of imagination can be made into a giant sunflower. The latest supposition, however, makes this bust represent not Clytie, but Isis.

Cockaigne, Cokaine or **Cocagne,** a burlesque Utopia familiar to most European nations in the middle ages and probably intended to ridicule the earlier accounts of the mythical Avalon. According to *The Land of Cokaine*, an English poem of the twelfth century, it lay on the borders of the earth "beyond West Spain." Its rivers ran wine or oil or, at the meanest, milk; its houses were built of the savoriest eatables, their very shingles being of cake and their pinnacles fat puddings; its streets were slowly promenaded by roast geese and sucking pigs who turned themselves and invited the passers-by to eat them. Buttered larks fell from the air in profusion. As a climax of felicity "water serveth to nothing but to siyt (boiling) and to washing."

Cocles, Horatius (*i.e.*, Horatius the one-eyed), so called from a personal defect), in classic Roman traditions, a hero who, with two comrades, defended the Sublician bridge against Lars Porsena's attacking army of Etruscans, until the Romans in his rear had broken down the bridge. Having previously sent away his comrades, he now plunged into the river Tiber and swam safely ashore to the Roman bank. This feat has been celebrated by Macaulay in one of the best known among his *Lays of Ancient Rome*.

Cocytus (Gr. "*river of wailing*"), a stream in Epirus, Greece—tributary to the Acheron, through which arose its fabled connection with the lower world. Dante (*Inferno*, xxxii) transforms it into a lake of ice, wherein the souls of traitors are embedded. There are four divisions: (i) *Caïna*, called from Cain, in which are the treacherous murderers of their own kindred; (ii) *Antenora*, called from Antenor, who (without any Homeric or Virgilian warrant) was supposed to have betrayed Troy to the Greeks, which contains traitors to their native land; (iii) *Tolomea*, so named from Ptolemy, the murderer of Simon Maccabæus, the region of those who did murder under cover of hospitality; (iv) *Giudecca*, the place of Judas, in which are traitors to their lords and benefactors.

Blue pinch'd and shrined in ice the spirits stood,
Moving their teeth in shrill note like the stork.
His face each downward held; their mouth the cold,
Their eyes express'd the colour of their heart.

CARY, trans.

In an earlier canto (xiv) Virgil explains to Dante that the infernal rivers are produced by the tears and sins of all human generations since the Golden Age, and, flowing from rock to rock down the circles of Hell, form Lake Cocytus in the lowest depth of all.

Cf. Thomas the Rhymer's description of Færy-land:

For a' the fluid that's shed on earth
Runs through the springs of that countrie.

Coignet, Pierre du, in French proverbial lore the equivalent for Ananias.

Cole, Old King, of the nursery rhyme, is usually identified with the semi-mythical King Coilus, Coil, or Cole, who on the doubtful testimony of Robert of Gloucester and Geoffrey of Monmouth, is said to have succeeded Asclepiodotus on the throne of Britain in the third century after Christ. It is added that Colchester, whose walls he built, was named after him, and a large earthwork in that city, supposed to have been a Roman amphitheatre, is popularly known as "King Cole's Kitchen." Many authorities claim that he was the father of St. Helena, mother of Constantine the Great, though the claim has no historical basis. Geoffrey of Monmouth says that King Cole's daughter was a skilled musician, but there is no evidence out of

the nursery rhyme that he himself was a lover of the art.

The current version of the rhyme which speaks of the hero as a merry old soul and pictures him calling for an anachronistic pipe is obviously a modernization.

King Cole has also been plausibly identified with Thomas Cole, a wealthy clothier of the fourteenth century, who lived in Reading, but was fond of coming down to London to meet his fellows of the craft, and was hailed by them as their leader, who was fond of music and his cup, and whose exploits were celebrated in the sixteenth century by Thomas Delony, a well-known ballad maker, in a work entitled *The Pleasant Historie of Thomas of Reading, or the Six Worthie Yeomen of the West.* Like another famous worthy—"Old Sir Simon the King"—he probably earned his kingly title by being a royal good fellow and by lavish hospitality.

Columbia, a name often given to America as a bit of poetic justice to the discoverer of the New World, but specifically applied, as the very word America is applied, to the United States. It probably originated with Timothy Dwight in a once popular lyric beginning:

Columbia, Columbia, to glory arise,
The queen of the world and the child of the skies.

This antedated the use of the word in the famous patriotic hymn *Hail Columbia*, written by Joseph Hopkinson in 1789.

Can tyrants but by tyrants conquered be,
And freedom find no champion and no child,
Such as Columbia saw arise, when she
Sprang forth a Pallas, armed and undefiled?
Or must such minds be nourished in the wild,
Deep in the unpruned forest, 'midst the roar
Of cataracts, where nursing Nature smiled
On infant Washington? Has earth no more
Such seeds within her breast, or Europe no such shore?

BYRON: *Childe Harold.*

Columbine, a conventional character in pantomime which originally appeared in Italian comedy about the year 1560. She is always the object of Harlequin's adoration and is usually the daughter of Pantaloon, though sometimes she is his maid-servant. Light-hearted and coquettish, she is full of sprightly stratagems. See HARLEQUIN.

Comorre the Cursed, a semi-mythical Breton chief of the sixth century, said to have flourished at Carhaix in Finisterre, who shares with Gil de Rais the discredit of being the original Bluebeard. About 548 he married Tropheme or Tryphine, whom he cruelly maltreated, finally leaving her for dead in a wood. She retired to a convent and after death was canonized. In legend she was actually decapitated and miraculously restored to life by her patron St. Gildas. Alain Bouchard (*Grandes Croniques* Nantes), (1531) says that Comorre had put several wives to death before he married Tropheme. Still more to the point, Hippolyte Voileau (*Pelerinages de Brétagne*) describes a series of frescoes discovered (1850) during the repairs of the chapel of St. Nicholas de Bienzy. These deal as follows with the legend of St. Tropheme: (1) The marriage; (2) her husband, taking leave, entrusts her with a key; (3) a glimpse into a room where seven female corpses hang from the wall.

Comus, in the later mythology of Greece and Rome, the god of revelry. His first known appearance is in Philostratus's *Description of Pictures*, written at the beginning of the third century, where there is record of a painting representing Comus as a winged youth flushed and drowsy with wine, feebly grasping a hunting spear in his left hand and an inverted torch in the right. In various basreliefs of the later period of classic art he appears in the company of Silenus, or surrounded by a crowd of nymphs or revellers. Ben Jonson in *Pleasure Reconciled to Virtue* paints Comus as the jolly patron of good cheer, fat, hearty and healthy, but in Heinrich Van der Putten's moral allegory of *Comus* the ancient idea is more closely followed, and the god is described as one whose allurements are at once seductive and debasing.

Milton has given the name its chief fame through *Comus, a Masque* (1631). He amplifies this conception of the god, making Comus the son of Bacchus and Circe, and endowing him with the worst qualities of both parents. A sensualist like his father, he is a sorcerer like his mother, possessing a liquor which brutalizes whomsoever drinks of it, and an enchanted wand whose touch bestows invisibility.

Cophetua, an imaginary king of Africa, hero of an old ballad, *King Cophetua and the Beggarmaid*, which has been preserved in Percy's *Reliques*. The oldest extant version is in Johnson's *Crown Garland of Golden Roses*, 1612. Cophetua disdained all woman-kind, but, looking from his palace window one day, he saw, and instantly fell in love with, the beggarmaid Penelophon and married her off hand. Shakspear, in *Love's Labour's Lost*, calls the maid Zenelophon, but this is probably a misprint. It is conjectured that the ballad was founded on an old play from which Falstaff in *King Henry IV* quotes the bombastic lines:

> Oh base Assyrian knight, what is the news,
> Let King Cophetua know the truth thereof.

Among the old dramatists Cophetua was the favorite hero of a rant. *Cf.* Ben Jonson's *Every Man in His Humor*, Act iii, Sc. 4. Tennyson modernizes the old ballad in his poem *The Beggarmaid*.

Corineus or **Corin,** the name father of Corinea, now Cornwall, in Wales. According to British legend he was one of the suite of Brutus, the mythical first king of Britain, and the name was given to Cornwall in honor of his victory over the giant Gœmagot. Corineus, says Geoffrey of Monmouth, *British History*, i, 16 (1142), challenged the giant to wrestle with him. At the beginning of the encounter, Corineus and the giant, standing front to front, held each other strongly by the arms and panted loudly for breath, but Gœmagot, presently grasping Corineus with all his might, broke three of his ribs, two on his right side and one on his left, at which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighboring shore and, climbing on to the top of a high rock, hurled the monster into the sea. The place where he fell is called Lam Gœmagot, or Gœmagot's Leap, to this day. See LOCRINE and BELLERUS.

Corinna, the name under which Ovid in his *Amores* (*Loves*) celebrated some unknown mistress. Sidonius Apollinaris, a poet of the fifth century, identified her with Julia, daughter of the Emperor Augustus, and, by her third marriage, wife of Tiberius the future Emperor. Tiberius left her, and Augustus then knew what all Rome knew, that his daughter was one of the most profligate women in a profligate age. One bit of confirmatory evidence is curious. Julia had lost much of her hair by the use of dyes. We find Ovid remonstrating with Corinna on a similar folly with similar results. It has further been supposed that it was this intrigue which led to Ovid's banishment from Rome. However, the evidence is not conclusive. Ovid himself says that it was not known who was the theme of his song and he speaks of some woman who was going about boasting that she was Corinna.

Corinth, Bride of. See PHILEMIUM.

Coriolanus, the surname given to Caius or Cneius Marcius, hero of an early Roman legend, in honor of his capture of Corioli from the Volscians, —an event ascribed to the year 493 B.C. Allying himself with the patrician party, his arrogance alienated the populace, who denied him the consulship and eventually banished him. Attius Tullius, king of the Volscians, eagerly welcomed his former foe and placed him at the head of an expedition against Rome. In dismay the threatened city sent the invader's wife and mother to meet him. With great difficulty they persuaded him to abandon his project. The story is now generally

discredited. Shakspear found it in North's Plutarch and made it the subject of a tragedy which ends with the assassination of the hero by the enraged Attius Tullius.

In 1705 John Dennis founded on Shakspear's drama a new play, entitled *The Invader of his Country, or the Fatal Resentment.* James Thomson left behind him the MS. of a drama *Coriolanus*, which was published posthumously in 1748.

Cornucopia (Latin *a horn of plenty*). According to Hesiod, Zeus was suckled in infancy by a she goat called Amalthea. One day the young god, playing with her after his wont, grasped one of her curved horns as she made pretence of butting and broke it clear off. But he placed his hand on the goat's head, and immediately a new horn sprouted forth full-grown. Taking up the horn he had broken, he gave it to the Nymphs, saying, "Kindly nurses, in recompense of your care, Zeus gives you Amalthea's Horn, which shall be to you a Horn of Plenty. When I come into my kingdom, I will be mindful of my foster-mother; she shall not die, but be changed into one of the bright signs of Heaven." Zeus fulfilled his word in the after-time. When the Nymphs had taken the horn, they found it brimful of all manner of luscious fruits, of wheat flour, and butter, and honeycombs. They shook all out, laughing in delight, and one cried, "Here were a feast for the gods, had we but wine thereto!" No sooner said than the horn bubbled over with ruby wine; for this was the magic in it, that it never grew empty, and yielded its possessors whatsoever food or drink they desired.

Couvera or **Kuvera**, in Hindoo mythology the god of riches. As a reward for piety, Brahma gave him the island of Lanka where the roads are covered with gold-dust. Driven therefrom by his brother Ravassa, he established his new capital at Alaka, on the mountain Kelasa. Like Plutus he was deformed;—a leper with 3 legs and 8 teeth, in place of one of his eyes a yellow spot and in his hand he held a hammer.

Crescentia, heroine of a German legend dating as far back as the twelfth century. Her husband during his absence in the wars entrusted her to his brother. The latter tempted her to break her marriage vows. She repelled him with scorn and managed to shut him up in a tower, but the wretch revenged himself by slandering her to her too credulous husband, on whose return she uncomplainingly endured much misery until her innocence was established. In this patience under unmerited misfortune she is the prototype of Griselda.

Criss Kingle, Criss Kinkle or **Kriss Kingle,** a corruption of the German word Christ-Kindlein, which in its turn is the diminutive of Christ-kind, the Christ-child. Hence etymologically it means the "little Christ-child," the representative of the Christmas season in mediæval Germany, the equivalent of the Italian *Bambino* and the French *le bon petit Jesus.*

In Germany the elders feigned to their children that he visited the household on the night before Christmas, leaving presents for deserving juveniles. Later a boy dressed up to represent him made his rounds in the daylight distributing gifts. Eventually the name (now corrupted into Criss Kingle) and the functions of the child-god were transferred to the more robust shoulders of St. Nicholas or Santa Claus.

Cronus (Gr. *Time*), the Saturnus (*q.v.*) of the Romans and in Greek myth the youngest of the Titans, son of Uranus and Ge,—Heaven and Earth. Though of later birth than Zeus into mythology, he was from his first appearance the father of that god. There was no such being in Sanskrit. The Greeks called Zeus the Son of Time and then personified Time and wove a legend around him, —that he dispossessed his father of the government of the world, and was himself dispossessed by the greatest of his sons, Zeus; that he added insult to injury by mutilating his father; that he married Rhea and devoured

his male children one by one as they were born; that his spouse concealed the new born Zeus in a cave and saved him by giving the credulous and omnivorous father a stone to swallow, that because Zeus was spared the Titans made war against their brother and imprisoned him, with Rhea, and that Zeus released the old folks, what time he conquered the Titans. This legend,—the stumbling block of the orthodox Greek, the jest of the skeptic, and the butt of the early Christian controversialist,—is now seen to be a nature myth. Time, the father of the Hours, is likewise their summary destroyer.

Crow, Jim, a typical negro character in that ephemeral but once highly popular form of American drama—generally unpublished and sometimes impromptu—which was known as Negro Minstrelsy. The character was introduced to the stage by Thomas D. Rice, a famous negro impersonator. According to his biographer, E. S. Connor, Rice studied him from an old negro named Jim Cuff owned by one Crow in Louisville, Kentucky, who, according to custom, had taken his master's name.

He used to croon a queer tune with words of his own, and at the end of each stanza would give a little jump, and when he came down he set his "heel a-rockin'." He called it "jumping Jim Crow." The words of the refrain were:

"Wheel about, turn about,
Do jes so,
An' ebery time I wheel about,
I jump Jim Crow!"

Rice watched him closely, and saw that here was a character unknown to the stage. He wrote several stanzas, changed the air somewhat, quickened it, made up exactly like the old negro, and sang to a Louisville audience. They were wild with delight, and on the first night he was recalled twenty times.—CONNOR.

Rice went to England and was immediately a chief feature in the London theatrical world.—WM. WINTER.

A different account is given by Laurence Hutton in his *Curiosities of the American Stage.*

Cupid (Lat. *Cupido*), the Roman Eros, son of Venus and god of love. He is also called Amor. He has no place in the religion of the Romans, who adopted the Greek myth into their literature under these names. The most famous of the Roman legends is the story of Cupid and Psyche (see PSYCHE), which forms an episode in *The Golden Ass* of Apuleius (second century, A.D.).

More than once the story of Cupid and Psyche was dramatized by Elizabethan playwrights. Stephen Gosson, as early as 1582, refers to a play on the subject. In the summer of 1600 Dekker, Day, and Chettle were engaged in preparing for Henslowe a play "called the gowlden asse, cupid and siches." A few years later Heywood handled the story in *Love's Mistress.* In recent times the story has been versified by William Morris and Robert Bridges and retold in poetical prose in Walter Pater's *Marius the Epicurean.* A burlesque by F. C. Burnand (1864) is one of many dramatic parodies. Andrew Lang edited a reprint of the first English translation (1566) by William Adlington with a luminous prefatory *Discourse on the Fable.*

Why vainly strive against the powers above?
For Cupid's weapons are invincible;
Your puny powers by those fierce flames he'll dim
By which he oft has quenched the bolts of Jove,
And brought the Thunderer captive from the sky
. . . At his command
Did fierce Achilles strike the peaceful lyre;
He forced the Greeks and Agamemnon proud
To do his will. Illustrious cities, too,
And Priam's realm he utterly destroyed.
SENECA: *Octavia,* 806.

That Cupid was blind or blindfolded is a modern idea, no trace of which can be found in the classics. Nor has any earlier authority been found than Chaucer, who in his translation of the *Roman de la Rose* says, "the god of love, blind as stone," but the line is not found in the French original.

Custance (*i.e.*, Constance), heroine of *The Man of Law's Tale,* in Chaucer's *Canterbury Tales* (1388). A daughter of the Emperor of Rome. The fame of her goodness and beauty

reached the ears of the Sultan of Syria, who fell in love with her on the bare report of her surpassing excellence. In order to marry her he consented, with all his head nobles, to receive baptism. At the marriage feast the Sultan's mother wreaked a fearful vengeance on this apostasy. She murdered every Christian except Custance. Her she set adrift in a rudderless boat. Custance reached England and was taken in charge by the lord-constable of Northumberland and Hermegild, his wife, whom Custance converted to Christianity. A young knight whose addresses she had refused murdered Hermegild, and threw suspicion for the crime on Custance. King Alla discovered the truth, sentenced the youth, and married the lady. Once more a mother-in-law disapproved of her, and once more she was set adrift, this time with an infant boy, Maurice. After five years she reached Rome, where King Alla, on a pilgrimage, recognized her and brought her home.

Cutpurse, Moll, the nickname of Mary Frith, a famous thief and harlot who flourished in Queen Elizabeth's reign and is the heroine of Middleton's comedy *The Roaring Girl*. Numerous allusions to her are to be found among the early dramatists.

Cybele, in classic myth, the spouse of Cronos and mother of the Olympian gods. Her cult originated in Phrygia, and early extended to most of the peoples of Asia Minor. By the sixth century B.C., she had been accepted by the Greeks as identical with their own Rhea, the original name for the consort of Cronos, and in B.C. 204 she was introduced into Rome. She rose to great importance under the Empire and survived most of her heathen kin.

As the founder of cities she was represented crowned with a diadem of towers. In Rome she was hailed as the Great Mother of the Gods, *Magnu Deum Mater*. In all her aspects, Roman, Greek and Oriental, she was essentially the same, the symbol of the procreative power of nature, the All-begetter and All-Nourisher. Apollonius Rhodius, *Argonautica*, i, 1098, says that the winds, the sea, the earth and the snowy seat of Olympus were all alike hers. When from her mountains she ascends into the great heavens, the son of Cronus himself gives way before her. Ovid's description of the goddess in *Metamorphoses*, x, evidently suggested to Keats the following lines:

> Forth from a rugged arch, in the dusk below,
> Came Mother Cybele! alone—alone—
> In sombre chariot; dark foldings thrown
> About her majesty, and front death-pale.
> With turrets crowned. Four maned lions hale
> The sluggish wheels; solemn their toothed maws,
> Their surly eyes brow-hidden, heavy paws
> Uplifted drowsily, and nervy tails
> Cowering their tawny brushes.
>
> KEATS: *Endymion*, ii, 639.

Cyclops, in classic myth, a race of one-eyed giants inhabiting the sea coasts of Sicily. Hesiod, *Theogeny*, 264, places their number at three and names them Arges, Steropes and Brontes, or Thunder, Lightning and Thunderbolt. Homer (*Odyssey*, ix) does not specify their number, names their chief Polyphemus (*q.v.*) and describes them as shepherds who fed on human flesh. The Cyclops, according to Hesiod, furnished Zeus with thunder and lightning out of gratitude because he released them from Tartarus. In the end they were killed by Apollo because it was with one of their bolts that Zeus had slain Asclepius.

Cymbeline or **Cunobeline,** a semi-mythical king of Britain whom Shakspear has made the hero of a historical drama. From Hollinshed's *Chronicles* he has taken the names of Cymbeline and his two sons, together with a few historical facts concerning the king, but the story of the stealing of the princes and their life in the wilderness seems to be his own, while all that relates to Imogen is taken directly or indirectly from Boccaccio's *Decameron*, ii, ix.

Cæsar, on a second invasion of the island, was more fortunate. Cymbeline, the nephew of the king, was delivered to the Romans as a hostage

for the faithful fulfilment of the treaty, and, being carried to Rome by Cæsar, he was there brought up in the Roman arts and accomplishments. Being afterwards restored to his country, and placed on the throne, he was attached to the Romans, and continued through all his reign at peace with them. His sons, Guiderius and Arviragus, succeeded their father, and, refusing to pay tribute to the Romans, brought on another invasion.

> There be many Cæsars
> Ere such another Julius. Britain is
> A world by itself; and we will nothing pay
> For wearing our own noses.
> *Cymbeline.*

Guiderius was slain, but Arviragus afterward made terms with the Romans, and reigned prosperously many years.

Cynosura, in classic myth, an Idean nymph, one of the nurses of Zeus. The god placed her in the heavens as the North or Pole Star, the last star in the trail of the constellation of the Little Bear (see ARCTOS). The word means dog's tail. It has passed into current use as a common noun for an object of universal observation.

> Straight mine eye hath caught new pleasures
> While the landscape round it measures.
> . . . . . .
> Towers and battlements it sees
> Bosomed high in tufted trees,
> Where perhaps some beauty lies
> The cynosure of neighboring eyes.
> MILTON: *L'Allegro.*

Cynthia, in classic myth, one of the names of Diana, who was born on Mount Cynthus in Delos. Like Diana, the name is frequently used as a synonym for the moon. Spenser in *Colin Clout's Come Home Again* (1591) and Phineas Fletcher in *The Purple Island* (1633) bestow the name on Queen Elizabeth with special application to the chastity of the Virgin Queen. Raleigh also flatters her in a poem called *Cynthia,* of which a few books have survived. Ben Jonson does the same in *Cynthia's Revels.*

Keats makes Cynthia the heroine of his poem *Endymion* (1888).

Under the name of Cynthia, Sextus Propertius, a Roman elegiac poet (B.C. 50–16), celebrates his mistress Hostia, who was, very frankly, a woman of ill-fame living in luxury at Rome on the proceeds of her infamy. "She has a very real and marked individuality, which her lover is constrained to describe, as he describes his own weakness and infatuation, with the desperate sincerity and truthfulness making the full confession of his life to the world" (W. Y. SELLAR, *Roman Poets of the Augustan Age,* p. 283). He even prides himself on his effeminacy and his unfitness for anything save to love Cynthia and gain her favor by his verses.

Cyrus the Great (died 529 B.C.), founder of the Persian empire, is the hero of many myths, legends and fictions. His birth and early youth are surrounded by mystery. Herodotus (i, 95) mentions four different traditions. The favorite one makes him the son of Mandane, daughter of Astyages, king of Media, and wife of Cambyses, a Persian nobleman. His grandfather, prompted by a dream, caused Cyrus to be exposed at birth; he was suckled by a dog, and brought up by a shepherd. Xenophon's political novel, *The Education of Cyrus* (*Cyropædia*) elaborately sets forth an ideal picture of how a youth should be educated rather than a record of actual fact in the history of this particular youth. It was reserved for Mademoiselle Madeleine de Scudery to harmonize all the various legendary details into an elaborate romance *Artamene ou le Grand Cyrus* (10 vols., 1648–1653). Here Cyrus, son of Cambyses, king of Persia, is exposed in a forest; rescued by shepherds, reared under the name of Artamenes and after a series of marvellous adventures comes into his own, is recognized as the legitimate successor to his father's throne; and finally as King of Persia continues the bewildering exploits of his early youth. He falls in love with his cousin Mandane, whom he repeatedly rescues and ends by marry-

ing. Though nominally an Oriental romance, the whole language and tone are distinctly Louis Quatorze, and the personages can be identified, either actually or colorably, with the author's contemporaries. Thus Cyrus is Louis himself; Sapho is the authoress.

Dryden's dramas, *Secret Love*, *Marriage à la Mode* and *Aurungzebe* (1675), and Banks's *Cyrus the Great*, were all drawn from Scudery's romance.

D

Dædalus, in classic myth, an ingenious artisan of Athens, who constructed the labyrinth at Crete and was the reputed inventor of carpentry and many of its principal tools. His most famous invention, however, was a pair of wings made of feathers and wax, with which he flew across the Ægean Sea, from Crete to Athens, to escape the resentment of Minos. His son, Icarus, who joined in the flight, approached too near to the sun, the wax melted, and he fell into the sea. See MINOTAUR.

Dagobert, a king of France (602–638), famous to this day in French proverbial literature as a dog-lover. "When King Dagobert had dined,' says one apologue, "he made his dogs dine, and when King Dagobert died he said to his dogs, "There is no company so good but one must quit it."

Dagon, the fish god of the Philistines and their chief deity. His relation to Dagan, who is associated with Anu as one of the principal gods of Babylonia, depends upon whether the latter's name is derived from a root signifying fish or corn.

> Next came one
> Who mourned in earnest, when the captive ark
> Maimed his brute image, head and hands lopped off
> In his own temple, on the grunsel edge,
> Where he fell flat, and shamed his worshipers:
> Dagon his name; sea-monster, upward man
> And downward fish: yet had his temple high
> Reared in Azotus, dreaded through the coast
> Of Palestine, in Gath and Ascalon,
> And Accaron and Gaza's frontier bounds.
>
> MILTON: *Paradise Lost*, ii.

Dagonet, Sir, a dwarf, the attendant fool upon King Arthur, who made him a knight with his own royal hands. Dagonet was a greater favorite with his master than with his fellows, for though they cheerfully enlisted his help when they wished to play practical jokes, they were none the less pleased if he also were discomfited in the issue. Once they persuaded him to attack Mark, king of Cornwall, who was an arrant coward. Mark, mistaking him for Lancelot, ran away, but met another knight who at once attacked Dagonet and unhorsed him.

Damocles, a sycophant at the court of Dionysius the elder, tyrant of Syracuse. Disgusted at his fulsome praise of the happiness of princes, Dionysius determined on giving him an object lesson. He arrayed him in all the panoply of royalty and seated him in state at a magnificent banquet. While enjoying this luxury and dignity, Damocles cast his eyes upwards and beheld a naked sword suspended over his head by a single horse-hair.

> Let us who have not our name in the Red Book console ourselves by thinking comfortably how miserable our betters may be; and that Damocles, who sits on satin cushions and is served on gold plate, has an awful sword hanging over his head, in the shape of a bailiff, or hereditary disease or family secret.—THACKERAY: *Vanity Fair*, xlvii.

Damoetas, a herdsman in the *Idylls of Theocritus* and the *Eclogue* (Bucolics) of Virgil, hence a common name for a herdsman or rustic in pastoral poetry. Milton, however, applies it to one of the tutors of Christ College, with whom he and Edward King had been associated at Cambridge.

> And old Damoetas loved to hear our song
> *Lycidas*, 36.

Damon, famous for his friendship with Pythias or Phintias, who like himself was a disciple of Pythagoras. A Senator of Syracuse, when Dionysius the elder overturned the republic and was elected king, Damon alone dissented from the vote of his fellow senators. He upbraided the betrayers of his country and denounced the usurper, was seized by order of the latter, attempted to stab him and was condemned to instant death. Pythias obtained for him a respite of six hours, so that he might bid a last farewell to his family, offering himself as a hostage to be imprisoned,—and executed if Damon failed to return at the appointed time. At the precise moment Damon made his reappearance. He had been delayed to the last by the ill-advised act of Lucullus, who slew his horse that he might fail of the appointment. Dionysius was so struck by his loyalty that he pardoned Damon and asked to be made a third in the partnership of friends.

In 1571 the story was dramatized by Richard Edwards; in 1599 by Henry Chettle, and in 1821 by John Banim, always under the name of *Damon and Pythias*. A curious variation occurs in the story of the Emperor and Two Thieves:—*Gesta Romanorum*, cviii.

Damon is a goatherd in Virgil's *Eclogues*, III, and hence the name is often used as a generic one for a rustic, a swain. James Thomson, in *The Season's Summer*, tells the story of two rustic lovers whom he styles Damon and Musidora.

Danæ, in classic myth, daughter of Acrisius, king of Argos. Her father, warned by an oracle that she would bear a son who would put him to death and rule in his stead, sought to nullify the prediction by confining her in an underground chamber lined with bronze like the subterranean treasuries still visible at Mycenæ. Some authorities, however, say she was immured in a brazen tower. Zeus fell in love with the maiden and descended to her in a shower of gold. She gave birth to Perseus, who unwittingly fulfilled the oracle.

Danaus, in classic myth, the twin brother of Ægyptus. Belus, their father, had assigned Libya to Danaus, but fearing his brother and his brother's fifty sons, Danaus fled to Argus with his 50 daughters and there became king. Eventually it was the 50 sons of Ægyptus who on their marriage to the 50 Danaides or daughters of Danaus were slain on the bridal night, with a single exception, Lynceus, who survived to kill Danaus. The Danaides were punished in Hades by being compelled everlastingly to pour water into a sieve.

Daphne (Gr. *laurel*), in classic myth, a nymph vowed to celibacy, loved successively, but unsuccessfully, by Leucippus and Apollo. When the first pursued her in female dress he was slain by order of Apollo. When the god turned pursuer she prayed that she might be changed into a laurel, and either Apollo or Jove granted her prayer. Ovid (*Metamorphoses*) makes Apollo do this of his own motion:

"And if," he cries,
"Thou canst not now my consort be, at least
My tree thou *shalt* be! Still thy leaves shall crown
My locks, my lyre, my quiver. Thine the brows
Of Latium's lords to wreathe, what time the voice
Of Rome salutes the triumph, and the pomp
Of long procession scales the Capitol.
Before the gates Augustan shalt thou stand
Their hallowed guardian, high amid thy boughs
Bearing the crown to civic merit due:—
And, as my front with locks that know no steel
Is ever youthful, ever be thine own
Thus verdant, with the changing year unchanged!"

Apollo's decree was obeyed. Supremacy especially in any art patronized by him was formerly rewarded by a wreath of laurel or bay leaves. Hence also the word laureate.

Phœbus, sitting one day in a laurel tree's shade,
Was reminded of Daphne, of whom it was made,
For the god being one day too warm in his wooing,

She took to the tree to escape his pursuing;
Be the cause what it might, from his offers she shrunk
And, Ginevra-like, shut herself up in a trunk.
J. R. Lowell: *A Fable for Critics.*

Daphnis, in classic myth, a beautiful young Sicilian shepherd, son of Hermes, a favorite of Pan and Apollo and the alleged inventor of bucolic poetry.

Daphnis, hero of *Daphnis and Chloe,* a pastoral romance written by Longus, a Greek sophist of the fourth century; rendered into French by Amyot in 1559, and thereafter translated into most European languages. Daphnis and Chloe, boy and girl, are each exposed in infancy and found and brought up by shepherds in neighboring huts. They feed their flocks together and when they reach adolescence are inflamed by a mutual passion which neither comprehends, but which affords strange delight to both. First Daphnis and then Chloe are carried off by pirates. Each rescues the other in turn and they go back to the life of ignorant innocence, diversified by occasional adventure. Finally Lycenion, a married woman, inducts Daphnis into the mystery of human passion. But he plays Joseph to the Mrs. Potiphar of a certain Gnathon, and respects the innocence of Chloe. Ultimately the two lovers are restored to their respective families, are regularly betrothed and married and return to a happy domestic life in the country.

Darnant, in the mediæval prose romance *Perceforest,* a magician who inhabited an enchanted forest. King Perceforest attacked him there single-handed and drove him to the gate of a delightful castle. Here as the victor's hand was raised to slay, Darnant transformed himself into the semblance of the king's wife, Idorus. When Perceforest would have embraced her, he received a blow that nearly stunned him, but recovering, he cut off the magician's head. The wood ever after retained the name of Darnant's Forest. It was here that Merlin, according to the romance of *Lancelot du Lac* was confined by Nimue, his mistress. Possibly the idea of this forest was copied from that of Marseilles, which Cæsar in Lucan's *Pharsalia* is made to hew down. In its turn it suggested the enchanted forest in Tasso's *Rinaldo.* Like Perceforest, Rinaldo surmounts all the arts of necromancy, including the appearance of a demon who assumes the guise of the beautiful Armida, and momentarily stays his arm.

Davus, in ancient Latin comedy, an alternate name with Tranio for the home-born servant whose interests are identical with those of the house, and who is almost as much the possessor as the property of his master. He is a figure belonging entirely to the old world, though Molière imitated him in his Scapius and Sganarelles, under the naive impression that a classic model must always be right. Even the supernatural cleverness which belongs to the Davus type is the cleverness of an inferior race, from which no scruples or higher sentiments are expected, and whose lying, stealing and chicanery of all kinds are natural,—tricks to be laughed at rather than regarded with moral disapproval.

Death (Gr. *Thanatos;* Lat. *Mors*) was frequently personified in classic and mediæval legend and literature. In classic myth he is the son of Night and the brother of Sleep. Hercules and Sisyphus both had encounters with him. In Euripides's play *Alcestis,* Heracles, learning of the burial of the heroine, goes down into the underworld and wrests her from the very arms of Thanatos. After cracking a few of his ribs Sisyphus fought for his own life against the same grisly apparition. When Thanatos claimed him he simply clapped Death into fetters. No one died until Ares released him and delivered Sisyphus into his custody. Not even yet had the wily Greek reached the end of his resources. He had instructed his wife not to offer the usual sacrifices to the dead. He now complained to Hades of this omission and obtained permission to visit the upper world

and expostulate with Merope. It took all the strength of Hermes to restore him to the shades. Sisyphus found many imitators in mediæval folklore. Beppe in a Venetian myth, secures Death in a bag and keeps him there for 68 months. An inn-keeper in a Sicilian tale did even better. He corked Death up in a bottle until gray beards became the only facial wear. Forty years was the period during which another Sicilian, a monk, retained Death in his pouch. Grimm's *Tales* furnishes a German parallel, one Gambling Hensel, who kept Death up a tree for 7 years. G. W. Dasent found a Norse parallel in the tale of the Master Smith.

In the Coventry Miracle plays Mors appeared upon the stage in all the horrors of worm-eaten flesh and snake-enwrithed ribs. "I am Death, God's messenger," he announced. In the opening scene of *Everyman*, the Almighty asks, "Where art thou Death, thou mighty messenger?" whereupon Death appears and is sent forth upon his mission to man's representative. Raleigh's apostrophe, "Oh, thou Eloquent, Just and mighty Death," is one of the most impressive bits of Elizabethan prose (see also *Don Quixote*, II, Ch. xxxvii). In the time of Chrysostom the New Year festivities of Byzantium included a Masque of Death which may have been the germ of the Danse Macabre or Dance of Death of a later age.

Deborah, an Old Testament prophetess who freed her country from the yoke of Sisera, the Canaanitish king (Judges iv and v). Josephus, *Antiquities of the Jews*, adds some details to the Biblical narrative. Deborah summoned Barak to strike against the oppressor, and prophesied victory; he collected an army, but when his men saw their chariots, "they were so frightened," says Josephus, "that they wished to march off, had not Deborah commanded them to fight that very day." Her prophecy was fulfilled. The Canaanites were put to flight and their king, seeking refuge in Jael's tent, was by her slain in his sleep.

Deidamia, daughter of Lycomedes (*q.v.*), king of Scyrus.

Deirdre, in Irish myth, the daughter of Phelim, beloved by Naisi (*q.v.*).

Dejanira, in Greek myth, daughter of Œneus and wife of Hercules. She inadvertently caused the death of the hero by sending him a shirt steeped in the poisoned blood of Nessus under belief that it would act as a love charm. On hearing that Hercules had burnt himself to death to escape from the consequent torture, she killed herself.

Delphi, a small city on the southern side of Mount Parnassus in Greece, seat of the most famous oracle of antiquity. The legend attributes its foundation to Apollo himself. Assuming the shape of a dolphin (Gr. *delphin*), he appeared to certain mariners in the Ægean Sea, and with the aid of winds divinely controlled drove their vessel to a harbor near the chosen spot, a cave under the mountain. Here he revealed himself and appointed the mariners his priests. Hence the place was named Delphi, and he himself was called the Delphian Apollo. Thereafter the dolphin was associated with musicians and poets, as in the myth of Arion. See also PYTHONESS.

Demeter (the Ceres of the Romans) was one of the great divinities of the Greeks,—the patron of agriculture, presiding over seedtime and harvest, who fostered the growth of fruits and cereals. She was the daughter of Cronos and Rhea, and, by her brother Zeus, the mother of Persephone. Zeus, without Demeter's knowledge, betrothed Persephone to Hades, who carried her off in his chariot while the unsuspecting maiden was gathering flowers in the Nysian plain. Refusing to be comforted, Demeter donned a dark robe and wandered, torch in hand, for 9 days and nights seeking her daughter. On the 10th day she learned from Helios that Persephone was the queen of Hades and in her sorrow and anger she refused to return to Olympus. Vainly the husbandman toiled, not a seed came up from

the earth, not a blossom burgeoned on the trees. Zeus, convinced that everything must perish unless Demeter were appeased, sent Hermes to fetch Persephone from the under world. Hades relinquished her after giving her pomegranate seeds to eat. Mother and daughter returned to Olympus, but inasmuch as the latter had eaten in the lower world she was obliged to spend one-third of every year with Hades. Persephone evidently personified the cereals, who for a portion of the year remain as seed in the bowels of the earth, and later sprout above the surface to give nourishment to man and beast. Later philosophers added a more mystic meaning,—the burial of the body of man and the resurrection of the soul. The Athenians claimed that agriculture originated in their country and that Triptolemus (*q.v.*) of Eleusis, the favorite of Demeter was the inventor of the plough and the pioneer in sowing corn. Every year at Athens the festival of the Eleusinia was celebrated in honor of mother and daughter. The Romans received from Sicily the worship of Demeter, whom they renamed Ceres, while her festivals were known as Cerealia. Etymologically the word Ceres in Latin stands for corn, while Demeter in Greek means Mother Earth. The goddess is represented in art crowned with a wheat measure and bearing a horn of plenty filled with wheat-ears. Two famous modern poems in which she appears are Tennyson's *Demeter and Persephone*, and Swinburne's *At Eleusis*.

Demodocus, in Homer's *Odyssey*, a bard who entertained King Alcinous and his guests by singing the loves of Mars and Venus and the stratagem of the wooden horse which enabled the Greeks to enter Troy.

Then sing of things that came to pass
When Nature in his cradle was;
And last of kings and queens and heroes old,
Such as the wise Demodocus once told
In solemn songs at King Alcinous' feast.
While sad Ulysses' soul and all the rest
Are held, in his melodious harmony,
In willing chains and sweet captivity.

MILTON: *Vacation's Exercise* (1627.)

Demogorgon, called also Great Gorgon, in later classical mythology, a mysterious divinity associated with darkness and the underworld but quite distinct from the Gorgon or Medusa. Boccaccio gives a detailed account of him in his *Genealogia Deorum*. The very mention of his name boded terrific consequences, hence among the ancients Lucan and Statius only are bold enough to utter it. When Spenser would emphasize the daredevil audacity of his aged magician, *Faërie Queene* I, xxxvii, he says:

A bold bad man! that dared to call by name
Great Gorgon, prince of darkness and dead night;
At which Cocytus quakes and Styx is put to flight.

Faërie Queene I, xxxvii.

In Canto IV, ii, of the same poem, Spenser says, "he dwells in the great abyss where the three fatal sisters dwell." On the other hand, Ariosto, who describes him as the tyrant of the elves and fairies, makes him inhabit a gorgeous palace in the Himalayas, where every five years he summoned them to appear before him and give account of their deeds.

Demophoon, in classic myth, son of Celeus and Metanira. He was nursed by Demeter, under whose care he grew up glorious in beauty. Every night she bathed him in fire to make him immortal, but the spell was broken when his mother screamed with terror at catching sight of him in the fiery bath. Some accounts say that Demeter allowed the child to be consumed in the flames, others that he grew old and died like his fellows.

Dercetes or **Derceto,** also called Atergato, a Syrian goddess, mother of Semiramis through an illicit amour with a mortal. Ashamed of her frailty, she killed her lover, exposed her child, and leaped into a lake near Ascalon, where she was changed into a fish. She seems to have been the original mermaid of art and literature. "I have seen in Phœnicia," says Lucian, "a statue of this goddess of a very singular kind. From the middle upwards it represents a

woman, but below it terminates in a fish." See also OVID, *Metamorphoses*, IV, ii.

Deucalion, the classic analogue of the Biblical Noah, whose story is told at length in Ovid's *Metamorphoses*, I. He was a son of Prometheus and Clymene, and king of Pythia in Thessaly. He and his wife Pyrrha alone survived the deluge sent by Zeus (Jupiter) to destroy the race of degenerate men. On the advice of his father he had built a ship in which the couple floated in safety during the nine days' flood, grounding at last on Mount Parnassus in Phocis. The oracle of Themis advised them to renew the race by covering their heads and throwing the bones of their mother behind them. They rightly interpreted this as meaning the stones of the earth. So they threw them behind and from those thrown by Deucalion there sprang up men, from those thrown by Pyrrha, women. Deucalion then settled at Opus or Cygnus and became by Pyrrha the father of Hellen, Amphictyon and others. Ovid's description of the renewal of man on earth is famous. He tells how Deucalion and his wife

With veiled head and vest ungirt,
Behind them, as commanded, fling the stones.
And lo!—a tale past credence, did not all
Antiquity attest it true,—the stones
Their natural rigour lose, by slow degrees
Softening and softening into form; and grow,
And swell with milder nature, and assume
Rude semblance of a human shape, not yet
Distinct, but like some statue new-conceived
And half expressed in marble. What they had
Of moist or earthy in their substance, turns
To flesh:—what solid and inflexible
Forms into bones:—their veins as veins remain:—
Till, in brief time, and by the Immortals' grace,
The man-tossed pebbles live and stand up men,
And women from the woman's cast revive.
Metamorphoses, I.

Diana, an ancient Italian divinity whom the Romans identified with the Greek Artemis, borrowing for the purpose her attributes and her legends. The worship of the primitive Diana as goddess of the moon was said to have been introduced into Rome by Servius Tullius, sixth king of that city, but it was probably derived from Egypt, with the Isis who may have suggested her. Cicero mentions three goddesses of this name. The first was the daughter of Jupiter and Proserpine, the second of Jupiter and Latona, the third of Upis and Glauce. Strabo mentions a fourth Diana, surnamed Britomartis, daughter of Eubalus, who is linked to the Greek Artemis by her fondness for the chase. Her chastity was inviolable and she was impervious to the arrows of Cupid.

Hence had the huntress Dian her dread bow,
Fair silver-shafted queen, for ever chaste,
Wherewith she tamed the brindled lioness
And spotted mountain pard, but set at nought
The frivolous bow of Cupid; gods and men
Feared her stern frown, and she was queen of the woods.
MILTON.

In the Middle Ages, Diana survived (sometimes under her alternative name of Hecate) as the queen of the witches.

Grillandus, Pipernus, and in fact almost all the writers on witchcraft of the sixteenth century, basing their statements partly on the confession of innumerable witches, and partly on old chronicles, inform us that all those latter declared that they meet at the Sabbath to worship, not the devil, but Diana and Herodias. . . . The Herodias in question was vastly older than the danseuse of the New Testament, having been an ancient Shemitic duplicate of Lilith, who in turn, as queen of all sorcery, was a counterpart, or the same with the true Diana, the sovereign of the night—the cat-queen, who drove the starry mice, the Hecate ancestress of the German Hecse—Hexe—or witches. Diana was in fact specially adored by all sorceresses—in Egypt as Bubastis, in Italy by her own name—as their mistress and ruler, and is well known as such to this day.—CHARLES G. LELAND. Note to his translation of Heine's *The Goddess Diana*.

Diana, titular heroine of a pastoral romance (1560), written in Spanish by the Portuguese George de Montemayor,—the most successful of all the imitations of *Daphnis and Chloe*.

Sireno, a shepherd, returns to the shores of the Esle in Leon to visit the spot where he had loved and lost the fair Diana. A wily magician, it

seems, had snatched her away from him and she is now the wife of the unworthy Delio. Sylvanus, another shepherd, accosts him. He, too, had once loved Diana and had been rejected by her. The two former rivals mingle their tears together. Later they together quaff the waters of an enchanted stream which makes them oblivious to their former love. Silvanus marries a shepherdess named Silvania. All this is but a frame for a number of tales recited by swains and lasses. Montemayor left his pastoral unfinished, but it was rounded out, in a sequel by Gaspar Gil Polo, with the death of Delio and the reunion of Sireno and Diana.

Lope de Vega assures us that the heroine was a real personage who resided at the village of Valence near Leon. It is added that Philip III and Margaret, his consort, attracted by the lady's fame visited her in her old age.

Dianora (in Boccaccio's *Decameron*, x, 5), wife of Gilberto of Friuli, with whom Ansaldo falls in love. To rid herself of his importunities she swears that she will never yield to him until he could make her garden in midwinter as gay with flowers as it was in summer. Ansaldo by the aid of a magician succeeds in performing the feat. Gilberto insists that his wife shall redeem her word, but Ansaldo, not to be outdone in generosity, declined to take advantage of her oath. Thereafter the three dwelt together in honor and amity. Chaucer has versified this story in *The Franklin's Tale*, changing Dianora's name to Dorigen.

Beaumont and Fletcher dramatized Chaucer's story in a one act play *The Triumph of Honor*. They preserve the name Dorigen, though the husband is Sophocles, Duke of Athens, and the lover is Martius, a Roman general. The supposed miracle is achieved by Valerius, brother of Martius.

Boccaccio's tale was also utilized by Bojardo in the *Orlando Innamorato*, Canto XII. In this version Tisbina, wife of Iroldo, a Babylonian knight, seeks to rid herself of the importunities of Prasildo by sending him to Barbary, where, from a magic garden, he shall seize a golden branch whose blossoms are pearls and whose fruit is emeralds. Prasildo succeeds and in this case, despite his protests, he ends by taking the lady, while the husband leaves Babylon forever.

Diego de Marcilla, hero of a semi-historical legend still famous in Spain as the *Lovers of Teruel*. Diego and Isabella de Segura were in love; he left her to win fame and fortune against the Saracens, she pledging her faith for five years. The time being up she was forced into a marriage with Azagra. On the wedding day Diego returned, secreted himself in the bridal chamber, noted that the bride refused to admit the bridegroom to her bed and, seeking himself to win her, died when he, too, failed. At the funeral of Diego, Isabel appeared, heavily veiled, rendered him in death the kiss she had refused him in life and expired on his corpse. Their bodies were buried together in the church of San Pedro, and now repose in the cloister, where this inscription is engraved upon the stone wall:

> Here are deposited the bodies of the famous Lovers of Teruel, Don Juan Diego de Marcilla and Dona Isabel de Segura. Dying in 1217, they were transferred hither in 1708.

Dido (sometimes called Elissa), the reputed founder and first queen of Carthage. After Pygmalion, her brother, had murdered Acerbas, at once her uncle and her husband, she sailed from Tyre with all the latter's wealth to Africa. Here having bargained for as much land as a bull's hide would cover, she strategically cut the hide into strips and with them surrounded a spot whereon she built a citadel called Byrsa, *i.e.*, bull's hide. The city of Carthage grew around this citadel. According to the original legend Dido had vowed eternal fidelity to her husband and when she found she could not escape from the wooing of her powerful neighbor, King Hiarbas, she erected a funeral pile on which she stabbed herself in

presence of her people. Virgil introduces her into the *Æneid*, Book IV, and makes her fall in love with Æneas on his arrival in Carthage, despite the fact that there was an interval of three centuries between the capture of Troy (B.C., 1184) and the foundation of Carthage (B.C. 853). In this episode Virgil is the most modern of all the classic poets. He paints the passion of love as Byron and Sir Walter Scott have painted it. He describes a daring and voluptuous woman giving up her whole soul to a guilty passion for a man who only toys with her for a moment, knowing all the time that he must shortly desert her, and apparently reckless of the certainty that his treachery will break her heart. The beginning and rapid growth of Dido's love, her indifference to everything which formerly occupied her attention, her vain struggles with herself, her dawning suspicions of her lover and her agony of rage and grief when the truth is at last brought home to her, are astonishingly modern. It is the departure of Æneas which makes her mount the funeral pyre. Ovid in the *Heroides* accepts the story as Virgil told it, and makes Dido write a letter alternately appealing to the pity and denouncing the perfidy of her Trojan lover.

Chaucer in the *House of Fame*, 375, tells us that he had an ambition to turn the story of Dido into English:

> But all the manner how she deyde,
> And all the wordes that she sayde,
> Whose to knowe it hath purpos
> Read Virgil in Æneidos,
> Or the Epistle of Ovyde,
> What that she wroot or that she dyde
> And, nere hit to long to endyte
> By God I wolde here wryte.

Yet he actually gives the story here at some length (ll. 140–382), and fulfils his original intention at greater length in the *Legend of Good Women*.

Dido is the heroine of numerous modern tragedies and burlesques. The most famous of these are *The Tragedie of Dido Queen of Carthage* (1594), by Christopher Marlowe and Thomas Nash *Dido and Æneas* (1680), an opera by Thomas D. Urfey and Nahum Tate, music by Purcell; *La Didone Abbandonata* by Metastasio (1724); *Didon*, an opera (1703) by Marmontel, and *Dido*, a burlesque (1860) by F. C. Burnand.

Dietrich von Bern, a favorite character in mediæval German legend, identified with Theodoric, king of the Eastern Goths (454–526) who held his court at Verona (Bern) after his defeat of Odoacer, and became sole ruler in Italy when he slew that rival at a banquet in March, 493. His reign was beneficent and he has passed into history as the Italian counterpart of the British Alfred. But not alone in Italy was he revered. The entire Teutonic race made his glory their own, and in all the German lands his legendary deeds became the theme of romance and song. The mythical Dietrich of Bern, however, is a very different being from the Theodoric of history. He is described as the vassal of Attila (Etzel) and the foe of Ermanaric (Odoacer). His birth and death are mysterious. Offspring of a spirit, he disappears at last on a black horse, hence his connection with the legend of the Wild Huntsman. His adventures are told at length in the 13th century Norse saga, *Thidhreks konungs af Bern*, mainly compiled from German sources, and he figures in the great mediæval German epics, the *Nibelungenlied* and the *Rosegarden at Worms*. He also appears frequently in Danish folk songs which celebrate the story of the Volsungs.

The only foeman really worthy of Dietrich's steel was Siegfried. In the 13th century poem, *The Rosegarden at Worms*, Kriemhild has placed the titular garden under the care of Siegfried, her betrothed, with eleven others, and boasts that there is not another dozen of such knights in the world. Dietrich of Bern takes up the challenge. The preliminaries are soon arranged. There are to be 12 successive duels, each challenger being expected to find his match. The reward is a crown of roses and a kiss from Kriemhild. One after another the lady's champions are unhorsed until at last it comes to the turn of

Dietrich and Siegfried. At first Dietrich is badly worsted,—the great reputation of the dragon-slayer has unnerved him. But one of his knights, knowing his inflammable temper, whispers into his ear the false information that his friend Hildebrand has been slain. Then he bursts into one of his terrible passions, belches out fire and flame that melt the horny side of Siegfried, and presses so fiercely upon him that Siegfried turns and flies and might have lost his life but that Kriemhild, forgetting her pride, rushes forward and throws her veil over him and so ends the combat. In the same poem Dietrich is successful in the defeat and capture of Laurin (*q.v.*), king of the dwarfs.

Diogenes, the cynic philosopher of Athens (413–323), figures in John Lyly's comedy *Alexander and Campaspe* (1581). Fleay suggests that in this character Lyly personified himself. Tom Taylor in 1849 produced an extravaganza entitled *Diogenes and his Lantern; or A Hue and Cry after Honesty.*

Diomed, a famous hero of Irish myth, the son of Dowd, hence often styled O'Dowd. He is one of the train of Fionn, and the latter's unintentional rival for the hand of Grania, daughter of Cormac. Finding that the maiden loves him and not his master, he elopes with her. The legends delight in telling of the strength, strategy and cunning he exhibits in evading or crushing his pursuers,—being greatly aided by the fact that he could put a javelin under his foot and sail upward and onward through the air. Finally he was slain by a wild boar. Grania was forced to marry Fionn.

Diomedes, hero of a legend told by St. Augustine in *De Civitate Dei*, which also forms Tale CXLVI of the *Gesta Romanorum.* He was a pirate who infested the seas around Greece until captured by command of Alexander. The monarch asked him how he dared to molest the seas. "How darest *thou*," replied he, "molest the earth? Because I am master only of a single galley, I am determined a robber; but you, who oppress the world with huge squadrons, are called a king and a conqueror. Would my fortune change, I might become better; but as you are the more fortunate, so much are you the worse." "I will change thy fortune," said Alexander, "lest fortune should be blamed by thy malignity." Thus he became rich; and from a robber was made a prince and a dispenser of justice. Mrs. Barbauld has expanded this story in her *Evenings at Home.*

Dionysius (B.C. 430–367) began life as a clerk in a public office; at 25 years of age was appointed general of the army at Syracuse, and for 38 years thereafter ruled the state with an iron hand. He has been painted in odious colors by historians and figures still more unpleasantly in legend and drama.

One of his devices curiously anticipated the modern dictograph:

> Dionysius, the tyrant of Sicily, had a dungeon which was a very curious piece of architecture: and of which, as I am informed, there are still to be seen some remains in that island. It was called Dionysius's Ear, and built with several little windings and labyrinths in the form of a real ear. The structure of it made it a kind of whispering place, but such a one as gathered the voice of him who spoke into a funnel, which was placed at the very top of it. The tyrant used to lodge all his state criminals, or those whom he supposed to be engaged together in any evil designs upon him, in this dungeon. He had at the same time an apartment over it, where he used to apply himself to the funnel, and by that means overhear everything that was whispered in the dungeon.—ADDISON: *Spectator*, No. 439.

Dioscuri (Gr. *Sons of Zeus*), in classic myth the famous twins Castor and Pollux, born from Zeus's intrigue in the form of a swan with Leda. Homer, however, says they were the lawful children of Leda and Tyndareus, king of Lacedæmon, who were likewise the parents of Helen. When Helen was carried off by Theseus the twins rescued her. They took a prominent part in the expedition of the Argonauts. Some accounts make Pollux alone immortal. When the twins were set upon by Idas and Lynceus, Pollux slew Lynceus, but

Castor was slain by Idas, who in turn was struck down by a thunderbolt from Zeus. At the request of Pollux, Zeus allowed him to share his brother's fate, living alternately one day in the shades below, another in the heavens above. Other accounts place both twins among the stars as Gemini. Horace describes them as *Fratres Helenæ, lucida sidera* ("Brothers of Helen, clear shining stars"). Whenever they appeared they were seen riding on magnificent white steeds. The Great Twin Brethren, as Macaulay calls them in his *Battle of the Lake Regillus*, decided the day at Regillus. Armed and mounted, they had fought at the head of the legions of the commonwealth, and had afterwards carried the news of the victory with incredible speed to the city. The well in the Forum at which they had alighted was pointed out.

When they drew nigh to Vesta
They vaulted down amain,
And washed their horses in the well
That springs by Vesta's fane,
And straight again they mounted
And rode to Vesta's door,
Then like a blast, away they passed
And no man saw them more.

Dis, in classic myth, an alternative name for Pluto, and hence for the lower world. It is frequently used by English poets in both senses, and is even applied to the Christian hell.

From the pale horror of eternal fire
Am I sent with the wagon of black Dis.
BARNES: *The Devil's Charter* (1607).

Dante gives the name the city of Dis to the abode of Lucifer in the ninth circle of Hell.

Dismas or **Dysmas,** in the apocryphal gospels, the name usually given to the penitent thief who suffered with Christ on the cross. Longfellow, however, in *The Golden Legend*, calls him Titus, and the impenitent thief Dumachus. The latter is more usually known as Gesmas or Gestas.

Dives, the name popularly given, though without any Scriptural warrant, to the rich man in Christ's parable of the Rich man and Lazarus (Luke xvi). The mistake is easily explained. Dives in Latin means "the rich man," hence the name of the parable, translated into Latin, was "Dives et Lazarus," and the ignorant readily conceived that the first word was a proper name like the last.

Lazar and Dives liveden diversely
And divers guerdon hadden they thereby.
CHAUCER.

Dodona, in Epirus, the most ancient oracle of the Greeks. It was founded by the Pelasgians and dedicated to Zeus. The will of the god was declared by the wind rustling through oaks or beech trees or knocking together brazen vessels suspended from their branches. These sounds were interpreted by old women. The Greek word peliæ means either old women or pigeons. Hence a legend that Zeus gave his daughter Thebe two black pigeons endowed with human speech. One flew into Libya and gave the responses in the temple of Ammon, the other into Epirus where it performed a similar function as Dodona.

Dom-Daniel, a cave in the neighborhood of Babylon, fabled to be the retreat where the prophet Daniel instructed his pupils during the reigns of Nebuchadnezzar and Belshazzar, and later peopled by legend and tradition with ghostly inhabitants. The name was subsequently transferred to a public school for magic established at Tunis, a not very pretentious affair in reality but magnified by popular superstition into an immense subterranean cavern, or a series of caverns "under the roots of the ocean." According to a story, the *History of Maugraby*, in the *Continuation of the Arabian Nights*, this mysterious structure was founded by Hal-il-Maugraby, completed by his son Maugraby, and utterly destroyed by Prince Habed-il-Rouman, son of the Caliph of Syria. It had four entrances, each reached by a staircase of 4000 steps, and sorcerers and enchanters and all other dealers in the black art were expected to do homage there to Zatanai, or Satan, at least once a year.

Dominic, St. (1170–1221), the Spanish founder of the order of Dominicans. They loved to derive their name from *Domini canes, i.e.*, the dogs of the Lord. In support of this etymology a legend grew up that before his birth Dominic's mother, Joanna Guzman, dreamed that she would bring forth a dog with a burning torch in his mouth that would set the world aflame. Dominic's birthplace was Calloroga, near the Gulf of Gascony.

> And there was born
> The loving minion of the Christian faith,
> The hallow'd wrestler, gentle to his own,
> And to his enemies terrible. So replete
> His soul with lively virtue, that when first
> Created, even in the mother's womb,
> It prophesied. When, at the sacred font,
> The spousals were complete 'twixt faith and him,
> Where pledge of mutual safety was exchanged,
> The dame, who was his surety, in her sleep
> Beheld the wondrous fruit, that was from him
> And from his heirs to issue. And that such
> He might be construed, as indeed he was,
> She was inspired to name him of his owner,
> Whose he was wholly; and so call'd him Dominic.
>
> DANTE: *Paradise*, xii.

Donati, Gemma, the lady whom Dante married, a member of one of the most powerful Guelph families. Giannozzo Manetti says she was "admodum morosa," and he likens her to Socrates's Xantippe. Boccaccio in his life of Dante endorses Manetti and says literary men should never marry. In the last lines of *The Prophecy of Dante*, Byron, accepting these authorities and obviously suggesting his own matrimonial infelicities as being analogous to Dante's, makes the Italian cast a longing eye upon Florence:

> My all inexorable town,
> Where yet my boys are, and that fatal She
> Their mother, the cold partner who hath brought
> Destruction for a dowry—this to see
> And feel, and know without repair, hath taught
> A bitter lesson; but it leaves me free:
> I have not vilely found, nor basely sought,
> They made an Exile—not a Slave of me.

There is nothing in the *Divina Commedia*, or elsewhere in his writings, to justify the common belief that Dante was unhappily married, unless silence may be taken to imply dislike and alienation. But with Byron, as with Boccaccio, "the wish was father to the thought," and both were glad to quote Dante as a victim to matrimony.

Doolin of Mayence, hero and title of a fifteenth century romance of chivalry first printed at Paris in 1501. A son of Sir Guyon and a mighty huntsman he had disappeared from the world after killing a hermit in mistake for a stag. In consequence Guyon's wife had been accused of murdering her husband, and all their sons save Doolin had been put to death. Doolin discovers that his father has condemned himself to lifelong penitence in the hermit's cell, is brought up by him, and when of proper age rescues his mother and becomes ruler of Mayence. He alternately fights against and with Charlemagne. Under the latter's banner he conquers the sultan of Turkey and the king of Denmark, winning the betrothed of the first and the kingdom of the latter. He was the grandfather of Ogier the Dane.

Doon or **Divoun,** emperor of Almayne or Germany in the romances concerning Sir Bevis of Hampton, may be identified with the Emperor Otto the Great, who was contemporary with the English king Edgar of the story.

Dory, John, titular hero of a popular song dating back to the fourteenth century. He was a piratical French captain (his real name, it has been suggested, was Jean Doré) who made an agreement with the king of France to capture and bring to Paris the crew of an English ship. He not only failed, but was himself taken prisoner by the first English ship he ran across. The king was John, who lost the battle of Poictiers and died a prisoner in England. The captain of the victorious ship was Nicholas, a Cornishman. Both words and music are given in *The Deuteromelia* (1609). An early reference to it may be found in *Gammer Gurton's Needle*, Act II (1575). Other references abound in Elizabethan literature. In Beaumont and Fletcher's *Chances*, Antonio

insists that *John Dory* be sung while his wound is being dressed:

I'll have John Dory
For to that warlike tune I will be opened.

Douglas, Margaret, heroine of an old Scotch ballad *The Douglas Tragedy*. Eloping with Lord William, the fugitives are pursued by her father and seven brothers. Lord William, hard pressed, alights from his horse and kills the seven brothers, but at her behest spares Lord Douglas. He rides on with Margaret and reaches his own castle, but dies of his wounds before midnight. The lady dies before dawn and they are buried together, she under a rosebush and he under a briar:

But by and rade the Black Douglas
And now, but he was rough!
For he pulled up the bonnybriar
An flang't in St. Marie's Loch.

Drachenfels (Dragon's Rock), the name of a huge castle, now in ruins, standing on the summit of one of the Siebengebirge (Seven Mountains), an isolated group of volcanic hills on the right bank of the Rhine between Remagen and Bonn. The legend runs that in one of the caverns of the rock dwelt the dragon which was slain by Siegfried, the hero of the *Nibelungen Lied*. Hence the *vin du pays* is called *Drachenblut*.

The castled Crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine;
And hills all rich with blossomed trees,
And fields which promise corn and wine,
And scattered cities crowning these,
Whose far white walls along them shine,
Have strewed a scene, which I should see
With double joy wert thou with me.
BYRON: *Childe Harold*.
Song after stanza lv of Canto III.

Dragon. See WORM.

Dragon of Wantley, in the burlesque ballad of that name preserved in Percy's *Reliques*, a monster who devoured trees and houses and lovely dames at a gulp. More of More Hall, a doughty knight, procured a suit of armor bestudded with long sharp spikes, hid in a well which the dragon visited when thirsty, and kicked him in the mouth,—where alone he was mortal. Under the same title and on the same subject Henry Carey produced (1737) a burlesque opera with music by J. F. Lampe.

Drum, John, a name frequently used by Elizabethan dramatists in the phrase "John Drum's entertainment." Stanihurst's explanation is as good as any: "Tom Drum, his entertainment, which is to hale a man in by the head and thrust him out by both the shoulders."

Oh, for the love of laughter, let him fetch his drum; he says he has a stratagem for it: when your lordship sees the bottom of his success in 't, and to what metal this counterfeit lump of ore will be melted, if you give him not John Drum's entertainment, your inclining cannot be removed.—SHAKSPEAR.

Durandal or **Durandina,** respectively the French and the Italian names for the magic sword with which Roland (It. *Orlando*) performs deeds of derring-do. Turpin explains its name as a corruption of *dur coup en donne* ("it gives hard blows"). The Italian romancers feign that it originally belonged to Hector, that it came into the possession of Queen Penthesilia, from whom it was handed down through her descendants to the Saracen Almontes whom Orlando slew. A fellow Paynim, Gradasso, king of Sericana, swore to recover it from the Christian dog and actually succeeded in securing it for a period, but was eventually slain for his temerity. According to the French romances Roland, just before his death, hewed out a mighty pass in the Pyrenees with this sword. Then dying he threw it in a poisoned stream. Nevertheless a sword is exhibited at Rocumadour, in the department of Lot (France), which, visitors are assured, is the identical sword of Roland. His spear is shown in the Cathedral of Pavia.

Durandante, in the ancient ballads of Spain, one of the paladins of Charlemagne who was slain with Roland at Roncesvalles, and expired in the arms of his cousin Montesinos. Cervantes introduces him into *Don Quixote*, in the famous adventure in the cave of Montesinos.

Duval, Claude, a famous highwayman, hanged at Tyburn, January 21, 1670. His adventures form the subject of a number of ballads and chap books.

A Frenchman by birth, he came over to England as valet to the Duke of Richmond, but leaving that nobleman's service to take to the road, he soon became famous for gallantry and recklessness. He once stopped a lady's coach in which there was a booty of £400, took out only £100 and suffered the fair owner to ransom the rest by dancing a coronate with him on the heath. He was arrested while overcome by wine. Ladies of high rank visited him in prison and tearfully interceded for his release. But Judge Morton sternly informed the king that he would resign if a pardon were granted. Duval's body was buried in Covent Garden Church. His epitaph begins:

Here lies Du Vall: Reader if male thou art,
Look to thy purse, if female, to thy heart.

E

Eberhard, Emperor of Würtemberg from 1344 to 1392, is famous in legend and romance as the "Quarreller," (*Der Greiner*), and also as the "Weeper of Würtemberg." Under the first nickname he appears in a ballad by Schiller, under the latter in a picture by Ary Scheffer now in the Corcoran Gallery at Washington, each complementary to the other. Schiller tells us how his son Ulrich, to win back the paternal approbation which had been noisily forfeited by his defeat at Reutling (1377), rushed into the thick of the conflict at the victory of Döfflingen (1388) and died in the hour of triumph. His followers spent the night in joyous revelry,

And our old Count,—what doth he?
Before him lies his son.
Within his lone tent lonelily
The old man sits with his eyes that see,
Through one dim tear, his son.

It was this single tear that won for the Quarreller his later title of The Weeper. As the champion of the people against the barons he was a favorite in popular myths and legends many of which were versified by Uhland in a series of ballads.

Eblis or **Iblis,** in Arabian myth, the chief of the evil spirits, an apostate angel, originally named Azazil who was banished to the infernal regions for refusing at God's command to render homage unto Adam (*Koran,* vii, 13). He is more usually referred to by Mohammed and the Arabs as Shaithan (*i.e.,* Satan), but having been introduced into English literature as the Eblis of Beckford's *Vcthek,* the latter name has been popularized among Anglo-Saxon readers. The legend continues that Eblis justified his insubordination on the ground that he was formed of ethereal fire, while Adam was but a creature of clay. When cast into hell he swore revenge and succeeded in tempting Adam and Eve to their fall,—in consequence of which they were separated. The birth of the prophet Mohammed, we are told, was the signal which precipitated the throne of Eblis to the bottom of hell and overturned all the Gentile idols.

Eccelino or **Ezzelino di Romano** (1194–1259), nicknamed the "Little Monk" because of his religious austerities, and the "Son of the Devil" because of his cruelties, the most prominent of all the Ghibelline leaders. He so outraged the religious sense of his subjects that a crusade was preached against him and he died in prison tearing the bandages from his wounds, defiant to the last. He appears frequently in Italian and other poetry. Ariosto stigmatizes him as:

Fierce Ezelin, that most inhuman lord,
Who shall be deemed by men a child of hell.
Orlando Furioso, iii, 33.

Dante places him in the Lake of Blood in the seventh circle of hell

(*Inferno* xii). Browning in *Sordello* describes him as "the thin gray wizened dwarfish devil Ecelin."

He is the subject of a novel by Cesare Cantu and a drama by J. Eichendorff. Byron has borrowed his name for a character in *Lara*.

Echetlos, hero of a Greek legend which may have a substratum of fact. At the battle of Marathon, B.C. 490, when the Greeks defeated the Persians, a figure driving a ploughshare appeared mowing down the enemy's ranks wherever they appeared in the majority. After the victory the Greeks eagerly demanded of the oracles his name. But the oracles declined to tell. "Call him Echetlos the Ploughman," they said. "Let his deed be his name." Robert Browning has versified this story in *Dramatic Idyls*, Second Series (1880).

Echo, a classic myth, a nymph whom Zeus suborned to keep Hera engaged by constant talking while he himself was dallying with the nymphs. Hera discovered the stratagem and changed Echo into an echo. In this state she fell in love with Narcissus, but pined away when she found him obdurate until nothing remained but her voice.

Eckhardt, The Faithful (Ger. *Der Treue Eckhardt*), in German legend, an old man with a white staff who appears in Eisleben on Maundy-Thursday evening, to warn the citizens in advance of the coming of a phantasmal procession of dead men, headless bodies and two-legged horses. In other traditions he appears as a companion of Tannhauser, or as warning travellers from the Venusburg. Tieck has a story *The Faithful Eckhardt* in his *Phantasus*, which has been translated by Carlyle. Here Eckhardt is the loyal servant who perishes to save his master's children from the fiends of the mountain.

Ector, Sir, in the Arthurian cycle of romances, the father of Sir Kay, afterwards king Arthur's seneschal, and foster father of Arthur himself. Tennyson, however, substitutes Sir Anton.

> So the child was delivered unto Merlin, and he bare him forth unto sir Ector, and made a holy man christen him, and named him "Arthur." And so sir Ector's wife nourished him with her own breast.—Part i, 3.
>
> "Sir," said sir Ector. "I will ask no more of you but that you will make my son, sir Key, your foster-brother, seneschal of all your lands." "That shall be done," said Arthur.—SIR T. MALORY, *Morte d' Arthur*, iv (1470).

Egeria, in Roman myth, one of the Camenæ, or nymphs. She abode in a grove of Aricia, whither King Numa would resort to consult with her as to the forms of worship he should introduce into Rome. It has been suggested that to ensure popular observance he was willing to have his subjects believe that he acted under divine guidance. So Zamolxis feigned that the laws he gave to the Scythians were dictated to him by his attendant genius; so the first Minos attributed to Jupiter the ordinances he gave to the people of Crete, and Lycurgus cited Apollo as his authority. A further suggestion is that all these lawgivers imitated the example of Moses, a tradition of whose reception of the laws on Mount Sinai may have come from the people of Phœnicia.

Ovid, *Metamorphoses*, xv, is not the only poet who has given a tenderer explanation of the story. He even goes so far as to assert that Numa married Egeria. She bewailed his death with such violence of tears that Diana changed her to a fountain still extant.

> Here didst thou dwell, in this enchanted cover,
> Egeria! thy all heavenly bosom beating
> For the far footsteps of thy mortal lover;
> The purple Midnight veiled that mystic meeting
> With her most starry canopy—and seating
> Thyself by thine adorer, what befel?
> This cave was surely shaped out for the greeting
> Of an enamoured Goddess, and the cell
> Haunted by holy Love—the earliest Oracle!
>
> BYRON: *Childe Harold*, iv, cxix.

Eglantine, Madame, in Chaucer's *Canterbury Tales* (1388), the Prioress, a dainty and delicate dame, ignorant of the morals but not of the manners of the great world, who "full sweetly"

" entuned in her nose " the service divine, and spoke French,

After the school of Stratford-atte-Bowe,
For French of Paris was to her unknow.

Elaine. There are two ladies of this name in the Arthurian romances and though they are frequently confounded by some of the poets and chroniclers, others, like Malory, recognize their separate individualities. Both loved Lancelot with a hopeless passion, but under different circumstances and with vastly different results.

1st Elaine, daughter of King Peleas, a lineal descendant of Joseph of Arimathéa. Lancelot, returning weary of adventure from Arthur's conquest of Italy, stayed at the palace of Peleas who knew that his daughter was destined to be mother of him who should win the quest of the Holy Grail. He endeavored vainly to bring about a marriage between Lancelot and Elaine. Failing in this he procured help from an enchantress (some say from Merlin), and by magical deception his daughter was made to assume the form of Guinevere and so beguiled Sir Lancelot to her embraces. In due course Galahad was born. This story is elaborately set forth in the French romance *Lancelot du Lac*, which adds that the hero was indignant at the deception put upon him and even lifted his sword to slay the lady but was softened by her piteous cries for mercy.

2d Elaine, of Astolat, or Shalott, whose story assumes its most perfect shape in two variants by Tennyson, *The Lady of Shalott* and *Elaine*, the " Lily Maid of Astalot," in the *Idylls of the King*. See Vol I. In a review of the *Idylls* the *Saturday Review* (July 16, 1859) has this to say of the two poems by Tennyson.

The mystical Lady of Shallott, laying aside her magic web and mirror, has subsided into the purely human maid of Astalot, dying of unrequited love for Lancelot. As in *The Lady of Shalott* the dead body floats in a barge past the palace windows, but the final scene is preceded by a long series of adventures and the arrival of the corpse is so timed as to interrupt a jealous quarrel between the queen and her half wavering lover.

Elder-Mother (Danish *Hyldemoer*), in the folklore of Denmark, a sort of hamadryad or spirit who resides in the elder tree and has the power of reviving old memories in man.

El Dorado (Spanish *the gilded*), a name given by the mediæval Spanish explorers first to an imaginary king and eventually to his imaginary kingdom abounding in gold and precious stones which was supposed to be situated in South America between the Orinoco and the Amazon rivers. Sir Walter Raleigh in his *Discovery of the Large Rich and Beautiful Empire of Guiana* introduced the name to English readers, describing how the monarch was every morning smeared with oil or balsam and then powdered with gold dust blown through long canes until his body glistened with a golden glory. Beginning about 1562 and continuing even to the end of the seventeenth century numerous Spanish expeditions were fitted out in quest of this phantom, most of which resulted disastrously.

Eleemon, a freedman of Cappadocia whose legend is told as an episode in Amphilochius' *Life of St Basil*. Southey has versified it in a ballad, *A Sinner Saved* (1829). He bargained away his soul on condition that Satan would secure for him by magic arts the hand of Cyra, daughter of his quondam owner. Ever after he carried upon his breast a little red spot. After several years of happy marriage Cyra discovered the spot, coaxed an explanation from her husband and induced him to make a full confession to St Basil. Eleemon was placed by the saint in a cell, where he clung to a crucifix and so baffled the fiend. A later legend of the same sort told how Theophilus, at the critical moment, escaped from a similar compact through the agency of the Blessed Virgin. These are the most famous early instances of diabolical contracts which culminated in the sixteenth century with the still more famous story of *Faust*. See in Vol. I.

Elfe (old E. *quick*). According to Spenser, this was the name of the first

man, created by Prometheus and animated with fire stolen from heaven. In the *Faërie Queene*, II, ix, 70, he gives as his authority a book discovered by Sir Guyon, *Antiquitee of Faery-lond*. In Canto x, 71, he describes how Elfe, wandering in the gardens of Adonis, found

A goodly creature, whom he deemed in mynd
To be no earthly wight, but either Spright,
Or Angell, th' authour of all woman kynd;
Therefore a Fay he her according hight,
Of whom all Faeryes spring, and fetch their lignage right.

Their eldest son

Was Elfin; him all India obayd,
And all that now America men call:
Next him was noble Elfinan.

From them were descended the Lords of Faery, Elferon, Oberon, and later Gloriana, the eponymic Faerie Queen.

Elfin-rings or **Fairy Rings,** the names popularly given to circles where the grass grows greener than elsewhere, which folklore explained as the footprints left by elves in the nightly dances by the light of the moon. They are caused by the decay of a certain kind of mushroom, which has the eccentric property of casting its seed only to one side, all together. Hence they grow in circles which enlarge with every passing year.

Eliduc, hero of *The Lay of Eliduc*, a Breton legend put into French verse, circa 1175, by Marie de France. Having displeased his sovereign, the king of Brittany, Eliduc takes service under a king near Exeter and falls in love with the latter's daughter, Guillardun, but conceals the fact that he is a married man. Otherwise he treats her loyally, though he knows she loves him. Finally he sails with Guillardun for Brittany. One of the sailors reveals that he is married. Guillardun falls into a death-like swoon, and Eliduc lays her body in a chapel on his estate. Here his wife Guildeluec finds the girl, apparently dead. It happens that a weasel restores to life his mate with "a vermeil flower" placed inside her mouth. Guildeluec revives Guillardun by the same means. Learning all, she retires to a convent, leaving the way clear for her husband to obtain a divorce and remarry.

Elidure, according to the legendary *History of British Kings* (circa 1142) by Geoffrey of Monmouth, the brother of Arthgallo, King of Britain, who was deposed by the nobles. Elidure ruled in his stead for five years. One day while hunting he met Arthgallo in the forest.

The royal Elidure who leads the chase
Hath checked his foaming courser. "Can it be?
Methinks that I should recognize that face
Though much disguised by long adversity."
He gazed rejoicing, and again he gazed,
Confounded and amazed.
"It is the King, my brother!" and, by sound
Of his own voice, leaps upon the ground.
WORDSWORTH.

He took Arthgallo home and concealed him in the palace. After this he feigned himself sick, and, calling his nobles about him, induced them to consent to his abdicating and reinstating his brother.

Within ten years Arthgallo and his issue were all dead, whereupon Elidure resumed his seat on the throne and ruled so wisely and well that he earned the title of the Pious.

Thus was a Brother by a Brother saved;
With whom a crown (temptation that hath set
Discord in hearts of men till they have braved
Their nearest kin with deadly purpose met
'Gainst duty weighed and faithful love did seem
A thing of no esteem;
And from this triumph of affection pure,
He bore the lasting name of "pious Elidure."
WORDSWORTH: *Artegal and Elidure* (1815)

Eligius, St., whose day is Dec. 1st, the patron saint of goldsmiths, farriers, smiths, and carters. He was master of the mint under Clotaire II, Dagobert I, and Clovis II of France, and was also bishop of Noyon. The Latin Eligius became Eloy in old French and is Eloy or more commonly Loy in English.

When Dagobert asked Elgiius to swear upon the relics of the saints he refused, and when pressed further burst into tears. Then Dagobert said he would believe him without an oath. Hence to swear by St. Eloy or

Loy was to swear by one who refused to swear, or in other words it was no oath at all.

Elle, Childe of, hero of an early English ballad telling the story of how a father and a daughter favor different suitors for the latter's hand, how when the father would fain compel the "fair Emeline" to marry the man of his choice, she flies with her true knight, the Childe of Elle, how the father overtakes the fugitives, and how his daughter's tears win him round to consent to their union—the more readily as his own choice of a son-in-law had just been slain in single combat by the Childe.

Elves, plural of **Elf,** a race of tiny sprites, widely accepted in popular myth among nations of Norse and Celtic stock, whose characteristics differ to some extent according to locality. In Great Britain and Ireland they usually inhabit subterranean caverns and issue forth at night to dance by the light of the moon. In France and in Scandinavia they are spirits of the air, sharply distinguished from the dwarfs or spirits of the earth. "They flutter through the air," says Xavier Marmier, "and balance themselves like gilded butterflies upon the branches of plants; the leaf of a tree serves them for a tent, and they can live all day on a little honey sucked from the calyx of a flower and a drop of dew." On the other hand Heine tells us that "what people in Germany call Elfen or Elben are the uncanny creatures which witches bear, begotten by the devil."

The elves are fond of intermingling in the affairs of men, in a spirit either of kindliness, or irresponsible fun, or mischief, or sheer malice. On summer nights they wander around the homes of mortals watching over orphan children, and when they see good reason for interference carry them off to their own country. But they also, for selfish purposes, substitute changelings of their own in human cradles. They inflict nightmares and, occasionally, diseases upon sleeping adults. Norse myth recognized a difference between the White and the Black Elves, the former being lovely and beneficent, and the special favorites of the god Freyr, the latter ugly, long-nosed dwarfs, bred as maggots in the decaying flesh of Ymir's body and afterwards endowed by the gods with a human form and great proficiency as artificers in metal and in wood. It was they who manufactured Thor's hammer and Freyr's ship Skidbladnir.

Elysium or the **Elysian Fields,** the paradise of the pagans, a conception of gradual growth in classic myth. Originally as in the *Odyssey* it was conceived of as a place where specially favored mortals, usually in their earthly bodies, were transferred for the enjoyment of immortal bliss. The more modern view exemplified by Virgil in the *Æneid*, Bk. VI, makes Elysium that part of the underworld specially set aside for the souls of the virtuous dead. Elysium must not be confounded with the asphodel meadow in Homer's Hades, where the shades lead a melancholy and restless existence.

Empedocles, in classic literature, a Sicilian poet and philosopher, circa 450 B.C., credited by his followers with miraculous powers. He is said to have thrown himself into the crater of Ætna, trusting that his mysterious disappearance might establish for him a claim to divinity. But the volcano cast up his brazen slippers and so revealed the fraud. This story may have been the coinage of his enemies, as another legend that he was miraculously conveyed to heaven from an assemblage of his friends may be considered an invention of his admirers.

Empusa, in classic myth, a monstrous spectre, one-footed, as her name indicates, and of cannibalistic appetites. She figures in *The Frogs* of Aristophanes and also in the *Life of Apollonius Tyana*, by Philostratus.

Enceladus, in Greek myth, the most powerful among the hundred-handed giants who, conspiring against Zeus, attempted to scale Olympus. He was killed by a thunderbolt and

overwhelmed under Mount Ætna. The earthquakes are his movements as he tries to free himself, the flame of the volcano is his fiery breath. He is often identified with his brother Typhon. Even Keats, who in his poem, *Hyperion*, keeps the identity of each distinct, none the less dowers Enceladus with the prowess associated in Ovid (*Metamorphoses*, vi) with the name Typhon. The name Enceladus does not occur in Hesiod and is first found in Virgil's *Æneid*, III, 578.

Spenser (*Faërie Queene* II, ix, 22) describes his death in the later war of the Titans at the hands of Bellona. Longfellow has a poem called *Enceladus* and refers to the legend in another poem, *King Robert of Sicily*.

Endymion, in classic myth, a beautiful shepherd of Caria who fed his flock on Mount Latmos. One calm, clear night Selene, the ancient goddess of the moon, later identified with Diana, beheld him sleeping. Her heart warmed to him, she came down, kissed him and watched over him while he dreamed of her and embraced her as he slept. When finally the amour was discovered, Zeus gave Endymion a choice between death in any manner he might prefer or perpetual youth united to perpetual sleep. He chose the latter. He still sleeps in his cave on Mount Latmos and still the mistress of the moon slips from her nocturnal course to visit him (Ovid, *Art of Love*, III, 83; *Tristia*, II, 229). Pausanias, Apollonius and Apollodorus also tell the story with variations. In modern times Lyly made it the subject of a drama, *Endymion or the Man in the Moon* (1592); Jean Ogier de Gombaud treated it in a prose romance in French, *Endymion* (1624), and John Keats put a new interpretation into it in his poem *Endymion* (1818). In all these later works Diana or Selene is called by her alternative name Cynthia.

Eos, a Greek goddess more familiar to us in the Latin name Aurora (*q.v.*) given her by the Romans. Greek artists, especially of the later period, were fond of depicting her announcing the glorious uprising of her brother Helios. She often precedes the four-horse chariot of the sun, with Lucifer, the morning star, flying in front of her. Vase painters also represent her as a winged woman; on a vase in the Berlin Museum she wears a fine pleated tunic and a mantle, spreads out her white wings, and guides the winged white coursers of the Dawn. Sometimes leaving her car, she flies in the air holding two hydrias whence she showers dew upon the earth.

Ephesus, Matron of, the heroine, otherwise unnamed, of a famous apologue told in the *Satyricon* attributed to Petronius Arbiter. Having been found wailing with agony over her dead husband by a sentinel set to watch the bodies of three crucified thieves, the sentinel, a handsome youth, spent three days in the effort to console her. During his absence one of the corpses was removed by a relative of the thief. He was aghast at his predicament, death being the sure penalty for neglect of duty.

"Nay," said the matron, "God forbid that I should have before my eyes the bodies of two men who were dear to me. Rather would I hang up the dead than be the death of the living."

And she made the sentinel take her husband's body and hang it to the vacant cross.

In a note to his translation of Petronius Arbiter, Addison observes that John of Salisbury "assures us from Flavian that 'there really was such a 'lady of Ephesus' as is here described;" adding, that "she suffered in Publick for her crime." However this may be, the story is very old, derived, in all probability, from Indian sources in the first instance. Smith inclines to the belief that it was first introduced by Petronius into the Western world, but that it had then long been current in the remote regions of the East.

In the Middle Ages it was circulated in *The Seven Wise Masters*, under the title of *The Widow who*

was Comforted, although it does not occur in the oldest European version of the romance—the Latin *Dolopathus*. This differs slightly from Petronius's version, the levity of the widow being aggravated by the circumstance that the husband had died in consequence of alarm at a danger to which his wife had been exposed.

Epigoni (*i.e.*, The Descendants), in Æschylus's drama so entitled, the general name for the sons of the seven heroes who had failed in a first attempt against Thebes (see SEVEN AGAINST THEBES). The Epigoni succeeded in the second. Their names vary with different accounts, but generally include the following: Alcmæon, Ægialeus, Diomedes, Dromachus, Sthenclus, Thersander, Euryalus.

Epimenides, a poet prophet and sage of Crete who flourished in the seventh century B.C., and seems to have accomplished many salutary reforms, but is chiefly remembered by the legend that makes him the earliest precursor of Rip Van Winkle. Falling asleep in a cave when a boy he slept for 57 years. He then made his appearance in his native village with long white hair and beard. Everything was changed. His former home, the house of his father, was occupied by strangers. At last a younger brother, whom he had left a child, recognized him. The Cretans claimed that he lived to the age of 299 years, accumulating a superhuman knowledge of medicine and natural history. Of his poems only six lines are preserved, and one is quoted by St. Paul (Titus i, 12): "One of themselves even a prophet of their own said, The Cretans are always liars, evil beasts, slow bellies."

Endymion became the type of other slumberers to whom a century was but as a day. Among such is Epimenedes, who while tending sheep, fell asleep one day in a cave and did not wake until more than fifty years had passed away. But Epimenedes was one of the Seven Sages, who reappear in the Seven Manes of Leinster, and in the Seven Champions of Christendom, and thus the idea of Seven Sleepers was at once suggested. This idea finds expression in the remarkable legend of the Seven Sleepers of Ephesus.—G. W. Cox: *Mythology of the Aryan Nations*, p. 224.

Epithemius, in Greek myth, the younger brother of Prometheus. As Prometheus means "forethought," so Epithemius means "after thought." For while the elder took thought of the morrow, the younger was wise only after the event.

Eponina, according to Plutarch, wife of Julius Sabinus a senator of Gaul who incited a revolt against Vespasian and was defeated. He took refuge in a vast subterranean cavern beneath his villa whose secret was known only to two freedmen. These freedmen burned the villa and spread a report that his body, self-slain, was buried among the ruins. Eponina joined him and gave birth to twins, whom for nine years she reared in subterranean darkness. Then the hiding place was discovered, Sabinus was led forth, and Eponina with her sons accompanied him to the judgment seat of Vespasian. The emperor ordered Sabinus to instant execution. Eponina would have been spared, but her prayer to share his fate was granted: "Let me go down into darkness with him," she said, "for I have known more happiness with him in the darkness than thou, O Cæsar, shalt ever know in the sunshine, or in all the splendor of thy mighty Empire." Shakspear probably found here the hint for his story of Arviragus and Guiderius, the children of Cymbeline, whom Belarius brought up in a cave.

Erebus (from a Greek word signifying darkness), in classic myth, a term specifically applied to the darkness of the lower world and hence used as a synonym for the lower world itself.

Erec, hero of a mediæval romance, *Erec and Enide*, by Chrestien de Troye, which became an important part of the Arthurian cycle and was the remote ancestor of Tennyson's *Geraint and Enid*. Erec vanquishes an attendant who had been discourteous to Queen Genevra, rises into favor at Arthur's court, and marries

his own niece Enide. He neglects all knightly duties in her embraces; excites disaffection among his vassals and at last is aroused to action by Enide. Attended by her alone he performs many great deeds. One day he swoons through fatigue. Enide believes him dead, marries a baron who happens along, but quarrels with her new bridegroom at the wedding feast celebrated in his castle. The supposed corpse revives and instantly beats the brains out of his rival and disperses the attendants. Then he rides home with Enide.

Erlking or **Alderking** (Ger. *Erl-könig*), an evil spirit haunting the Black Forest of Thuringia, who has crept into folklore through a double misconception. There is a Danish ballad entitled *Der Elle-konge*. Now, Elle in Danish means either "Alder" or "Elf." Herder, paraphrasing the ballad in German, rendered the word as Erl Konig, or Alder-king, instead of Elfen-Konig, or Elf-king. The mistake was copied by Goethe in his ballad *Der Erl-Konig* and the popularity of the latter poem has given the word a wide circulation. Vischoff, indeed, holds that Herder mistranslated also the last part of the Danish name—which is properly Kone (woman) and not Konge as above, and therefore that the shadowy and mysterious Erl-king, whose name has been a source of much ingenious conjecture, is a mere elf woman.

Eros (the Cupid of the Latins), in Greek myth the god of love, son of Aphrodite by either Ares, Zeus, or Hermes. A beautiful but wanton boy, whose irresponsibility was frequently accentuated by a bandage covering his eyes, he was the frequent companion of his mother, and found amusement in shooting the arrows of desire into the breasts of gods and men alike. He is further represented with golden wings fluttering about like a butterfly. See ANTEROS and PSYCHE.

Erostratus or **Herostratus,** in Greek legend, a youth who set fire to the great Temple of Diana in Ephesus in order to perpetuate his name in history. He succeeded despite all ordinances and laws passed at that time and later which forbade his name to be written or spoken. It is to Erostratus that Colley Cibber refers in the lines he introduced into the stage edition of Shakspear's *Richard III*, Act III, Sc. i:

> The aspiring youth that fired the Ephesian dome,
> Outlives in fame the pious fool that raised it

The destruction of the temple occurred on the night of Alexander's birth and was afterwards accepted by him as an omen of his future greatness. Hence he rebuilt the temple on a more magnificent scale than ever. To pile coincidence on coincidence Valerius Maximus, *De Cupiditate Gloriæ*, xiv, 4, relates that Pausanias assassinated Philip, the father of Alexander, because he had been told by an eminent philosopher that his only hope of eternal fame was to kill some illustrious personage. See *Gesta Romanorum*, Tale cxlix, *Of Vainglory*.

Erynnes. See FURIES.

Esterel or **Esterello,** originally the goddess of fecundity in lower Gaul and upper Italy, *i.e.*, the ancient Liguria. The Ligurian priests gave potions in her name to barren women. Under Christianity she became a fairy, retaining her ancient characteristics, so that it was fabled she brewed magic draughts which ensured female fecundity. She still haunts the Alpine chain in Provence named after her the Esterel,—where she acts as a sort of animated will o' the wisp, teasing men with her loveliness, luring them into pursuit, but always evading them.

Etzel, in mediæval German legend and romance, the name under which figures a popular reminiscence of the Attila of history. The same hero is adumbrated under the name of Atli in the lays of the elder Edda, and as the husband of Gudrun. But though the resemblance in names is greater in the Norse myths than in the German, there is a wider severance in identity. The catastrophe in the *Nibelungen Lied* is undoubtedly a far off echo of Attila's crushing defeat

of the Burgundians under their king Gundahari, and of the true story of his own death in 453. On the night of his wedding with a young woman named Hilda he died suddenly, probably from the rupture of a blood-vessel. The legends make Kriemhild, Etzel's wife, the sister of the Burgundian prince Gunther.

Eukrates, in Lucian's *Wonderlover*, the pupil of the magician Pankrates, whose story is retold by Goethe in his ballad *The Magician's Apprentice*. The apprentice turns a broom into a kobold by the secret incantation he has learned through eavesdropping, and employs it to fill a bath-tub. As he has not learned the three words which restore the water carrier to its proper shape, the bath is not only filled, but pail after pail is discharged until the house is flooded. The apprentice cuts the kobold in two with a sabre. There are now two kobolds, both pouring water into the house, until the apprentice flies to his master for assistance. The obvious moral is the danger of a half-knowledge of anything.

Eulenspiegel, Tyll (called Owlyglass or Howleglass in the English translation), a popular buffoon in German folklore whose merry jests were collected and first published (1483) in low Dutch by Dr. Thomas Mürner. Part charlatan, part fool, and part practical jester he is made responsible for German versions of jokes that were current in other parts of Europe and in the East. The name is probably derived from an imaginary coat of arms which figured in one of his exploits, viz., an owl (*Eule*) and a mirror (*Spiegel*), which to-day is shown on what is said to be his gravestone in Luneberg.

> To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel. Now, after five centuries, Tyll's native village is pointed out with pride to the traveller, and his tombstone still stands at Mollen near Lubeck where, since 1350, his once nimble bones have been at rest.—CARLYLE: *Essays*.

Eumenides (the gracious ones), a euphemistic title given by the Greeks to the Furies (*q.v.*) because it was dangerous to utter their true name of Erinnyes, the avengers.

Europa, in Greek myth, daughter of Agenor, king of Phœnicia. Homer in the *Iliad* makes her a daughter of Phœnix. Her name, signifying white, was given to the European continent whose inhabitants are white. By means of a paintbox, which one of her attendants stole from Here, she so enhanced her native beauty that Zeus fell in love with her, metamorphosed himself into a white bull and so won her by his gentleness that she seated herself upon his back, whereupon he bore her away from her astonished companions, plunged into the sea and swam to the island of Crete. Her story is told at length in one of the idyls of Moschus. According to some accounts she became by Zeus the mother of the monster Minotaur. Her more legitimate offspring were Minos, Rhadamanthus and Evandros.

Eustace the Monk, a noted freebooter of the thirteenth century, frequently alluded to in old chronicles, whose exploits are celebrated in a manuscript (*Roman d'Eustache le Moigne*) discovered in the Royal Library at Paris, and published in 1834. According to this authority (mainly legendary) he was born in the thirteenth century in Boulogne, studied magic and theology at Toledo, returned to Boulogne and became a monk, but apostasized and turned outlaw in order to revenge himself against the Count of Boulogne, whom he accused of his father's murder. Eustace harassed his enemy by adopting strange disguises by the exercise of his magic arts and so insinuating himself into his presence until the moment came for striking some decisive blow. Wearying of this game at last, he crossed to England and was placed by King John I in command of a large fleet, which soon became a terror to the enemies of England. But, when John formed an alliance with the Count of Boulogne Eustace transferred his services to France and was finally killed in a naval combat against the very fleet he had formerly commanded.

Evander, in classic myth, son of Hermes by an Arcadian nymph. The Greek name Evandros is a translation of the Latin *Faunus*. Some 60 years before the Trojan war Evander, banished from his native land, is said to have led a colony from Pallantium in Arcadia to the banks of the Tiber, where he founded an Italian Pallantium at the foot of the Palatine Hill. He was a very old man when Æneas landed on the Latian shore. Virgil makes copious use of the legend. The voyage of the Trojan chief up the unknown Tiber, his hospitable reception at the homely court of the Arcadian king, the valor and untimely death of Pallas, Evander's son, who leads his father's troops to fight by the side of the destined heirs of Italy, all furnish striking episodes in the *Æneid*. Ovid in *The Fasti* describes Evander's arrival in Italy and puts into his mouth a prophecy of the future greatness of Rome with his usual dexterity.

Excalibur, in Arthurian legend, the famous sword of King Arthur. Some say it was given to him by the Lady of the Lake. A more popular legend makes it appear, enclosed in a magic stone as in a sheath, just after Uther Pendragon's death had left vacant the British throne. Carved on the stone was a motto, "Whoso pulleth this sword out of this stone is rightful King." This Arthur did, after 201 famous barons had failed. When Arthur felt that he was dying, he sent Sir Bedivere to cast the weapon back into the lake. An arm clothed in white samite appeared above the surface of the waters, seized the weapon, waved it thrice and disappeared. In the *Volsunga saga* there is a sword, thrust through a tree trunk, which can be drawn only by him who is destined to wield it. Similar legends abound in myth and legend. All are reminiscences of the great stone which Theseus, when he reached his full strength, lifts without effort to find the sword and sandals his father had buried beneath it. See DURINDANA.

F

Fairies. See PYGMIES

Farinata degli Uberti, in Dante's *Inferno*, X, a proud and defiant voluptuary whose soul occupies a red-hot tomb in hell, the lid whereof is suspended over him until the day of judgment. He scorns to allow any token of suffering to escape him. In his lifetime Farinata was a leader of the Ghibellines, banished in 1250 from his native city of Florence by the Guelphs, who ten years later returned with an army and captured it but magnanimously refused to permit its destruction.

> Farinata, lifting his haughty and tranquil brow from his couch of fire.— MACAULAY: *Essays Milton.*

> Like Farinata from his fiery tomb.
> LONGFELLOW: *Dante.*

Fates, The (the Moiræ of the Greeks and Parcæ of the Romans), in classic myth, were three in number, daughters of Nox and Erebus. These all-powerful goddesses who presided over the destinies of man were Clotho, who held the distaff or spindle; Lachesis, who drew out the thread of human life, and Atropos, who severed it with her shears (see HESIOD, *Theogony*, 219). The distribution of functions was not always observed by later poets; sometimes all three are described as spinning the thread of life, which originally was the specific function of Clotho.

> Sad Clotho held the rock, the whiles the thread,
> By grisly Lachesis was spun with pain
> That cruel Atropos eftsoon undid,—
> With cursed knife cutting the twist in twain.
> SPENSER: *Faërie Queene*, IV, 2.

The Fates answer to the Teutonic Norns, Urdh, Verdhandi, and Skuld (arbitrary names denoting the past, the present and the future), who

guard the ash tree Yggdrasil; the weird sisters whom Macbeth encounters on the desolate heath.

Faun or **Faunus,** in Roman myth, a king of Italy some thirteen hundred years before Christ, who taught his subjects agriculture and religion. He was worshipped as a divinity after death, corresponding in some respects to the Greek Pan. Later there arose the idea of a multiplicity of fauns, who bore the same relation to the original as the Greek Panes or Satyrs did to Pan, and were similarly represented with tails, short horns, pointed furry ears and the legs and feet of goats.

Fenrir or **Fenris,** in Norse myth, a monster wolf brought forth by Loki. The gods, after much difficulty, chained him with a fetter called Gleipnir, which mountain spirits had fashioned out of these strange things: the noise of a cat's footfall, the beards of women, the roots of stones, the breath of fishes, the spittle of birds. Soft as a silken string, it yet accomplished its purpose and Fenris was left a captive in a deep abyss, his jaws pried open with a spear, and there he must remain until Ragnarok, when he will help to vanquish the gods and will himself be slain by Vidharr.

Ferracute, Ferragus or **Ferracutus,** in Archbishop Turpin's *Chronicle of Charlemagne*, a giant of the race of Goliath, 20 cubits or 36 feet high, possessing the strength of forty men. Neither lance nor sword could penetrate his thick hide. Orlando, divinely commissioned to slay him, pierced him through the navel, his only vulnerable spot. Ferracute appears in Ariosto's *Orlando Furioso* under the name of Ferrau.

Fiammetta, La (It. *The Little Flame*), the name by which, in poetry or prose, Boccaccio always addressed the Lady Maria d'Aquino a natural daughter of King Robert of Naples, married when very young to a Neapolitan nobleman. Boccaccio first saw her in the Church of San Lorenzo, at Easter 1338, and their ensuing relations were no secret to the world. Indeed, Boccaccio himself has blazoned them in his novel of *Fiammetta*, an imaginary autobiography of the lady, keeping very closely to actual fact. Elsewhere none the less he painted her as a marble statue whom no fire could warm.

> It is the first attempt in any literature to portray subjective emotion exterior to the writer; since the days of Virgil and Ovid, nothing had been essayed in this region of mental analysis. The author of this extraordinary work proved himself a profound anatomist of feeling by the subtlety with which he dissected a woman's heart. . . . From Dante's Beatrice through Petrarch's Laura to Boccaccio's La Fiammetta, from woman as an allegory of the noblest thoughts and purest stirrings of the soul, through woman as a symbol of all beauty worshipped at a distance, to woman's as man's lover, kindling and reciprocating the most ardent passion . . . such was the rapid movement of Italian genius within the brief space of fifty years.

Fierabras or **Ferumbras,** in Carlovingian myth, one of the Saracen foemen worthiest of the steel of Roland and his fellow-Paladins. He sacked Rome, and carried away as part of his plunder the crown of thorns and the balsam used in embalming the body of Christ. One drop taken internally sufficed to restore the integrity of the most cruelly mangled skin. He gave his name to a 12th century *chanson de geste*, which was probably the central part of a longer poem known as *Balan*, but now lost, of which a paraphrase appeared in English as *The Sowdon of Babylon*. The English metrical romance, *Sir Ferumbras*, is from the *Life of Charles the Great* (1485), translated and printed by William Caxton.

Fingal, a semi-mythical king of Morven on the northwest coast of Scotland who is the hero of Ossian's epic *Fingal*. He died about A.D. 283. In ancient Celtic romances he is pictured as a great warrior who came to the assistance of Erin (Ireland) when she was overrun by Swaran, king of Lochlin (Denmark), and finally repelled the invader. His soldiers were called Feni, whence the modern word Fenian.

Finn, in Scandinavian myth, a giant who built a church for St. Lawrence at Lund, Sweden, on condition that unless the saint learned his name before completion he should yield up to him either the sun and the moon or his own eyes. The work progressed towards completion. In vain St. Lawrence interrogated the angels in heaven, the priests and the peasants of the neighborhood,—no one knew the giant's name. One day walking out into the country he noticed a woman and a child sitting on the threshold of a house. The child was crying. "Hush, hush," said the woman, "your father Finn is coming and he will bring you either the sun and the moon or the two eyes of Saint Lawrence."

Fisher King, The. See PÊCHEUR, ROI.

Fjalar, a legendary king of Gauthiod in Sweden, hero of an old saga which in 1844 was remodelled by Johann Ludvig Runeberg in a narrative poem *King Fjalar.*

To King Fjalar, impiously exulting in the prosperity of his kingdom as due to his unaided strength and wisdom, comes Dargar the seer prophesying woe to Gauthiod and its King, whose only son and daughter shall be joined in an incestuous union. To disprove the prophecy Fjalar has his daughter cast into the sea. Twenty years later the son, Hjalmar, sails away in quest of adventures and at a foreign court meets and weds the maiden Oihonna. At Gauthiod, the aged Fjalar awaits the return of his son. Suddenly the evil seer Dargar arrives and cries that the hour of vengeance has come. Then Hjalmar appears with a bloody sword in his hand. He tells his sad story. He had discovered too late that his bride was his own sister, whom a passing ship had rescued from the sea. With the sword he holds he slew her, and now he slays himself before his father's throne. The sun goes down, and when they turn to King Fjalar he is dead.

Flibbertigibbet, the name of a fiend by whom Edgar in *King Lear* claims to be haunted when he feigns insanit and speaks of himself as Poor Tom Bedlam. "This is the foul fien Flibbertigibbet," he cries; "he begir at curfew and walks till the first cock he gives the web and the pin, squint the eye, and makes the harelip, mi dews the white wheat and hurts th poor creature of Earth" (*King Lea* iii, 4). Harsnet in his *Declaration Egregious Popish Impostures* (1603 names Flibbertigibbet as one of fou fiends which the Jesuits claimed t have cast out from the servants the household of Edward Peckhamar English Roman Catholic, at the tim when the Armada was being prepare in Spain. Hence the farther allusio in Shakspear: "Flibbertigibbet [th fiend] of mopping and mowing wh since possesses chamber-maids an waiting women."

Florent or **Florentius,** a knigh whose story is told by John Gower i the first book of his *Confessio Ama tis.* He bound himself to marry deformed hag if she would solve fo him a riddle on which his life d pended, "What do women mo desire?" She explains that wha women most desire is to have the own way. The answer is correct; h weds the lady; is persuaded that h must kiss her, and she is transforme into a girl of eighteen. (See GAWAI SIR.) The story is alluded to in *T Taming of the Shrew,* i, 2.

Flores or **Floris,** in mediæval r mance, a youthful prince enamored Blanchefleur. Boccaccio who mak their story the chief theme of h *Filocopo* (1338) says that this pair lovers were famous long before h time, but the earliest extant refe ence to them is in the *Breviari d'Am* (1288) of Eymengan de Bezers. the *Decameron,* Day x, 5, Boccac returns to the story, condenses it a changes the names to Ansaldo a Dianora. Chaucer in the *Canterbu Tales* alludes to the story as British lay." This is probably t fourteenth century English roman *Floris and Blanchefleur* which seems have come from remote Eastern sourc through a French medium now lost

Floris is the son of a Spanish king; Blanchefleur the daughter of a pagan lady held captive at his court. The children are born on the same day, are brought up together, but because of Floris's too evident affection his parents decide to sell the girl to certain merchants who in turn dispose of her to the Emir of Babylon. Floris follows after her; by bribing the porter he is smuggled into the palace; is there discovered and sentenced to death; the emir himself undertakes to cut off his head but is so moved by the distress of the charming young people that he forgives everything.

Flying Dutchman. See VANDERDECKEN.

Fortuna, in classic myth, the goddess of chance or good luck worshipped especially at Rome, where she was considered the bearer of prosperity. Her surnames, as conservatrix, primigenia, virilis, etc., express either particular kinds of good luck on the persons or classes of persons to whom she granted it. She was represented as a winged maid propelling or propelled by a small wheel under one foot and carrying a cornucopia in her right hand which she empties along the way with her left. Like Plutus her eyes are bandaged.

Fortunatus, hero of a popular European chapbook whose first appearance in print dates from 1509, at Augsburg, though it is based upon ancient traditions common to many countries. It was dramatized by Hans Sachs in 1553 and by Thomas Dekker, as *The Pleasant History of Old Fortunatus,* in 1600. Ludwig Tieck includes a modern version in his *Phantasus;* Uhland left an unfinished narrative poem, *Fortunatus and his Sons.* Fortunatus being in great straits is unexpectedly visited by the goddess Fortune who bestows upon him an inexhaustible purse. By a clever stratagem he filches from a sultan a wishing cap which will transport the wearer to any place he may desire. These two perquisites enable the hero to gratify every whim, but eventually lead to his own destruction and that of his children.

Frastrada, in Carlovingian legend, one of the wives or concubines of Charlemagne, to whom he was passionately attached. When she died he continued to love her corpse. Archbishop Turpin discovered under her tongue a ring. He took it away. Charlemagne, disgusted now, ordered the corpse to burial. But the passion he had felt for the dead leman was transferred to the living ecclesiastic. He followed Turpin everywhere; he would not be separated from him. At last the prelate, guessing the cause, threw the ring into the lake. From that time Charlemagne became so passionately attached to the place (Aix-la-Chapelle) that he never wished to leave it. He built there a palace and ordered that his bones should rest there after death.

Freia, Freja or **Frigga,** from the Gothic *Frijon,* to love, known also as Holle or Holda (Gothic *holthen,* to help), and Bertha or Perchtha (Goth. *peracta,* shining), was the Teutonic Aphrodite or Goddess of Love. The separate personifications of her various names and attributes in different localities resulted in the creation of at least four distinct goddesses or fairies (Freia, Frigga, Holda and Bertha), who in spite of the conflicting legends that have clustered around them still preserve a congenital likeness that betrays their common origin.

Freia, in the final form of the Norse legend, became the representative of sexual love, as Frigga was of motherly love. Being abandoned by her husband Odin in favor of Frigga she has ever sought vainly for him and wept tears of gold. She was the most beautiful of all the goddesses, her hair was long and golden, she was clad in a white garment that spread a rosy refulgence. Her voice was of enthralling sweetness. She loved flowers and haunted rose bushes and willow trees. She lived in a garden divided by limpid waters from the outer world and containing the Fountain of Youth, where the sources of life were renovated, while all around played the souls of the unborn. She rode in a chariot drawn by two cats. Not only was she the goddess of love but also of housewifely accomplishments. At the period of the winter solstice, when the

German tribes celebrated their rites of sun-worship, she visited mortal households and noted the industry of maidens at their spinning. In Germany the distinction between Freia and Frigga was not so accurately outlined, and under either name the goddess combined the characteristics of Juno and of Venus, the motherly and the erotic elements. Christianity frequently confounded her, on the one hand with Venus as emblematic of sinful lust, and on the other with the Virgin mother. The Venus who seduced Tannhäuser inhabited the Horselberg, an old place of Freia worship. The *kindleinsbrunnen* of mediæval Germany which were under the protection of the Virgin and to which married women made pilgrimages in the hope of being blessed with children were confused reminiscences of Freia's fountain of life. See GOOSE, MOTHER.

Freitschutz (Ger. *the Free Shot*), in German legend, a hunter or marksman who by compact with the devil procured seven *freikugeln* (free bullets), six of which never failed to hit the mark, while the seventh went whither the devil wished to speed it. The legend, which was popular among the troopers of the fourteenth and fifteenth centuries, was made the subject of a tale by Apel in his *Gespensterbuch* or *Ghost-book*, 1810. An English translation may be found in De Quincey's works. It was the subject of Weber's romantic opera *Der Freitschutz* (1821), known in England and America by the same title and in France as *Robin des Bois* and *Le Franc-Tireur*.

Frigg, in Norse mythology, the consort of Odin and sharer of his throne. Like Freyja, who is sometimes identified with her, she is the goddess of love, but especially in its domestic aspect. She conferred blessings upon marriage and is represented with a spinning wheel and a distaff. Sixteen goddesses attended upon her, each representing a distinct attribute or quality of the chief goddess. She was also chief of the warrior maidens in Valhalla but she possessed in addition an abode of her own called Fensalfr, "the hall of the sea," where she wept golden tears for her son Balder. From this goddess we get our Friday.

Frithiof, hero of *Frithiof the Strong*, an Icelandic saga of the thirteenth century.

Frithiof, son of a churl, has grown up in the house of king Bele, with his daughter Ingeborg. On the death of their father the two princes Helge and Halfdan, who succeed him, contemptuously reject the suit of a vassal for their sister's hand. They place her in the sanctuary of Balder. There Frithiof ventures to visit her and for this crime is condemned to exact tribute from the terrible Jarl Angantyr, in the Faroe Islands. Accomplishing his task Frithiof returns to find Ingeborg forcibly married to the old King Ring and the love token he has given his betrothed on the arm of Helge's wife. In his fury he wrests it from her. The image of Balder, which she held in her arms, falls into the flames. Frithiof, with the curse of sacrilege upon him, goes into exile and becomes famous as a Viking. At last he visits, in disguise, the palace of King Ring, is kindly entertained, though the king recognizes him, saves his host from drowning and resists in a hard inward struggle the temptation to kill him in his sleep. In return Ring gives up Ingeborg to him, and makes him the guardian of his heir, as he himself is dying of old age.

Funk, Peter, a name given to a bogus bidder at auction, perhaps because it was originally the name that bidders of this sort frequently handed in as their own when their bid was not raised.

By thus running up goods Peter is of great service to the auctioneers, though he never pays them a cent of money. Indeed, it is not his intention to purchase, nor is that of the auctioneer that he should. Goods, nevertheless, are frequently struck off to him and then the salesman cries out the name of Mr. Smith, Mr. Johnson, or some other among the hundred aliases of Peter Funk, as the purchaser. But the goods on such occasions are always taken back by the auctioneer, agreeably to a secret understanding between him and Peter.—ASA GREENE: *A Glance at New York* (1837).

Furies (Lat. *Furiæ* or *Diræ*, Gr. *Eumenides*, *Erinnyes* or *Erinyes*), the avenging deities of classic myth. Erinyes is the more ancient title and the more descriptive, meaning as it does the wrathful ones. Eumenides, "the soothed goddesses," is mere euphuism because people dreaded giving offence to these dreadful divinities. It is said to have been first given to them after the acquittal of Orestes by the Areopagus when the wrath of the Erinyes was soothed. Daughters of Nox (Night) they were 3 in number, Tisiphone, Alecto and Megæra, fearful winged maidens, with serpents twined in their hair, and blood dripping from their eyes, who dwelt in the lowest deeps of Tartarus. They punished men in this world and after death.

The Erinnyes figure in Statius's epic, the *Thebaid*, xi, 345 and 458, as inciting the combatants to conflict while peace is still possible. The only power who can overrule them is Pietas, personified by Statius for this express purpose (see TISIPHONE). W. W. Skeat shows that Chaucer in his poem *Compleynte unto Pite* borrowed from Statius the idea of personifying Pity. The struggle between Pity and Cruelty in Chaucer's poem is parallel to the struggle between Pietas and the fury Tisiphone as told by Statius. Pity is called by Chaucer Herines quene or Queen of the Furies, because she alone is able to control them.

G

Gabbon Saer (Gaelic the "*Master Builder*"), in Irish folklore, was so called from the wondrous works he erected during the days when Christianity had just triumphed over paganism, especially the tall pillar-like structures known as Cloiteachs or Round Towers. So skilful was he even in minor details that he could fasten nails into places of inaccessible height by simply casting them into the air and hurling his hammer after them. There may be a reminiscence here of Thor the hammer hurler of Teutonic myth.

When he was commissioned to build a palace for the king of Munster, he showed that he was no less shrewd than skilful. He had noticed that after the construction of other buildings the king had slain the builders so that they should never rival their own work done for him. Fearing a similar fate the Gabbon feigned one day that he had left behind him a necessary tool which his wife would give only to himself or to one of royal blood. As he had expected, the king would not let the Gabbon go but sent his own son instead, and the shrewd wife, divining her husband's purpose, retained the prince as a hostage until the Gabbon's safe return.

Gabriel (Heb. "*God is my strong one*"), the name of one of the seven archangels. He is a dispenser of aid and comfort to man. In the Old Testament he interprets to Daniel the meaning of his dreams (Daniel viii, 16; ix, 21); in the New he announces to Zacharias the birth of John the Baptist (Luke i, 19) and to Mary the birth of Jesus (Luke i, 26). The Mohammedans hold him in even greater reverence than the Jews. He is the medium through which the Koran was revealed to the Prophet. Milton places him at "the eastern gate of Paradise" as chief of the angelic guards who kept watch there. It is Gabriel who will blow the summoning trump at the day of Judgment, according to both rabbinical and Mohammedan authority.

Gaddifer, a mythical monarch of Scotland. See PERCEFOREST.

Galahad, Sir, the ideal knight of Arthur's Round Table, whose maiden purity won for him the vision of the Holy Grail.

In the ancient Welsh legends, which passing into France were the foundation of the German legends of the Grail, Percival or Parzival was the hero of the Grail quest. Galahad was a later creation of Walter Map (circa

1210) elaborated by Walter's successors in England, and receiving his apotheosis at the hands of Sir Thomas Malory in the *Morte d'Arthur* (1470). He was little known in continental Europe, or misknown there as the Gallehalt who finally degenerated into the Galeotto of Dante,—Hyperion masquerading as a Satyr!

Map's and Malory's Galahad was the son of Sir Lancelot by Elaine, daughter of King Pelleas. He drew from a marble and iron rock the sword which none other could release; he was the first and only knight that safely took his seat in the Siege Perilous (reserved at the Round Table for him who was destined to see and touch the Holy Grail), with Sir Percival and Sir Bors he crossed over to the city of Sarras, where Galahad eventually was made king, and on the day of his coronation, having achieved the Quest, his soul left his body as he prayed and was carried by angels up into heaven.

Tennyson has infused a new meaning into the Quest for the Grail and still further elaborated the character of Galahad, so as to modernize the mediæval conception. In his *Dedication* to the *Idylls of the King* he even intimates that he may unconsciously have drawn some from the character of Albert, Prince Consort to Queen Victoria:

> These to his memory, since he held them dear,
> Perchance as finding there unconsciously
> Some image of himself, I dedicate
> I dedicate, I consecrate with tears these Idylls.
>
> And indeed he seems to me
> Scarce other than my king's ideal Knight
> Who reverenced his conscience as his king,
> Whose glory was redeeming human wrong,
> Who spoke no slander, nay, nor listened to it,
> Who loved one only and who clave to her.

Galeotto, the Italian form of Gallehault, which in its turn is the name under which the Galahad of Walter Map and the English romancers figures in Norman-French variations of the Arthurian legend. Through an astounding perversion it has become a common term in Italy and Spain for a panderer, a procurer. Of this perversion Dante was the more or less innocent agent. In his story of Francesca da Rimini (*Inferno*, v) Francesca tells how she and Paolo, reading together a book, came to a passage where the lover kisses a woman whom he evidently had no right to kiss, and Paolo bending down kissed Francesca,

> Galeotto fu ie libro et chi lo serisse
> Quel giorno piu non vi leggemo avanti,

which literally means "Galeotto was the book and he who wrote it. That day we read no more." The passage is somewhat obscure but the consensus of the best commentators is well presented by Paget Toynbee in *Dante Studies and Researches*. The book was the old French romance of *Lancelot du Lac*. Here Gallahaut was the knight who introduced Lancelot to Guinever. It was he also who urged the Queen to give Lancelot the kiss which was the beginning of their guilty love. Hence Francesca's meaning is that the book and its author played the same part with Paolo and herself that Gallehault had played with Lancelot and Guinever. Dr. Toynbee warns us not to confound Gallehault with Galahad, but though differing in characteristics they are basically the same character. Still Toynbee's inference is plausible that, even before Dante, Gallahault's conduct had won for Galeotto in Italy the ill-fame which now surrounds his name. It is noteworthy that Boccaccio's *Decameron* (but this was after Dante's use of the word) was stigmatized as *Il Principe Galeotto*, the prince or chief of panderers.

Gallehault, the form under which the English name Galahad figures in the old French romance *Lancelot du Lac*. A different paternity however is assigned to him in the French version; he becomes not the son of Lancelot, but of Sir Brewnor. See GALEOTTO.

According to chap. 39 of the French *Roman de Lancelot*, as quoted in Delvan's *Bibliotheque Bleu*, "The Queen seeing that he dared not further say or do, took him by the chin and gave him a long kiss in the presence of Gallehaut."

Gallus, hero of W. A. Becker's classical romance of that name written to illustrate the manners and customs of imperial Rome. In real life as in the fiction Gallus was a man of military and political importance, a poet (whose works have not come down to us), a favorite of Augustus and the admired friend of Virgil, one of whose Eclogues bears his name.

Gambrinus or **Gambrivius,** the mythical inventor of beer or ale in the folklore of many countries. He is usually spoken of as a king or duke of Flanders and Brabant, flourishing at some uncertain period in the remote past. A tradition favored by mediæval German historians made him king of the Tuiscones, seventh in descent from Noah, who succeeded his father Marso about 1730 B.C., founded the cities of Cambray and Hamburg (the latter was in effect known to the Romans as Gambrivium) and extended the boundaries of his kingdom from the Rhine to Asia.

Gambrinus is represented as a portly graybeard, rubicund, but dignified, with a crown on his head, ermine on his shoulders, and a foaming tankard in his hands. He is said to have married Isis—a curious coincidence, as Isis was the sister of Osiris to whom the Egyptians attributed the invention of beer. In Ireland Gambrivius invents other beverages besides beer. He takes part with other monarchs, his contemporaries, at mysterious midnight anniversaries where St. Lawrence weeps tears of fire. So Franconian legend made him assist at a spectral banquet given yearly, May 1st, at the Teufelstisch, by the kings of ancient Franconia.

An apocryphal legend of Gambrinus avowedly invented by Deulin in *Contes d'un Buveur de Biere* has passed as genuine—for instance John Fiske accepts it in *Myths and Mythmakers.* Here Gambrinus was a poor fiddler who, contemplating suicide, was tempted into making a compact with Satan,—thirty years of unlimited prosperity and the forfeit of his soul at the end. From the devil he learned how to make bells and beer and because of these inventions the Holy Roman Emperor created him Duke of Brabant and Count of Flanders. For 30 years Gambrinus sat beneath his own belfry drinking beer with nobles and burghers. Then Satan sent a messenger for him, Jocko, but Jocko, made drunk on beer, was ashamed to return to hell, so Gambrinus lived calmly for a couple of centuries and finally turned into a beer-barrel.

A plausible explanation of the Gambrinus myth resolves the name into a corruption of Jean Primus or John I, Duke of Brabant (1251–1294), who being anxious for popularity had himself received into the guild of brewers at Brussels. His portrait suspended in their guildhaus represented him as clad in all the ducal insignia and holding a foaming tankard in his left hand. In course of time this portrait may have been looked upon as the god or inventor of beer and thus given rise to the legend.

Gamelyn, titular hero of a narrative poem attributed to Chaucer, and now generally included in the *Canterbury Tales* as *The Coke's* (*Cook's*) *Tale of Gamelyn.* Skeat doubts if it be Chaucer's at all, but deems it likely that Chaucer had contemplated rewriting it. He gives its date as approximately 1340, though it was not printed until 1721. Thomas Lodge evidently had access to the MS., as he founded upon it part of a prose story, *Euphues' Golden Legacy* (1592), which was taken by Shakspear as the basis of *As You Like It* (1598).

The story belongs to that popular class where the youngest of three brothers is the successful hero. Sir Johan de Boundys, dying, bequeaths the greater part of his estate to his third and youngest son, Gamelyn. Johan, the eldest, being sheriff, is enabled to mistreat the lad and squander his property, but Gamelyn, after soundly cudgelling a party of ecclesiastical guests with a stout

oaken cudgel, escapes with the old servitor, Adam, into the woods and becomes head of a band of merry outlaws. He is arrested by Johan and bailed out by the second brother Ote. In the end the tables are reversed, Johan is hanged, Ote succeeds him as sheriff, and Gamelyn becomes the king's chief ranger.

Ganello, jester to the Marquis of Ferrara in the fifteenth century, of whom a famous story is told by Bundello in his *Tales*, iv, 17. Having offended his patron he was condemned to death. Before the day of execution, the anger of the Marquis so far relented that he determined to remit the death penalty and inflict instead a severe practical joke, such as the man delighted to play upon others. Ganello, therefore, was duly led to the scaffold where the public executioner awaited him axe in hand, his head was laid on the block, his eyes closed, and a pail of water was dashed upon his neck. The assembled spectators shouted with laughter, but the victim did not move, and it was presently found that the shock of what he imagined to be the falling axe had killed him. The story is a favorite instance with psychologists of the power of imagination.

A similar effect of horror forms the subject of *The Dream*, the second of Joanna Baillie's tragedies on Fear.

Ganelon, in Carlovingian romance, the most trusted and the most treacherous of Charlemagne's paladins, the Judas who eventually betrayed the Christians to the Moslems at Roncesvalles. Ganelon, arraigned for his treachery and proved guilty by his defeat in single combat, is torn asunder by horses. Chaucer introduces him into his *Nun's Priest's Tale*. Dante places him in the *Inferno* (xxxii, 122). He is represented as a man of great stature, 6½ feet tall, and of a morose and solitary disposition. See ROLAND and MARSIGLIO.

The only Ganelon known to history, the archbishop of Sens under King Charles the Bald, was by him accused of treason, but was afterwards reinstated to favor. The real traitor, Lope, duke of Gascony, a grandson of Charlemagne, miserably finished his career at the end of a rope. Yet so persistently was Ganelon's name associated with treachery and its punishment, that in the year 1131 the soldiers of Nepi bound themselves by an oath "if one among us breaks the association may he with his adherents be expelled from all honors and dignities, may he partake of the fate of Judas, Caiaphas and Pilate, may he die the infamous death of Ganelon, and may his memory perish with him."

Ganymede, in classic myth, a Trojan prince, son of King Tros, by the nymph Callirhoe. The most beautiful of mortals, he was carried off by the gods that he might act as cup-bearer on Olympus. This is the Homeric account. Later writers state that Zeus himself carried him off from Mount Ida, in the form of an eagle or by means of his eagle. Astronomers placed Ganymede among the stars by the name of Aquarius. See OVID, *Metamorphoses*, x. The love of Zeus or Jove for his cup-bearer is alluded to by Chaucer and by almost all the Elizabethans.

Garagousse or **Caragueux,** the central character of a popular show of marionettes or shadow pictures in Algiers and Turkey. A mere outline of pasteboard moved by threads, he is the Punch of the Oriental street drama. In 1841 the French authorities found it necessary to prohibit the performance in Algiers, on account of the numerous lampoons on current events and contemporary characters interpolated into the part.

Gareth, in Sir T. Malory's *Morte d'Arthur* (1470), the youngest son of Lot, king of Orkney, and Morgawse, Arthur's half sister. His mother, to deter him from entering Arthur's Court, laughingly suggests that he should conceal his name and serve for twelve months as a kitchen scullion. He accepts the challenge. Sir Kay, the king's steward, nicknamed him Beaumains, in ridicule of his large hands. When Linet besought Arthur to send one of his knights to liberate her sister Lionet from Castle Perilous, Gareth volunteers and despite the lady's contumely succeeds in freeing Lionet.

And he that told the tale in olden times
Says that Sir Gareth wedded Lyonors;
But he that told it later, says Lynette.
TENNYSON: *Idylls of the King,*
Gareth and Lynette.

Gargantua, hero of Rabelais's romance, is not a pure invention but a distortion or exaggeration of popular myth. It is probably the giant of folklore that Shakspear refers to in the one reference his works supply, "You must borrow me Gargantua's mouth ere I can utter so long a word" (*As You Like It*, Act III, Sc. 2). The "Gargantius, noble son of Beleni," in *Giraldus Cambrensis* undoubtedly indicates Gargantua. But in France the first written mention so far traced antedates Rabelais by only seven years. In Bourdigné's *Legende de Maistre Pierre Fairfue* (1526), occur the words, "Gargantua qui a chepveux de plastre." Popular traditions concerning a giant of this name are common to-day throughout the greater portion of France. They undoubtedly come down from a remote antiquity. Haute Bretagne is the district in which reminiscences most abound, but the legend spreads thence into Normandy, Poitou and Touraine. Mountains and caverns, and such works of human execution as dolmens, are usually associated with Gargantua. Ordinarily, but a fragment is presented. A mark of his hand or foot on a rock, a little toe of Gargantua and the like are encountered. Many of the attributes assigned by Rabelais to his giant are found in provincial legends. He is probably the development of a Gallic Hercules and mayhap a solar myth. With popular tradition concerning him Rabelais, a native of Touraine, could not be other than familiar. It is, however, such extravagances as eating the pilgrims on a salad that Rabelais borrowed. No effort to ennoble the character is perceptible in tradition, nor has the slightest reference yet been traced to the other characters of the Gargantuan legend.

Gautama, the family name of Prince Siddartha, who dropped his first name and his title when he manifested himself as the Buddha ("the Enlightened One") or Messiah of the Orient. He was the last and greatest of many Buddhas who have appeared from time to time for the regeneration of the world. A historic character, Siddartha Gautama was born about 560 B.C., near the ancient town of Kapilavastu in Nepal. He was the son of Scaddhodana, chief of one of the Sakya tribes. His mother was Mahamaya. Some legends allege that she was a virgin wife and mother. All legends agree that the birth of her son was foretold in a dream, wherein he appeared under the form of an elephant. Hence the sacred character of the elephant in Buddhist eyes. The young prince was brought up in complete ignorance of the world, its sorrows and its evils. Despite all his father's precautions, however, four object lessons opened his eyes: an aged and decrepit man, a diseased man, a corpse, and a monk. The problem of evil, of sin and suffering, assailed him. At twenty-nine he made the "great renunciation," leaving home, wife and child to practise severe mortifications in the desert. After six years he found himself no nearer to the light. He surrendered himself to meditation. From one long night vigil under a Botree he emerged a perfect Buddha. He continued his vigils under other trees and then began preaching at Benares where he gathered around him his first disciples. He died, still preaching, at the age of eighty. The story of Gautama and his teaching form the subject of Edwin Arnold's epic, *The Light of Asia.*

Gauvain, hero of a mediæval French romance, *Le Chevalier à l'Epée*, erroneously attributed to Chrestien de Troyes. Gauvain is received in a splendid castle, after having been warned by a friendly peasant that no one may find fault at aught within, under pain of death. So he abstains from criticism. He had not been forewarned of a second rule, that any one who attempted liberties with the chatelain's daugh-

ter would instantly be decapitated by a magic sword. On the second night he is locked in the same room with that damsel. She takes a liking to him and reveals everything. Subsequently he marries her. She reappears in the metrical romance of Perceval. She there runs away with a lover, taking Gauvain's greyhounds with her. Gauvain catches up with the fugitives. He leaves to his wife the choice of returning or continuing her flight. She elects to throw in her lot with her lover. When the same choice is offered to the greyhounds they remain with their master. This last story, with other women for its heroines, reappears in many French and English romances.

Gawain, Sir, in the Arthurian cycle of legends, the nephew of King Arthur by his sister Morgana. Next to Launcelot he was the greatest warrior among the knights of the Round Table and he excelled them all in courtesy. This may have been the result of a salutary lesson impressed upon him in youth. Neglecting to salute a damsel as he rode by her she avenged the incivility by transforming him into a hideous dwarf. Through the influence of Merlin, he was restored to his proper shape. *The Marriage of Sir Gawain*, an anonymous ballad, deals with a famous episode in his life. King Arthur, vanquished by a grim knight in single combat, had his life spared on a promise that he would return next New Year's day and bring word what it is that women most desire. All the wise men were consulted; no two gave the same answer. In deep perplexity the king rode out at the appointed time to keep the engagement. On his way he fell in with a loathly lady of hideous aspect who confided to him the correct answer to the baron's riddle, that the chief desire of women was to have their own wills. For reward she claimed the hand of one of King Arthur's knights. Sir Gawain generously undertook to pay the debt and was rewarded after marriage when the loathsome lady regained the beauty of which she had been robbed through the enchantments of an envious stepmother. See LOATHLY LADY.

Gayant Sire de, a gigantic figure 25 feet high, made of wicker work resplendently overlaid with mediæval armor, which is the palladium of Douai in France. His consort is Marie Cagenon, another wicker image 22 feet high and his three children are respectively Jacquot, Mlle. Filon and Mlle. Thérèse. At the annual festival, celebrated from the 8th to the 11th of July, the entire family is brought out and paraded through the village streets. See WALSH, *Curiosities of Popular Customs*, p. 453.

Ge or **Gæa,** in Greek myth, a personification of the Earth. Hesiod in the *Theogony* makes her the first being that sprang from chaos, giving birth to Uranus (Heaven) and Pontus (the Sea). From the Homeric poems it appears that black sheep were sacrificed to her. By Uranus she became the mother of the Titans.

Gelert, the dog hero of an ancient legend versified by William Robert Spencer, *Beth Gelert or the Grave of the Greyhound*. Gelert belonged to Prince Llewellyn, son-in-law to King John of England. Returning from the hunt one day Llewellyn found his child's cradle empty and the dog's mouth smeared with blood. In sudden fury he slew Gelert, but the next moment revealed the child unhurt and besides it the body of a wolf which the dog had killed. Llewellyn, in self-reproach, raised a monument over the faithful brute and to this day the place is called Beth Gelert or Gelert's Grave.

So far legend. History shows that the place name was really derived from St. Celert, a Welsh saint of the fifth century, to whom the church of Llangeller is consecrated. The legend itself is not indigenous to Wales, but in one form or another appears in the folklore of nearly every Aryan nation. It was borrowed from the *Panchatantra*, a collection of Sanskrit fables, by the mediæval compilers of the *Gesta*

Romanorum. In many local legends a serpent takes the place of the wolf, and the misjudged slayer is in Hindoo a mangoose, in Arabic a weasel, in the Persian a cat.

Genevieve or **Genoveva of Brabant,** heroine of a widely diffused legend whose origin goes back to the thirteenth century. She is the typical instance of wifely constancy slandered and repudiated,—generally on the accusation of a baffled tempter. Genevieve is the wife of the palatine Siegfried of Treves. Golo, majordomo in the household, is her accuser. Sentenced to death but spared by the executioner, she lived with her son in a cave in the Ardennes, nourished by a roe. Meanwhile Golo's treachery had been discovered. Not till six years later was it that Siegfried, chasing the roe, was led to the cave and thus to the recognition and restoration of herself and her son.

In real life Genevieve is said to have been Marie of Brabant, whose jealous husband, Louis II, Duke of Bavaria, sentenced and beheaded her, January 18, 1256. The change of name was possibly due to the cult of St. Genevieve, patroness of Paris. Indeed not only did Marie lose her original name, but she gained unauthorized sainthood. A very popular legend, *L'Innocence Reconnue, ou Vie de St. Genevieve de Brabant*, by the Jesuit Reinier de Cerisier (1603–1662), was printed in 1638 and became a frequent subject for dramatic representations in Germany. Analogous legends are found in the folklore of nearly all times and countries. They are evidently of independent birth, as the circumstances may frequently have been repeated by that arch plagiarist, history. In the Charlemagne cycle Blanchefleur is the innocent suspect in France, and Olivia, sister of Charles and wife of King Hugo, in Germany. Other variants of the same story are the Scandinavian ballad *Ravengaard og Memmering*, the Scotch ballad *Sir Aldingar*, and the English romances *Sir Triamoure* and *The Earl of Toulouse*.

Genghis (or **Jenghiz**) **Khan** (1162–1227), a famous Tartar conqueror. Born and brought up as the chief of a petty Mongolian tribe, he lived to see his armies victorious from the Yellow Sea to the Dneiper and one of his grandsons, Kublai Khan, established in Pekin as the founder of a dynasty of Mongol emperors. His original name was Temuchin but in 1206 when he became Emperor he assumed the title of Cheng-sze, or "perfect warrior."

George a-Green, hero of an English prose romance of pre-Elizabethan antiquity, entitled *The History of George a-Green, Pindar of the town of Wakefield*. Pindar is a corruption of *penner*, the keeper of the public pen or pound. He was a friend of Robin Hood and Little John. Robert Greene in 1589 produced a comedy, *George a-Greene, the Pinner of Wakefield*.

George, St., champion of Christendom and patron saint of England, was a historical character, though history has been plentifully overlaid by legend. Gibbon's identification of him with George of Cappadocia, the cruel and avaricious Arian bishop, is now utterly discredited. The real George was a son of the Christian Governor of Diospolis and was martyred April 23, A.D. 304. Born at Lydda in Palestine, he was a favorite of Diocletian and a trusted and important officer in his army. Ancient authors praise his strength and beauty, his courage, intelligence and courtesy. At the end of the Persian campaign George lived for a time at Beirut. It is probable that Diocletian then sent him on an expedition to Britain. There he became known to Helena (mother of Constantine), who twenty years later dedicated to him a church in Constantinople. Apparently he was still in Britain when Diocletian's edict for the extermination of his Christian subjects was proclaimed. He at once laid down his arms, returned to Lydda, freed his slaves, sold his possessions for the benefit of his disbanded household, and proceeded to Rome

to plead with Diocletian for his fellow religionists. On the way thither at Beirut he slew some large animal, probably a crocodile, which legend has magnified into a dragon. The distressed princess whom he is said to have rescued was presumably added by some early hagiologist anxious to find a Christian parallel for the story of Perseus and Andromeda. The story has taken a great hold upon the popular fancy and is a favorite in literature and legend. G. W. Cox resolves it into a sun-myth. Baring-Gould while favoring the sun myth theory suggests the alternative of an allegory.

St. George is any Christian who is sealed at his baptism to be "Christ's faithful soldier and servant unto his life's end," and armed with the breastplate of righteousness, the shield of the faith, marked with its blood-red cross, the helmet of salvation and the sword of the Spirit, which is the word or power of God.

The hideous monster against whom the Christian soldier is called to fight is that "old serpent, the devil," who withholds or poisons the streams of grace, and who seeks to rend and devour the virgin soul, in whose defence the champion fights.—*Curious Myths of the Middle Ages.*

Spenser introduces St. George into his *Faërie Queene* as the Red Cross Knight, who at first calls himself Gorgas and is later hailed as Saint George of Merry England.

According to the popular legend, it was at Berytus or Beirut, when on his way to the Emperor, that St. George's conflict with the dragon took place. A ruined tower near this city still marks the site of the encounter; the beautiful bay on the south of which, on a projecting point, is situated the city of Beirut, is to this day called St. George's Bay. Speaking of this Berytus, Ludovicus Patricius in the first book of his travels says: "We found there nothing worthy of note, but an old ruinous Chappel built in a place, where, as they say, St. George redeemed the King's daughter out of the fiery jaws of a dreadful dragon."—E. O. Gordon: *Saint George*, New York, 1907.

Geraint. See Enid.

Gerbert, a simple monk of Aurillac, France, who by sheer force of intellect rose to the archiepiscopal sees of Rheims and Ravenna, bore a leading part in the transfer of the French crown from the Carlovingians to the Capets and finally died in 1003 as Pope Sylvester II. He is the hero of many mediæval legends which represent him as a necromancer and make him die a penitent so contrite for his self-confessed crimes that he orders his body should be cut into pieces and deprived of Christian sepulture. No subsequent pope ventured to assume his ill-omened name, despite the attractiveness surrounding that of Sylvester who, in mediæval belief, had brought about the conversion of the Roman Empire. See F. Picaret, *Gerbert un Pape Philosophique d'apres l' Histoire et la Legende*, Paris, 1897.

William of Malmesbury fathers upon this pope a legend which had originally been told in the *Gesta Romanorum*, Tale cvii. An image in Rome bore the legend "Strike here" on its outstretched forefinger. A clerk, or priest, dug on the spot where the shadow fell. He reached a trap door, below which marble steps descended into a succession of spacious halls lavishly decorated and crowded with silent men and women. One carbuncle suspended in a corner of the reception room lit up everything with splendor. Opposite stood an archer in the act of taking aim. The priest, returning through this hall, seized a diamond-hilted knife as a relic. Instantly all was dark around him. The archer had shot his arrow, shattering the carbuncle. The staircase had vanished and the interloper was buried alive. In William of Malmesbury's story Gerbert succeeded in making his escape. In Spenser's *Faërie Queene*, II, viii, 34, Sir Guyon in the subterraneous House of Richesse is tempted by a fiend to snatch some of the treasures, but refraining, escapes a terrible doom.

Geryon or **Geryones,** in Greek myth, a semi-human monster with three heads, or according to some accounts with three bodies united together, fabled to have been a king of Erythia, an imaginary island off the coast of Spain. He kept a herd of red oxen which fed together with those of Hades. The 10th labor of Hercules was to fetch these to Eurystheus. After long travel Hercules reached the frontiers of Libya and Europe, where he erected two pillars, Calpe and Abyla, one on each side of the straits of Gibraltar. Being annoyed by the heat of the sun he shot an arrow at the sun god Helios. Instead of exciting counter annoy-

ance, Helios was so tickled by his temerity that he presented him with a golden boat in which he sailed to Erythia. He slew Geryon and carried off his oxen, which Eurystheus sacrificed to Hera. The story of this eleventh labor was a favorite with the Latin poets as it brought the Greek hero over to Italy and thus enabled them to invent further adventures for him.

In Dante's *Inferno* Geryon is made the ruler of the eighth circle of hell, where the fraudulent are punished. At Virgil's bidding, Dante hands over to him his girdle, which Virgil casts into the abyss. Geryon rises from the depths and lends the aid of his shoulders to guide the pilgrims downward. Like the Harpies he is half man and half beast. His countenance is genial, his body that of a writhing serpent with particolored shining skin; his glittering tail ends in an envenomed fork; his sharp claws are concealed beneath soft hair. The figure is avowedly typical of the impostor and swindler who seeks to captivate his victim by a gracious aspect, whilst he winds his coils about him and eventually darts out the scorpion sting.

Ghismonda, in Boccaccio's *Decameron*, iv, 1, only daughter and heiress of Tancred, Prince of Salerno. Falling in love with Guiscardo, one of the court pages, she introduces him into her chamber through a secret grotto. Tancred happens to be concealed in her chamber during one of these interviews. Next morning he upbraids her; she defends herself on the plea of a great love, and that merit is superior to the accident of birth. Tancred kills the page, and sends the lady his heart in a golden cup. She had already prepared herself for some such catastrophe and had distilled a fatal poison, which she drinks after pouring it on the heart.

Dryden has versified this story in his *Tales from Boccaccio* (1700), changing the heroine's name to Sigismonda (*q.v.*). See also ISABELLA.

The rudiments of this and similar stories of savage vengeance may be found in Tale 56 of the *Gesta Romanorum* (1340).

A merchant is dined sumptuously by a nobleman, while the lady of the house is served with only a pittance of meat in a human skull. He sleeps in a chamber in which he discovers two corpses strung up by the arms. Next morning the nobleman explains: the skull is that of a duke he had discovered in his wife's embraces, while the corpses are of two of his own kinsmen, slain in revenge by the duke's sons, which he visits daily to remind him that their blood is not yet atoned for. These tales are evident descendants of the cannibal feasts prepared by Atreus and Procne.

Ghouls, in the popular myths of Europe borrowed apparently from the East, a species of vampire. Fornari's *History of Sorcery* tells this representative tale: In the middle of the 15th century Aboul-Hassan, a young merchant of Bagdad, fell in love with Nadilla, the daughter of a hermit sage, who reluctantly consented to her marriage. Everything went happily until Aboul began to notice that his bride left the nuptial couch at night and only reappeared an hour before dawn. On one of these occasions he followed her into a cemetery and saw her partaking with her fellow ghouls of a banquet on human remains. Next night he asked Nadilla to join him in an improvised supper. She refused all his urgings. At last he cried out, "You would rather sup with the ghouls!" Nadilla trembled and crept into bed. But when she thought Aboul was asleep he heard her whisper, "Now expiate your sacrilegious curiosity!" and felt her teeth in his throat. With difficulty he rescued himself by killing her. Three nights later she returned to Aboul's bed and he only saved himself by flight. Then the father confessed all. She had previously been married to a soldier who had killed her because of her profligacy, but she had returned to life as a ghoul or vampire. Aboul dug up her body which still bore all the external appearances of life, burned it and scattered the ashes into the river Tigris.

Giletta, in Boccaccio's story, *Giletta di Narbona* (*Decameron*, ix, 3), is the daughter of a physician, Girardo di Narbona. Wedded by royal decree to the unwilling Beltramo he deserts her before consummating the marriage, but she wins him back by a stratagem. The story was translated

by William Painter for his *Palace of Pleasure* (1575) and, besides forming the basis of one of the oldest of Italian comedies, *Virginia*, by Bernard Accotti (1513), was adapted to his own uses by Shakspear in *All's Well that Ends Well*, where Giletta becomes Helena and Beltramo is anglicized into Bertram.

Ginevra degli Amieri, heroine of a Florentine legend, versified by Shelley in *The Story of Ginevra* (1821) and dramatized by Leigh Hunt, *Legend of Florence* (1847) and Eugene Scribe, *Guido et Ginevra*. All are founded on the version given in *L'Osservatore Fiorentino*, a guidebook first published in 1797, though Hunt wanders from it in his catastrophe.

Ginevra, in love with Antonio Rondinelli, but married against her will to Francesco Agolanti, developed hysteria, and in a cataleptic trance was buried in the family vault near the Duomo in Florence. At midnight she revived and found her way home through the street ever since called *Via della Morta*, the "Dead Woman's Street." Francesco, deeming her a spectre, repelled her, so did her father and her uncle, but Rondinella welcomed her, nursed her back to health and married her. "That which is difficult to believe," says *L'Osservatore*, "is the second marriage of Ginevra while her husband was still living, and her petition to the Ecclesiastical Tribunals, which decided that the first marriage having been dissolved by death, the lady might legitimately accept another husband."

Giocondo (Fr. *Joconde*), hero of an episode in Ariosto's *Orlando Furioso* (1515), paraphrased by La Fontaine in *Joconde* (1665), an equally famous poetical conte.

Giocondo, a noted lady killer, is summoned by Astolfo to his court to dispute with him the championship in breaking hearts. Just before leaving,—his wife thinking he had already gone,—he surprised that lady abed with a valet. Just after arriving he detects Astolfo's wife in an intrigue with a dwarf. The first incident had filled him with gloom, the second restores him to cheerfulness. He reveals all to Astolfo. The two friends agree to revenge themselves on the entire sex and start out together on a merry round of amorous adventures. La Fontaine's conte was frequently dramatized, notably in a farce by Fagan (1740) and two comic operas, respectively by Deforge (1790) and Etienne and Nicolo(1814).

Glaucus, in classic myth, a fisherman who eats of an herb which, he has noticed, restores life to the fishes he has caught so that they wriggle their way back to the river. Straightway he is obsessed by a longing for the water and takes a headlong plunge. The river gods welcome him and he becomes as one of them. His sea-green hair trails behind him on the waters; his shoulders broaden, his legs are merged into a fish's tail (Ovid, *Metamorphoses*, xiii). He falls in love with Scylla, and applies to Circe for aid; Circe proffers her own love instead, is spurned by Glaucus, and in revenge, turns Scylla into a monster with 100 barking heads (*Ibid.*, xxiii). Keats, amplifying on Ovid, makes Glaucus yield to the seductions of Circe, temporarily forgetful of his allegiance to Scylla. One day he happens upon Circe surrounded by the beasts who were once like himself her lovers, and realizes his true condition. Circe, enraged, puts Scylla into a death-like trance and casts a spell of palsied age upon Glaucus. This episode Keats introduces into *Endymion*, iii, 192.

Goblin, in Scotland and France, a name given to ghosts, spectres and phantoms. The Scotch variety has the further peculiarity that he exists as a double or wraith of every man during his lifetime and only turns into a goblin after his death. Whenever the wraith makes his appearance to a man he has just time left to prepare for the end. In Normandy the goblin is not a mere spectre, but a familiar genius who assumes various shapes for his own amusement, being more mischievous than malign. When kindly treated by a peasant he manifests

gratitude by stealing grain from the neighbors' barns and stowing it away in that of his benefactor.

Godiva, Lady. See PEEPING TOM.

Gog and Magog. Popular names given to two wooden statues, uncouth but colossal, which adorn the Guildhall in London. Gog of Magog is mentioned in *Ezekiel* xxxviii, xxxix, and a coincidence of sound may have influenced popular nomenclature. It is plausibly held that the statues were originally called Corineus and Gotmagot (*q.v.*), after heroes commemorated in an Armorican chronicle quoted by Geoffrey of Monmouth. The first name dropped out of memory and the last was split up among the two figures.

Gog and Magog are only specimens of a class. Most of the old commercial cities of Europe had a civic giant, some indeed a whole family of giants, whose figure or figures were paraded on popular festivals and were the objects of a sort of personal affection. The grand specimens are to be found in Flanders and Brabant. Antigonus of Antwerp was designed by Charles V's painter Lyderic of Lille and finds less classic counterparts in Gayant of Douai, Goliath of Ath (not Gath), the Tailor's Giant of Shrewsbury and many others. They are moreover much more lively, for while Antigonus sits on a throne, and is drawn by horses, the rest are able to walk of themselves, through the streets of their native cities. To be sure this involves a somewhat unheroic guise for their lower portions. All have petticoats from the waist downwards in order to conceal the men within who move the figure. Goliath has a wife almost as tall as himself, but no children. On the other hand Gayant of Douai, also called Johan Gelon, is the head of a family party consisting of his spouse, Marie Cagenon, of a grown (indeed overgrown) son called M. Jacquot, a giantess of a daughter, Mademoiselle Filion, and an infant called Binbin, scarce 8 feet high. All these giants and many more are connected with local legends and celebrated in local rhymes and on constituted occasions are carried through the streets in public procession. It is a long time since Gog and Magog participated in the Lord Mayor's show in London.

Golden Fleece. According to a Greek myth Nephele gave her son Phrixus a ram (Aries) with a golden fleece. To avoid the jealousy of Hera, Phrixus with his sister Helle fled on the back of the ram and attempted in this fashion to swim the intervening sea. Phrixus succeeded but Helle fell off the ram's back and was drowned. Hence this sea was known as the Hellespont. Phrixus was kindly received in Colchis by King Æetes. He sacrificed the ram to Zeus, stripped the fleece from the corpse and hung it up in the temple. Here it became the object of a famous quest by the Argonauts. Zeus placed the ram in the heavens as the constellation Aries.

Gonin, Maitre, a French conjurer who flourished in the days of Francis I before whom he made exhibition of his magic powers perfectly in keeping with the morals of that time and the manners of that court. "He was a man very subtle and expert in his art," says Brantome, "and his grandson, whom we have seen, was his equal." Grandfather and grandson having been in the same profession have been telescoped into one in the memory of men, and the name survives in popular proverbs.

Goodfellow, Robin, also known as **Puck,** in the fairy mythology of Great Britain, the son of a mortal woman by an elf or fairy, some say of King Oberon himself. While yet a child, his pranks were the plague of the neighbors. Running away to escape his mother's punishment, he entered the service of a tailor, upon whom he played a number of practical jests and eventually encountered Oberon in a forest, who made known to him his origin and also that he possessed the power of transforming himself into what shape he pleased. This opened out to him unlimited opportunities for mischief, which he lost no time in turning to

riotous account. Before Shakspear the name appears to have been a general one applied to a species of tricky elves or hobgoblins, to whom Friar Rush (*q.v.*) bore a close affinity. But with the appearance of the *Midsummer Night's Dream*, in which Puck or Robin Goodfellow occupies a prominent position, he began to assume a concrete personality in the public mind, and the numerous scattered stories about these beings were welded into a consistent whole and centred around a single individuality. The black letter tract, published in London, in 1628, under the title of *Robin Goodfellow, His Mad Pranks and Merry Jests*, and the ballad of *The Merry Pranks of Robin Goodfellow*, ascribed to Ben Jonson, both appeared after Shakspear's comedy.

Either I do mistake your shape and making quite
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow: are not you he
That frightsthe maidens of the villagery,
Skim milk and sometimes labor in the quern
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm?
Those that hobgoblin call you, and sweet Puck,
You do their work, and they shall have good luck:
Are you not he?
Midsummer Night's Dream.

Goose, Mother. There is an absurd legend which identifies Mother Goose of the nursery tales with a certain Elizabeth Goose of Boston, mother-in-law of one Thomas Fleet, a printer of that town.

The legend runs that when Mr. Fleet's wife gave birth to a son and heir, old Mrs. Goose, in ecstasy over the event, spent all her spare time in crooning the old songs and jingles that had been familiar to her from girlhood. Soon she became the annoyance not only of her household but of the whole neighborhood. Thomas Fleet, being an ingenious gentleman and a humorist withal, conceived the idea of punishing her and rewarding himself by collecting these songs, with such others as he could gather from other sources, into a book which he published under the following title, *Songs for the Nursery; or Mother Goose's Melodies for Children.* The legend adds that the date of publication was 1719.

This story has been repeated in grave books of reference and is set out at full length in G. A. R.'s edition of Mother Goose, Boston, 1869.

Nevertheless, it is utterly untrue.

There is a basis of fact, to be sure. Elizabeth Goose and Thomas Fleet were real persons. Moreover, the latter was a well-known printer who had emigrated from England to Boston in 1712 and started a printing-house in Pudding Lane, removing in 1713 to Cornhill. He married the daughter of Mistress Elizabeth Goose on June 8, 1715, according to an entry in the city registrar's office in Boston.

But the book has no existence. Bibliomaniacs have followed every clew and failed to find it. The only person who ever claimed to have seen it was a mythical "gentleman of Boston, a member of the Massachusetts Historical Society," who in the year 1856, "while examining a file of old newspapers in the library of the American Antiquarian Society at Worcester," came across a dilapidated copy of the original edition of 'Mother Goose's Melodies.' Being in search of other matter, he merely took note of the title and general condition and character of the work, intending to make a further examination of it at another time. Whether he ever did so is not known. His health being impaired, he soon after went to Europe, where he remained for many months." So much is from the Preface to G. A. R.'s edition of Mother Goose.

The evidence, you see, is absolutely worthless. We must know who was the gentleman of Boston before we trust him. And he is only vouched for by the equally mysterious G. A. R.

More than this, a fatal mistake shows that the story is utterly false.

The unknown gentleman "took note of the title," G. A. R. tells us,

and then the latter quotes it in full. It claims that the book was " printed by T. Fleet, at his printing-house, Pudding Lane, 1719." Now, T. Fleet's printing-house was not in Pudding Lane in 1719.

The story, in short, is a hoax, and a rather clumsy one at that.

Who, then, was the original Mother Goose?

A difficult question, to which a very surprising answer might be given. For if the mathematical axiom hold good that two things which are equal to a third thing are equal to each other, then Mother Goose is no less varied and miscellaneous a personality than the Scandinavian goddesses Freia and Frigga, the classic Venus, the Egyptian Isis, the German Bertha and Hulda, the French Queen Bertha, the German White Lady, the Italian Befana, the Russian Baboushka, and even the Virgin Mary.

That is to say, Mother Goose is simply a popular reminiscence of the old Norse goddess Freia, who is identical with, or has been merged into, all the other characters.

Freia was what might be called by biologists a scissiparitous goddess. In plainer words she could divide herself into portions, and each portion would assume a vitality and personality of its own. Frigga was originally an alternate name for her, as were Perchtha (Bertha), *the shining one*, and Hulda, *the helpful one*. But in process of time the one goddess with these four names was cut up into four distinct personalities—the goddesses Freia, Frigga, the fairies Bertha and Hulda, who, in spite of the conflicting legends that have clustered around them, preserve a congenital likeness.

The original Freia was not only the goddess of love but also of housewifely accomplishments, and about Twelfth Night, the winter solstice, when the Teutonic tribes celebrated one of their sun-worship rites, she visited mortal households and noted the industry of matrons at their spinning.

And now how did this brilliant creature, these many brilliant creatures, degenerate into the wizened and semihumorous Mother Goose?

By a very gradual process. In her earliest form Freia was figured as a storm-goddess, surrounded by minor cloud-goddesses; in some myths they are conceived as swans. Freia came in this way to be looked upon as a Walkyrian Swan Virgin, or even as a swan. Later, as the nature myth changed, it was humanized, the foot only retained its swan form, and a further deterioration substituted the goose-foot.

In mediæval legend, when Freia and Frigga and Bertha and Hulda had all been differentiated into separate personalities, they nearly always retained the common characteristic of a goose's foot. A distaff (showing their interest in domestic pursuits) a fondness for children, and a habit of visiting mortal households during the time of the Christmas festivities, were also common to all, and form important links in tracing their common origin.

And here, it may be noted, rests the identification of these various personalities with the English St. Nicholas, the German *Christ-kindlein* or Kriss Kringle, the Russian Baboushka, and the Italian Befana, who load the children's stockings with toys and presents on either Christmas or Twelfth Night.

Now let us take a sudden leap. It is a well-known law in popular mythology that two legendary or semi-legendary characters who have the same name come in time to be confused together in the popular mind. There were two queens of France named Bertha, one the reputed mother of Charlemagne, the other the wife of King Robert II. Nothing was more natural than that their identity should be merged, and as there was also a mythical Bertha, which French folklore had borrowed from Germany, the various legends were all fused together into the legend of La Reine Pédauque (the Goose-foot Queen) of French tradition.

La Reine Pédauque, also known as Bertha the Spinner, *la fileuse*, and

Bertha with the large foot—*Berthe au grand pied*—figures in effigy on the façade of many old French churches as a crowned female with a swan's or goose's foot, holding a distaff in her hand. The legend which later generations told in explanation of this figure was that it represented Bertha, the wife of her cousin Robert King of France. Having married within the forbidden degrees of consanguinity, without ecclesiastical dispensation, she gave birth to a goose as the sign of divine wrath. The prominent position of La Reine Pédauque on old churches was ascribed to a clerical desire to enforce the moral of her punishment. But, in fact, many of the statues existed before the time of the second Queen Bertha, and represent Bertha of the Largefoot, mother of Charlemagne, whose large foot had become confused with the goose's foot of the German Bertha.

The identity of names has evidently resulted in the fusion of the French Bertha (with its double personality) and of the German Bertha into the one figure of the Reine Pédauque. In course of time the goose's foot, the attribute of the latter, grew to be the feature that overshadowed all the rest. Hence the gradual evolution of La Mère l'Oie, or Goose-mother, who became identified in the popular imagination with the entire cycle of nursery or folk tales as a sort of patron or presiding spirit.

The term Conte de Ma Mère l'Oye in the sense of a folk or fairy tale is known to have been in use in France as early as the sixteenth century, but the various steps of the degeneration are impossible to trace. In many early chap-books, however, La Mère l'Oye is represented as a goose with a distaff, surrounded by a group of children, whom she holds entranced with her stories. The German Bertha has a goose's foot, is the patron of spinners, and is attended by a suite of elves called Heimchen. The Norse Freia-Frigga has a swan's foot, a distaff and is attended by the souls of the unborn. Were there no other means of identifying the three, these likenesses would form a strong chain of evidence.

It was Charles Perrault who first made Mother Goose a literary personage by the publication in 1697 of his famous collection of fairy tales, *Contes de Ma Mere l'Oye* or *Tales of My Mother Goose.*

Doubtless it was in remembrance of Perrault's title that John Newbury, circa 1760, issued the original *Mother Goose's Melodies* under that title.

Gordian Knot. See GORDIUS.

Gordius, in Greek legend, a peasant who was made king of Phrygia because an oracle had declared that the future sovereign should arrive in a wagon and Gordius came driving his team of oxen into the public square just after the oracle had been received. He dedicated his wagon and the yoke of his oxen to Zeus in the temple at Gordium, tying it up so that the ends of the knot could not be seen. An oracle declared that whoever should untie the yoke would rule over Asia. No one succeeded in this, but Alexander the Great cut the knot in two and applied the prophecy to himself.

Gorgons, in classic myth, three frightful daughters of Phorcus and Ceto, named Stheno, Euryale and Medusa, of whom the latter only was mortal. Their hair was entwined with hissing serpents, their bodies were covered with impenetrable scales, they had wings, brazen claws and enormous teeth. Whoever gazed at them was turned into stone. Hence the difficulty that Perseus encountered in killing Medusa. He found the Gorgons asleep in their abode at Tartessus and cut off Medusa's head, looking at her through his magic mirror, put her head into his wallet and though pursued by the two other Gorgons eluded them by means of his helmet of invisibility. He turned to stone all whom he desired to vanquish by exposing Medusa's head which he eventually gave to Athena and she ever after wore it in the middle of her shield or breastplate.

Many attempts have been made by post-classical writers to rationalize the

Gorgon myth. Servius in his commentary on the *Æneid* (fourth century A.D.) quotes from Ammonius Serenus the opinion that the Gorgons were young women of such startling beauty that they were said to turn all beholders into statues. Athenæus (circa 210) names a historian called Alexander of Mendus as authority for the statement that Libya had an animal called a gorgon, which resembled a sheep. Its breath was pestilential, its eye struck dead any one it gazed upon, like the basilisk. He adds that in the war with Jugurtha some of the soldiers of Marius were thus slain. At last it was transfixed by arrows discharged from a long distance.

Gosshawk, the gay nickname of the hero of a Scotch ballad (see ISAMBOURG, BELLE), which is numbered 96 in Child's collection.

Gotham, Wise Men of, a nickname applied sarcastically to the people of Gotham in Nottingham, who were the chosen butts of merrymakers in England, like the Bœotians and Abderites in Greece, the Nazarenes in Judea, and the Schildburgers in Germany. Yet tradition justifies their own proverb that "there are more fools pass through Gotham than remain in it," and hints that their folly was rationally assumed. King John, so Ralph Thoresby tells us, wished to cross the adjacent meadows, but the villagers feared that a royal progress would entail more harm than good. So when the king's messengers arrived they found the villagers engaged in all sorts of fantastic pursuits, some seeking to drown an eel in a pond, others striving to drag the reflected moon out of its waters, and still others putting a hedge around a cuckoo that had lit upon a bush. The scene of this crowning absurdity, and the successor to the bush, are still pointed out in Gotham. King John, deciding that the villagers were insane, altered his proposed route.

The "foles of Gotham" are mentioned as early as the Towneley *Mysteries* of the 15th century. A collection of their "jests" was published in the 16th century under the title *Merrie Tales of the Mad Men of Gotham, gathered together by A. B. of Phisicke Doctour,* the A. B. being strategically intended to be read Andrew Boorde, a physician and a popular wag (see MERRY ANDREW), who probably had no hand in this compilation. The memory of the wise men survives also in a famous nursery rhyme not included in the book:

> Three wise men of Gotham
> Went to sea in a bowl;
> And if the bowl had been stronger
> My story had been longer.

Gotmagot, a giant mentioned by Geoffrey of Monmouth as having been killed in a wrestling match by Corineus. Drayton retells the story in *Polyolbion,* i, (1612), but calls the giant Gogmagog, probably through unconscious influence of the Scripture name Gog, prince of Magog (Ezekiel xxxviii). According to Drayton he was eighteen feet high and king of the Albion giants. Corineus flung his body over the Hoe or Haw of Plymouth and received from Brutus in reward for his victory the land now known as Cornwall.

Gougou, a terrible monster in the form of a gigantic woman, which, according to the neighboring Indians, resided on an island in the Bay of Chaleur. It fed on human beings, catching them and preserving them in pouches large enough to hold a ship. Samuel de Champlain gives a detailed account of this monster, taken down from the lips of natives, some of whom claimed to have seen it, while others had only heard the horrible noises it was accustomed to emit. "What makes me believe what they say," concludes Champlain, "is the fact that as the savages in general fear it, and tell such strange things about it that if I were to record all they say it would be regarded as a myth, but I hold that this is the dwelling place of some devil that torments them in the above-named manner."

Graces (Lat. *Gratiæ,* Gr. *Charites*), the classic personifications of grace and beauty, who presided over the banquet, the dance and all social enjoyments and elegant arts. They were three in number, Euphrosyne, Aglaia, and Thalia, daughters of Jove,

by Eurynome. Spenser thus describes their offices:

These three on men all gracious gifts bestow
Which deck the body or adorn the mind,
To make them lovely or well-favored show;
As comely carriage, entertainment kind,
Sweet semblance, friendly offices that bind,
And all the compliments of courtesy;
They teach us how to each degree and kind
We should ourselves demean, to low, to high,
To friends, to foes; which skill men call Civility.

Gracioso, a stock character in the popular drama of Spain, the embodied spirit of mischief, who appeared in play after play, often as the *deus ex machina*, oftener as a mere chartered libertine lubricating the serious business of the stage by unctious drollery. He expressed himself either in speech or in pantomime at the will of the dramatist. Lope de Vega is said to have introduced him: Moreto developed his more serious side.

Amid all these, and more acceptable than almost the whole put together, was the all-licensed fool, the Gracioso of the Spanish drama, who, with his cap fashioned into the resemblance of a coxcomb, and his bauble a truncheon terminated by a carved figure wearing a fool's-cap, in his hand, went, came, and returned, mingling in every scene of the piece, and interrupting the business, without having any share himself in the action, and ever and anon transferring his gibes from the actors on the stage to the audience who sat around, prompt to applaud the whole.—Sir W. Scott.

Gradlon or **Grallon,** according to a Breton legend which has been versified by Brizeux and Villemarqué and told in prose by Souvestre (*Le Foyer Breton*, 1844) was king of Cornwailles in the fifth century with his capital at Is, or Ys. That city was built on a plain below the level of the sea, which was kept out by a strong wall. The good king had a wicked daughter, Dahut, who held impious revelry in a high tower. One of her lovers prompted her to steal from Gradlon's neck, while he slept, the silver key that opened the sluice-gates in the wall, and in sheer deviltry either he or she let in the sea. Gradlon was awakened by a voice bidding him rise and flee. He took Dahut with him on his horse (for he still loved her) but the raging floods pursued the fugitives and the voice cried out "Cast away the demon that is behind thee." Dahut fell and was drowned and the sea was stayed at the very spot where she perished. But the city was submerged and lost forever.

Graelent, hero of a Breton lay versified, circa 1175, by Marie de France. He plays Joseph to the Mrs. Potiphar of Guinevere and later plays Peeping Tom upon a damsel bathing. The queen had been aroused to wrath by his backwardness, the damsel falls in love with him for his forwardness. She gives him an ever-ready purse (see Fortunatus) and agrees to be at his beck and call whenever he needs her, but warns him never to reveal the secret of their love. A year later the King (obviously Arthur) unduly vain of Guinevere's charms makes her strip before all his court. Everybody praises her beauty save Graelent. He declares that his own lady love excels her. The Queen angrily demands that her rival shall be summoned and set side by side with her for comparison. Then Graelent realizes that he has broken his promise. He discovers also that his lady is offended for she no longer responds to his call. Later when his life is at stake she does appear in his defence, is adjudged more beautiful than the Queen and rides away with Graelent into Faery-land. Marie de France in another "Lay" tells an almost identical story concerning Sir Launfal, and Queen Guinevere and "the flower of all the ladies in the land."

Gratiano, a stock character in the Italian *commedia del' arte*, or popular dramatic entertainment, who has survived from mediæval times. He is a doctor of Bologna, a city famous for its university, pedantic and prosy in his conversation, rubicund in aspect, but wearing a mask with black nose and forehead. Shakspear uses the name twice, once in *Othello* for the brother of Brabantio and again in *The Merchant of Venice* for a friend of Bassanio who is engaged to Nerissa. In the trial scene he is especially vindictive in baiting Shylock.

Greeks, Last of the (Lat. *Ultimus Græcorum*), a name for Philopœmen (B.C. 253–183), a native of Arcadia, who strove to maintain the unity of Greece against Roman incursions. He was eight times general of the Achæan league and discharged the duties of his office with honor to himself and advantage to his country.

One of the Romans, to praise him, called him the Last of the Greeks, as if after him Greece had produced no great man, nor one who deserved the name of Greek.—PLUTARCH, Trans.

Grendel, a monster slain by Beowulf (*q.v.*).

Gregory of the Rock, in mediæval legend, a nickname applied to Pope Gregory the Great, from his fabled connection with a Christianized Œdipus myth. The story was told in a French poem of unknown authorship and uncertain date (first printed 1857), which is the avowed original of *Gregorius or the Good Sinner*, a German poem by the 12th century Hartmann von Aue. The hero is a militant knight who rescues a woman from her oppressor and marries her,—to find out later that she is his own mother. Horrified, he retires to a lonely rock in the sea where he does penance for 17 years. The fame of his self-sacrifice reaches Rome and he is summoned thither to become Pope Gregory I, known to history as Gregory the Great. But inasmuch as the first German pope was Gregory V (Bruno of Carinthea, died 999), the legend, in its origin, probably applied to him and was afterwards thrown back upon the more familiar because greater personality

Grettir the Strong, in Icelandic myth, hero of a mediæval saga whose exploits are reminiscent of many other heroes, Greek and Norse. In his enormous strength, in his fitful action which is as often mischievous as it is beneficent, in the lot which makes him the servant of beings weaker than himself, which stirs up enemies in men whom he has never injured, in the doom which he foresees and which he has not the power, and indeed takes no pains, to avert, he is the counterpart of Hercules and Achilles. When he slays Glam, the demon tells him, "Hitherto hast thou earned fame by thy deeds, but henceforth will wrongs and manslayings fall upon thee, and the most part of thy doings will turn to thy woe and ill-hap; an outlaw shalt thou be made, and ever shall it be thy lot to dwell alone abroad." Henceforth he is "the traveller," who can know no rest, who seeks shelter of many great men, "but something ever came to pass whereby none of them would harbour him." This, however, is the doom of Indra and Savitar in many Vedic hymns, of Wuotan Wegtam in Teutonic mythology, of Sigurd, Perseus, Bellerophon, Odysseus, and Dionysos; and there is scarcely an incident in the life of Grettir which is not found in the legends of one or more of the mythical beings of the past.

The Sagaman never relaxes his grasp of Grettir's character, that he is the same man from beginning to end; thrust this way and that by circumstances, but little altered by them; unlucky in all things, yet made strong to bear all ill-luck; scornful of the world, yet capable of enjoyment, and determined to make the most of it; not deceived by men's specious ways, but disdaining to cry out because he must needs bear with them; scorning men, yet helping them when called on, and desirous of fame; prudent in theory, and wise in foreseeing the inevitable sequence of events, but reckless even beyond the recklessness of that time and people, and finally capable of inspiring in others strong affection and devotion to him in spite of his rugged self-sufficing temper.—Introduction to *The Story of Grettir the Strong.* Translated from the Icelandic by Eirékr Magnusson, and William Morris, London, 1869.

Griffin, in classic myth, a hybrid monster usually represented with the head, neck and wings of a bird, and the body and legs of a lion. Sometimes its forelegs were eagle talons. The conception arose in the East, where the griffin was looked upon as friendly to man and the self-constituted guardian of secret treasures. Herodotus (iv, 152) records that griffins formed part of the decorations on the bronze patera of the Samians. Earlier Greek writers, such as Hesiod and Aristeas, locate the griffins in the

Rhipean mountains in the north. Here the evil one-eyed Arimaspeans, mounted on horses, battle with the griffins for the possession of buried treasures.

Griselda, a mediæval type of wifely devotion and submission who seems to have been an original creation of Boccaccio in the last tale (x, 10) of the *Decameron*, made famous in England by Chaucer in the *Clerke's Tale, Canterbury Tales*. Petrarch translated the story into Latin and sent this version to Boccaccio with a famous letter wherein he expressly says that he knows not whether it be history or fiction, "but the fact that you wrote it would justify the inference that it is an invention. Foreseeing this query I have prefaced my translation with the statement that the responsibility for the story rests with you."

Boccaccio's story was written shortly after 1348, Petrarch's version about 1373, though long before that he had memorized the original for the express purpose of repeating it to his friends. Early in 1373, Skeat conjectures, Chaucer met Petrarch at Padua, heard from him the story by word of mouth, and shortly after obtained a copy of the Latin version, which he kept before him while making his own, probably in the early part of 1374. This would explain why Chaucer acknowledges obligations to Petrarch and not to Boccaccio and also why his version follows the Latin much more closely than Petrarch's follows the Italian.

Griselda (Griseld or Griseldis in Chaucer) was the daughter of a poor charcoal burner, married to Walther, Marquis of Seleuces, who, to test her fidelity, subjected her to wanton and unreasonable persecutions. He robbed her first of a son and then of a daughter, pretending that he had slain them, reduced her to abject poverty, and after thirteen years of married life made a last proof of her endurance by announcing his intention of repudiating her and marrying another wife better fitted to his exalted station. When the hour had arrived and Griselda, attired in peasant garb, stood meekly ready to welcome the bride, a procession appeared escorting a fine lad and a buxom girl. The Marquis presented them as her son and daughter and welcomed her back to his arms.

The story of Griselda achieved unbounded popularity in the middle ages. More than twenty versions appeared in France. It was there made the subject of a mystery play, *Le Mystere de Griseldis*. An English drama, *Patient Grissel*, by Dekker and Chettle, was entered in Stationer's Hall in 1599, a ballad appeared at an earlier date, Gower, Chaucer's contemporary, introduced Griseldis into *The Temple of Glass*. In Germany Hans Sachs produced his drama *Griselda* in 1546.

More recently Miss Edgeworth paraphrased the story in *A Modern Griselda* (1804); and Miss M. E. Braddon (1873) and Edwin Arnold (1876) founded tragedies upon it.

Gudrun or **Kudrun,** titular heroine of an anonymous Mid-German epic, ascribed to the 13th century, when it seems to have been known as a modified reproduction of older narratives. She is the daughter of Hettel (Attila) and Hilda, king and queen of Heligoland. Siegfried, king of the Moorlands, seeks her hand; Ludwig of Normandy sues on behalf of his son Hartmut. Both are scornfully rejected by Hettel and swear vengeance. When Herwig, king of Zetland, is similarly treated he puts his vengeance into immediate action. He besieges Hettel in his citadel at Matalan and extorts from him the promise of the maiden's hand, to which she freely adds her heart. Siegfried now invades Zetland. Herwig's new allies, the Hegeling, fly to his assistance, leaving Matalan exposed to attack by Ludwig, the other disgruntled suitor. His Normans capture the citadel and carry off Gudrun. In a great battle Ludwig defeats the combined forces of Hettel and Herwig. Hettel himself is slain.

Gudrun remains for thirteen years a captive in Normandy, steadfastly

refusing to marry Hartmut, who is so far honorable that he will await her consent. His mother Gerlinta is so enraged at her obstinacy that she degrades her to the most menial offices. One day while Gudrun and some companions are washing out linen on the beach her betrothed and her brother with many followers land from their vessels. Then was joy for Gudrun. But Herwig refused to steal away his bride. He waited till night fell. In a great battle by moonlight Ludwig was slain, his city was taken, his wife beheaded, and Gudrun was carried back to happiness. At her intercession Hartmut had been spared.

Gudrun is the type of all the Northern virtues. When she has once sworn, she keeps her oath. She remembers that she is the daughter of a king, and suffers years of hopeless slavery rather than yield to her oppressors. Yet she is mild and gentle. When Wat of Sturmland will slay her cruel mistress, she pleads for Gerlinta's life, and afterwards she gains the freedom of Hartmund, who had been her pitiless lover. How highly the Norsemen prized constancy may be seen from the fate of Hergart, one of Gudrun's women, who deserted her in her captivity and married a Norman Duke. For this Wat slew her with Gerlinta; whereas Hiltburger, who clave to Gudrun in her misery, was rewarded with a princely marriage.—*Saturday Review*, July 25, 1863.

Gudrun, in the Norse *Volsunga Saga* and in the analogous Scandinavian *Edda of Samund*, is successively the wife of Sigurd (*q.v.*) and of King Atli (Attila). The latter's cruelty destroys her love. In a paroxysm of fury she kills their two children, cuts out their hearts, serves them to her husband, makes him wash down the hideous repast with wine from their skulls, and then kills him and throws herself into the sea. The waves bear her to the castle of King Jonakur, whom she marries.

Guenever or **Guinevere,** the wife of King Arthur. The first form is Malory's, the second Tennyson's. In Geoffrey's *British History* (1142), the name appears as Guanhumara, and it undergoes other modifications in British and French romances. Her career is as multiform as her name. The chroniclers generally agree that she was the daughter of King Leodogrance of Camelot, and that she was untrue to her spouse. But the details of her crime differ. Geoffrey makes her "wickedly marry" Sir Modred, Arthur's nephew, when he rose in rebellion. Others say she foiled the nephew by a stratagem, but had previously sinned with Lancelot. Tennyson departed from all Anglo-Norman versions by making Genevieve retire to a convent before the death of the king. Thither her husband traces her to hurl a withering rebuke at his fallen queen. In Malory's *Morte d'Arthur* she flees to a convent after hearing of her husband's death, and there holds a repentant interview with Lancelot.

Gullweig, in Norse myth, a wicked enchantress who instilled into human hearts the lust for gold. Thrice did the Æsir cast her into the smelting pot, each time she rose again more entrancing than ever.

Guy of Warwick, a popular hero of English romance and drama. His exploits are celebrated in four 14th century poems, all founded on a French original, *Guy de Warvich*, which exists only in manuscript. Day and Dekker, in collaboration, dramatized the story in the seventeenth century, and it passed into the chapbooks of the eighteenth century. It may have some historical basis, but its obvious kinship with the legends of St. Eustacius and St. Alexius suggests that it passed through monkish hands.

Guy marries Felice or Phillis, daughter of Roalt, Earl of Warwick, but convinced of the vanity of earthly joys and honors, forsakes her to make a pilgrimage to the Holy Land. He returns just in time to deliver Winchester from the giant Colbrand, whom two Danish invaders, Anlaf and Gonelaph, have constituted their champion against King Æthelstan. The spot where he slew the giant in single combat has been localized by tradition at Hyde Mead near Winchester. It is possible that this duel symbolizes the victory of Æthelstan over Olaf the Dane at Brunanburgh in 937. Guy finds his way to Warwick,

becomes one of his wife's bedesmen, but does not reveal his identity until his death in a hermitage in the Forest of Arden.

Gwydion, whose story is told in the *Mabinogion*, Book iv, was the son of Don and one of three tribal herdsmen of Britain. The twenty-one thousand milch cows of the tribe of Gwynned were his special charge. He learned magic from Math and with the aid of his master created the maiden Blodeuwedd from the blossoms of the oak, broom and meadowsweet. But because she would have slain the husband provided for her, Gwydion transformed her into an owl. To this day the owl is called Blodeuwedd in the Welsh language. By the theft of the swine from Pryderi, which is told in the same book, Gwydion may rank as a culture hero who by the "harrying of Hell" brought up gifts for man from the gods of the underworld. Math eventually transformed him into a pig.

Gyges, first king of Lydia of the dynasty of the Mermnadæ, who dethroned Candaules and reigned B.C. 716–678. Plato in his *Republic* preserves a myth concerning him. He was a herdsman of Candaules; after an earthquake he discovers in a newly opened chasm a great horse of brass, wherein lies a gigantic corpse with a golden ring. It turns out that this ring makes its wearer invisible. Plato uses this myth in connection with a more famous story told also by Herodotus but without the explanatory circumstance of the ring. Gyges rose to be a favorite attendant upon Candaules. On the King's marriage to Myssia, the most beautiful woman in the world, the bridegroom vaingloriously sought to convince Gyges of her surpassing loveliness by secreting him in Myssia's chamber. Discovering that she had been observed, she forced Gyges to slay her husband and marry herself.

H

Hades, in classic myth, the god of the underworld, also the underworld itself. Because the ancients dreaded to mention his real name he was usually called Pluto and sometimes by the Romans Dis or Tartarus. See PLUTO.

Hæmon, in classic myth, son of Creon of Thebes, in love with Antigone. Sophocles makes him marry her. Euripides makes him commit suicide beside her dead body. See ANTIGONE.

Hagun or **Hagen,** in the German epic, *The Nibelungen Lied*, the enemy of Siegfried and finally his slayer. Son of a mortal and a seagoblin he is by some authorities described as a one-eyed dwarf, ugly and malignant; but in the *Lied* itself he appears as a person of lordly gait, "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly grey and of terrible aspect." He was omniscient and, for vicious purposes, omnipresent. He stabbed Siegfried while he was drinking out of a brook, and then seized the Nibelungen treasure, which he buried for future use in the Rhine. Kriemhild, the widow of Siegfried, and later the consort of Etzel, king of the Huns, invited him to the latter's court and cut off his head with the sword that erst had belonged to Siegfried.

Halbert and **Hob,** in *Dramatic Idylls* (1879), the names which Robert Browning gives to the heroes of a poem, called after them, which gives a modern setting to an ancient and widespread legend.

Halbert and Hob, fierce father and fierce son, have a wrangle which ends by the son seizing his father with the intention of flinging him out of the house. The old man becomes strangely passive until his son has dragged him to a certain turn in the stairs, when he tells him to stop, that he had not dragged his father any farther than to there. The warning

has its effect. It is Christmas night. They pass it silently together. Dawn finds the father dead in his chair, and the son terrified into premature and harmless senility.

In the preface to his *Guardian Angel*, Holmes quotes a story from Jonathan Edwards the younger, of a brutal wretch in New Haven, who was abusing his father, when the old man cried out, "Don't drag me any further, for I didn't drag my father beyond this tree." Precisely the same tale is told by one of the characters of Bjornson's *Arne* as having happened in Sweden. A variant occurs in a German folktale. A man treated his old father very cruelly, giving him only refuse to eat in a wooden platter. One day the man saw his little child playing with a piece of wood. "What are you doing?" he asked. "I am making a wooden platter," said the child, "to give you to eat out of when you are old," an answer which opened the man's eyes to his own wickedness.

Halcyone or **Alcyone,** in Greek myth, daughter of Æolus and Enarete and wife of Ceyx, with whom she lived so happily that they presumptuously called each other Zeus and Hera. Zeus, incensed, metamorphosed them into birds: into alkuon, a kingfisher, and keuks, a sea-gull. Hyginus, on the other hand, says that Ceyx perished in a shipwreck, whereupon Alcyone threw herself into the sea, and that the pitying gods changed both into birds. An embellished form of the story is given in Ovid's *Metamorphoses*, xi, 410, which is closely followed by Chaucer in his tale of "Seys" and Alcyone, in *The Book of the Duchesse*, ll. 62, 269 (1370). Chaucer seems also to have borrowed a few hints from Machault's poem *Dit de la Fontaine Amoureuse*. He had already treated the same subject in a juvenile poem, *Ceyx and Alcioun*, which is now lost. Another English version of the story is by Dryden.

Is there any sweeter legend than that of the halcyons, the birds who love each other so tenderly that when the male becomes enfeebled by age, his mate carries him on her outspread wings whithersoever he wills; and the gods desiring to reward such faithful love cause the sun to shine more kindly and still the winds and the waves on the Halcyon Days during which these birds are building their nests and brooding over their young.—George Ebers.

Hamadryads or **Dryades,** in classic myth, nymphs of the woods who were born and died with particular trees. See Nymph.

Hamilton, Mary, heroine of an old Scotch ballad, *The Queen's Marie*, included in Scott's *Border Minstrelsy* (1833). It is quoted by Robert Burns. The ballad represents Marie as having been hanged for casting her illegitimate child into the sea. At the foot of the gallows she utters the famous lines:

Yestreen the queen had four Maries
The night she'll hae but three;
There was Marie Seaton and Marie Beaton,
And Marie Carmichael and me.

Much controversy has arisen over this ballad. Queen Mary had no Mary Hamilton among her Four Maries. No Mary was executed for child murder. John Knox, however, informs us that ribald ballads against the Maries were known in his day. It is also true that one of the Queen's chamberwomen was hanged for this offence, together with her lover, a pottinger, or apothecary. By a curious coincidence Mary Hamilton, a Russian maid of honor of Scotch descent, was executed at St. Petersburg for infanticide in 1719. Hence the suggestion, endorsed by so great an authority as Prof. F. J. Child, that this affair gave rise to the ballads. Andrew Lang, however, argues that there is no example of a popular ballad in which a contemporary event, interesting just because it is contemporary, is thrown back into a remote age.

Hans von Rippach, a German colloquialism for Nobody. Hans is of course the German Jack, and Rippach is a village near Leipsic. It is an ancient jest with German students to ask after this fictitious entity.

Hanswurst, literally Jack Pudding, a character formerly introduced into German pantomimes and farces, as a sort of burlesque Harlequin who was

ridiculed off the German stage about the middle of the eighteenth century by Gottsched. Besides the English Jack Pudding he has analogues in the Italian Macaroni, the French Jean Potage, and the Dutch Pickel-Herringe, all named after national dishes and famed for greediness, sloth and stupidity.

Harlequin (Fr. *Arboquin*, It. *Arlecchino*), a favorite character of mediæval farce and comedy, now surviving only in English Christmas pantomimes and in the rougher sort of Italian provincial comedies. He is always the lover of Columbine (It. *Arlecchina* or *Alecchineta*), and in Venice often regains his ancient position of valet to Pantaleone. Stage traditions give him a marked face, a shaved head, a fantastic dress made up of triangular pieces of many colored cloth, and a sword of lathe, thrust, when not in use, into his girdle. He is noted for his agility, his gluttony, his cowardice and his unconscionable rogueries.

Skeat thinks that the English name came direct from the French, which was spelt Harlequin in the sixteenth century. The parent term was the thirteenth century French *hierlekin* or *hellekin*, an elf or goblin. The change into *harlequin* arose from a popular etymology which connected the word with Charles Quint (Max Muller, *Lectures*, ii, 581).

As to the character itself, Harlequin may claim a classic origin in Sannio the buffoon of the Roman mimes. The Roman drama degenerated into the Italian masked comedy, which in the early ages, and specifically in the carnival season, found its chief exponents in the Lombard town of Bergamo. The characters were wont to appear in masks and parti-colored costumes.

In English political history the nickname Harlequin was punningly conferred upon Robert Harley (1661–1724), Earl of Oxford and Mortimer, a statesman under Queen Anne, noted for restless energy and tortuous ambitions. It is a curious coincidence that etymologists have sometimes derived the very name of Harlequin, by indirection, from Achille de Harlay (1536–1619), who was president of the French Parliament in the reign of Henry III.

Harmogenes, Tigellius, was a real personage of the time of Augustus, whose vanity, caprice and affectation are ridiculed by Horace. Ben Jonson introduced him into his comedy, *The Poetaster* (1601).

> Ben Johnson has given us a Hermogenes taken from the lively lines of Horace; but the inconsistency which is so amusing in the satire appears unnatural and disgusts us on the stage.—Macaulay.

Harmonia, in classic myth, daughter of Ares and Aphrodite, given by Zeus to Cadmus as his wife. On the wedding day Cadmus received a present of a necklace which proved fatal to all its possessors.

Harold (1022–66), son of Earl Godwin,—the masterful minister of Edward the Confessor, the wearer for a short and hurried period of the English crown, and the opponent and victim of William, Duke of Normandy, on the battlefield of Hastings,—is a figure combining so many of the elements of romance and heroism that it has made a powerful appeal to poets and novelists. Bulwer Lytton has taken him as the hero of a romance, *Harold, the Last of the Saxons* (1848); Tennyson as the hero of a drama, *Harold* (1876). Both pay attention to a moral problem that arose from Harold's shipwreck during the life of Edward the Confessor on the coast of Normandy. Wishing to purchase his release and that of his brother from the all-powerful Duke, he agreed to swear by certain unseen symbols, which proved afterwards to be the relics of august Norman saints, that he would on Edward's death refrain from passing the claim of any presumptive heir, and do his utmost to help William himself to the vacant throne. When Harold found himself the heir and took up arms in defence of his claim he violated his oath and, what is theologically worse, was forsworn upon relics of the most sacrosanct quality.

Haroot and **Maroot,** in Mohammedan myth, two angels who lacked compassion for human frailties and were sent down to earth just before the Deluge to try their strength against temptation. Both fell. Being given a choice as to whether they would be punished in time or in eternity they chose the former and are still suspended by the feet in a rocky pit at Babel, where they are great teachers of magic. Babel is regarded by the Moslems as the fountain head of magic.

Sorcery did the Satans teach to men, and what had been revealed to the two angels, Haroot and Maroot at Babel. Yet no man did these two teach until they had said, "We are only a temptation. Be not then an unbeliever." From these two did men learn how to cause division between man and wife: but unless by leave of God, no man did they harm thereby. They learned, indeed, what would harm and not profit them; and yet they knew that he who bought that art should have no part in the life to come!—*The Koran,* Sura II, 90.

Harpies, in classic myth, three repulsive monsters—Ællo, Celæno, and Ocypete—who are described by Homer as the active agents in mysterious disappearances of men and women. Hesiod represents them as winged maidens with sunny hair, but in later authorities they appear as vultures with the heads of maidens, faces pale with hunger, and talons long and sharp (see PHINEUS). Virgil places them in the islands called Stropheites in the Ionian Sea. In the *Æneid* (iii, 192) he describes how Æneas and his companions were driven from the islands by the Harpies who polluted their banquet. Celæno, their chief, foretold that the Trojans would be reduced by starvation to eat their own tables,—a prophecy which was harmlessly fulfilled in Bk. vii, 127, of the epic, where the travellers eat the wheaten platters on which their meal had been served.

Dante places the Harpies in the second compartment of the third circle of Hell. This compartment contains both those who have done violence on their own persons and those who have violently consumed their goods; the first change into rough and knotted trees whereon the Harpies build their nests, the latter chased and torn by black female mastiffs.

Here the brute Harpies make their nest, the same
Who from the Strophades the Trojan band
Drove with dire boding of their future woe.
Broad are their pennons, of the human form
Their neck and countenance, arm'd with talons keen
The feet, and the huge belly fledged with wings.
These sit and wail on the drear mystic wood.
DANTE: *Inferno,* xiii, 11; CARY, Trans.

Harpocrates, the Greek name for Horus, the Egyptian god of silence.

Hassan, Har, whose name survives in Hassan's Cave on the S. E. coast of Malta, a semi-fabulous person variously represented in local tradition as a hermit, a pirate, a petty king, a chivalrous knight and a gigantic goblin. The more likely or at least the more modest story simply describes him as a native of Barbary who, accompanied by his daughter, fled to Malta. There he devoted himself to the education of his beloved daughter. When she grew up she was affianced to a prince of the island, but died before she could marry him. Hassan, heart-broken, fled from the haunts of men and took up his abode in the cave, where he remained until death.

Hatto, bishop of Mayence towards the end of the tenth century, is the hero of one of the most ghastly of mediæval German legends. In 970 there was a famine so dreadful that poor people came from far and near, clamoring vainly for relief from the bishop's well filled granaries. Wearied at last by their importunities, the prelate bid them go into his barn and when it was as full as it could hold, he sets fire to it. Next morning came the news that an army of rats had eaten up all the corn in his granaries and was advancing towards the palace. Terror stricken the bishop rowed out to a tower that he owned on an islet in the river Rhine. But the rats

swam across the river, swarmed up the walls, gnawed through the windows and devoured the shrieking bishop. The tower is still standing and is known to this day as the Mause Thurm or Mouse Tower. Southey has versified the legend in a ballad, *God's Judgment on a Wicked Bishop*. Baring-Gould in *Curious Myths of the Middle Ages* cites a number of kindred stories, showing the prevalence of the myth among the northern nations. In many versions the avenging rats or mice issued directly from the corpses of the murdered men, and as the rat in popular folklore is a frequent symbol of the soul, they may be looked upon as the souls of the victims.

Havelok the Dane. Hero of an Anglo-Danish romance so entitled, composed before 1300. The son of Gunter, king of Denmark (slain in Havelok's childhood), he is brought up as a scullion, ignorant of his parentage, at the Court of Godrich or Edelsi, King of Lincoln in England. Now Edelsi was bringing up also Goldborough his niece, the orphaned daughter of Aldebriet, late Danish king of Norfolk. He had promised to marry her to the strongest and fairest man he could find. In a trial of strength Havelok beats all competitors and Edelsi, glad of an opportunity to humiliate his ward, marries her to the kitchen scullion. In the night she sees a miraculous flame breathing from Havelok's mouth and is still further comforted when he tells her that he has had a dream that all England and Denmark are his own. He starts out for Denmark, unravels all mysteries, wins back his own kingdom, and that of Goldborough, and they are crowned at London, where they reign for sixty years.

Hecate, in classic myth, a mysterious goddess of many attributes and diverse personalities. She is identified with Selene or Luna in heaven, Diana on earth and Proserpina in the lower world. In this triune aspect she is represented with 3 bodies or 3 heads, horse, dog, and either pig, lion or woman. Hideous in aspect, terrible in temper, she had command of all the magical powers of the universe. At night-time she dispatched demons and phantoms from the lower world. She herself wandered about with the souls of the dead, her approach being announced by the howling of dogs. These attributes she preserved in mediæval myth, which adopted her as the mistress or queen of the witches and a teacher of sorcery, dwelling amid tombs, or near the blood of victims of murder and suicide, and especially where two roads crossed. She is an important character in Thomas Middleton's tragedy, *The Witch*, and makes a momentary appearance in Act iii, Scene 5, of Shakspear's *Macbeth*. It has been suggested that Middleton had a hand in the witch scene in *Macbeth*; if not, Shakspear has very closely imitated him. In the catastrophe of his tragedy Middleton overturns all poetical justice. The bewitched person is punished for no crime and the unworthy lover who has purchased Hecate's aid is rewarded.

Hector, son of Priam and Hecuba and husband of Andromache, is the greatest of the Trojan chiefs. The fates, indeed, had decreed that Troy should never be destroyed so long as Hector lived. When Patroclus fell by his hand, the Greeks, under command of the now fully aroused Achilles, made a determined effort to capture or slay him. Achilles met him before the walls of Troy. Homer makes him flee thrice around the walls before he turned round and faced Achilles, when he soon fell. His dead body, attached to the victor's chariot, was dragged every day for twelve days around the tomb of Patroclus (*Iliad*, xxii, 399; xxiv, 14). Virgil (*Æneid* i, 483) makes Achilles drag the corpse of Hector thrice round the walls of Troy. Both poets agree that the body was finally ransomed by Priam who went in person to the tent of Achilles and softened him by his tears.

Hector and Ajax, prior to the encounter with Achilles, had fought a drawn combat. Separating, they

exchanged gifts that proved fatal to each. Hector's corpse was dragged by the belt he received from Ajax, while the latter committed suicide with the sword given to him by Hector.

Hecuba, in classic myth, wife of Priam king of Troy and mother of Hector and Paris. After the fall of Troy she with her daughters Cassandra and Polyxena were carried off as prisoners by the Greeks. She had hoped that in Thrace she might meet another son, Polydorus, who with much treasure had been confided as a child to Polymester, the Thracian king. The ghost of Polydorus visited her and revealed that Polymester had treacherously slain him for the treasure. Hecuba tore out the eyes of the Thracian king and slew his children. To rescue her from the fury of the Thracian mob, the gods changed her to a dog. Ultimately she committed suicide by leaping into the sea from a place known ever after as Cynossema or the dog's grave.

Hecuba, herself, was transformed into a kind of hell hound with fiery eyes whom sailors saw at night prowling around the hill where the mob had stoned her.

Heimdal, the Scandinavian god of light and dawn and the beginning of things. He kept watch on the frontiers of highest Heaven, guarding Bifrost, the rainbow bridge. In many respects he resembles the classic Argus. Like him he needs less sleep than a bird. So keen are his senses that he can see 100 leagues away, and hear the grass growing on earth and the wool lengthening on the sheep's back. He has golden teeth and rides on a golden horse. He speaks of himself as the son of 9 mothers.

Heinrich von Aue, a wealthy Suabian nobleman, of many virtues, stricken with leprosy is told by a doctor in Salerno, whither he wanders in despair, that there is only one cure for him. If a pure maiden should willingly lay down her life for him he might be healed. Heinrich returns home discouraged, leaves to others the care of his wealth, and finds lodging in a mean farm-house, where one of his poorest tenants dwells with wife and daughter. They tend him with great affection, the fearless and innocent girl being the kindest of all. Urged by the boor to consult the celebrated medical school at Salerno, Heinrich tells of the visit there and what he had learned. The little maiden had overheard the story. She offers herself as the sacrifice. Heinrich repeatedly refuses to accept, finally yields, goes with the parents and their daughter to Salerno, but when the fatal knife is lifted he stays the doctor's hand. The maiden's heroism has not been in vain however. On the way home Henry is miraculously cured, and he becomes twenty years younger. He thereupon marries the girl who has been his savior.

This is the story as it was first told, avowedly from family archives, by Hartmann Von der Aue in his poetical tale *Der Arme Heinrich* (1210). Longfellow retells the story in *The Golden Legend* (1851) but calls his hero Prince Henry of Hoheneck and gives him Walther Von der Vogelweide as a friend.

Hel or **Hela,** in Scandinavian myth, the abode of the dead and the name of its presiding goddess. The latter was the daughter of the wicked Loki and Angurborda, a giantess. She was frightful in face and form; the upper part of her body black or livid from congealed blood. Her abode was not originally associated with postmortem punishment but rather with Elysian delights. Later, when slain warriors were supposed to enter on another military existence in Odin's Valhalla, Hel became the recipient of all—men, women and children—who had died in peace. It remained for Christianity to invest Hel (or Hell as the English came to spell it) with supernatural terrors as a place of eternal torment. See TARTARUS

Helen (Gr. *Helene*, Lat. *Helena*), in classic myth, the most beautiful woman in the world, daughter of Zeus and Leda and wife of Menelaus. She was seduced by Paris and carried off to Troy. The rejected suitors who

had sought her hand in honorable marriage joined Menelaus in fitting out an expedition against Troy. Hence the ten years' siege, the subject of Homer's *Iliad*,—whose conclusion is told in Virgil's *Æneid*, Books i–iii. During the course of the war she is represented as showing great sympathy with the Greeks, even favoring the capture of Troy. At its end (Paris being dead as well as his brother and matrimonial successor Deiphobus) she was received back by Menelaus. The accounts of her death differ. According to the prophecy of Proteus in the *Odyssey*, both she and Menelaus were to obtain the gift of immortality. One legend makes her marry Achilles and become the mother of Euphorion.

Herodotus, who flourished four centuries after Homer, went to Egypt, in part for the purpose of clearing up the mystery of Helen's later life. He reports that Helen never got to Troy. Paris, on his journey thither, was driven by a storm into one of the mouths of the Nile. King Proteus, after rebuking Paris for his perfidy, suffered him to proceed unpunished, but detained Helen in Egypt. Here Menelaus found her after the fall of Troy, and took her back with him to Sparta.

Another version invented by Stesichorus (*q.v.*) has received the sanction of Euripides in his *Helena*. It was a phantom Helen whom Paris bore off to Troy; the real one went to Egypt and was restored undefiled to Menelaus.

In sixteenth century legend Faust summons up Helena from the shades to entertain his guests, and subsequently obtains possession of her from the devil. "She bare him a son," says Widman, "at which Faustus rejoiced greatly, and called the babe Justus Faustus. This child revealed to his father many future things. But when Doctor Faustus afterwards lost his life, both mother and son vanished." Marlowe accepts the legend and on Helen's appearance to Faustus makes him address her in that splendid apostrophe:

> Was this the face that launched a thousand ships
> And burnt the topless towers of Ilium?
> Sweet Helen, make me immortal with a kiss;
> Her lips suck forth my soul, see where it flies!
>
> *Doctor Faustus*, v, iii.

Goethe, also following the legend, makes Faust the father of Euphorion by Helen.

> The romance of Helen of Troy after lying dormant during the Middle Ages, shone forth again in the pregnant myth of Faustus. The final achievement of Faust's magic was to evoke Helen from the dead and hold her as his paramour. To the beauty of Greek art the mediæval spirit stretched forth with yearning and begot the modern world. . . . Marlowe, as was natural, contented himself with an external handling of the Faust legend. Goethe allegorized the whole, and turned the episode of Helen into a parable of modern poetry. . . . Thus after living her long life in Hellas as the ideal of beauty, unqualified by moral attributes, Helen passed into modern mythology as the ideal of the beauty of the pagan world.—J. A. Symonds: *The Greek Poets*, vol. I, 141.

Helen, Burd, in Scotch poetical tradition, a sister to Childe Rowland (*q.v.*) who rescues her from a castle in Elfland whither she had been brought and imprisoned by the fairies. Etymologists differ as to the meaning of the prefix Burd, but the favorite opinion is that it is a Scotch spelling for bird, a term of endearment.

Helen of Kirconnel, titular heroine of a famous Scotch ballad of uncertain date and authorship. Traditions vary as to whether her last name was Irving or Bell, but all agree she was the daughter of the Laird of Kirconnel in Dumfriesshire. Between two suitors she preferred Adam Fleming, and during a secret meeting in Kirconnel Churchyard on the river Kirtte, the rejected suitor fired on his rival from the other side of the stream. Helen was shot in shielding her lover, and died in his arms. The poem is the lament of Fleming over Helen's grave. Wordsworth treated the same subject in a very inferior poem, *Ellen Irwin*, and Tennyson in *Oriana* has handled a somewhat similar theme.

Helenus, in classic myth, a famous prophet, son of Priam and Hecuba.

He deserted the Trojans and joined the Greeks, some say of his own free will, others say through the strategic wiles of Ulysses, who wished to learn from him the fate of Troy. He eventually fell with Andromache to the lot of Pyrrhus or Neoptolemus. His prophetic warnings persuaded that hero to settle in Epirus. When Æneas in his wanderings arrived in that country (*Æneid*, iii), he found that Pyrrhus was dead and that Helenus had succeeded him as king of Epirus and husband of Andromache.

Helicon, a mountain in western Bœotia, Greece, famous in classical mythology as the seat of Jove and the favorite haunt of Apollo and the Muses. On its slope were the two fountains Aganippe and Hippocrene.

Hesiod opens his *Theogenes* with a description of the Muses of Helicon dancing about Aganippe and "the altar of the mighty son of Kronos."

> From Helicon's harmonious springs
> A thousand rills their mazy progress take.
> GRAY: *Progress of Poesy.*

Hephæstus, in Greek myth (called **Vulcan** and sometimes **Mulciber,** by the Romans) the god of fire. As fire is indispensable in working metals, he came to be regarded as the smith of Olympus. All the palaces there were his workmanship. He forged the armor of Achilles, as well as the thunderbolts of Zeus and the arrows of Eros. He was the son of Zeus and Hera. According to Homer he was born lame, and otherwise so uncouth that his mother took a dislike to him and cast him out from Olympus. For 8 years he dwelt under Oceanus, cared for by the marine nymphs Thetis and Eurynome. Later authorities attribute his lameness to a fall from Olympus indirectly due to his unreciprocated affection for Hera. Taking his mother's part in a family quarrel, the wrathful Zeus flung him out of Olympus. He fell maimed and wounded in Lemnos, where he was kindly treated by the Sintians (see MULCIBER). Reinstated in Olympus he continued his office of mediator between his parents. Undertaking to act as cupbearer to the gods he excited unextinguishable laughter that shook all Olympus.

Hesiod makes him the husband of Aglaia. The *Iliad* gives him Charis for wife; the *Odyssey*, Aphrodite. Grote and others cite this disagreement as evidence that the two epics were not by the same author. But it is possible that these goddesses were identical. Aphrodite fell in love with Ares, the god of war, but their amours were revealed by Helios. Hephæstus caught the guilty pair in an invisible net, and exposed them to the ridicule of the assembled gods.

Homer places Hephæstus's palace in Olympus, and describes it as shining like stars. It contained his workshop, with the anvil and 20 bellows that worked spontaneously at his bidding. In later accounts the Cyclops are his assistants, and his workshop is in Lemnos, or some other volcanic island.

Hera or **Here,** a Greek goddess whom the Romans identified with their own deity Juno, so that in Latin literature Hera is always called Juno. The daughter of Cronos and Rhea, she was the sister and the wife of Zeus. Homer says she was brought up by Oceanus and Tethys. All through the *Iliad* she is treated by the other gods with the same reverence as Zeus himself. But as painted by Homer her character is far from perfect. Jealous, obstinate and quarrelsome, she frequently provoked Zeus to beat her. Once he even hung her up in the clouds, and when her son Hephæstus would have come to her assistance he was hurled from Olympus. Jealous and vindictive, she persecuted all the children of Zeus by mortal mothers. In the Trojan war she sided with the Greeks, owing to the judgment of Paris (see TENNYSON, *Œnone*). By Zeus she was the mother of Ares, Hebe and Hephæstus

Heraclius, titular hero of a mediæval German poem, *Kaiser Heraclius*. Originally a slave at the court of Emperor Phocas, he possessed an extraordinary insight into the hidden worth of stones and horses, and the

secret thoughts of women. Selecting what appeared to be the most worthless stone or horse among a large number he would make it enact marvels. As a bride for the emperor he chose a low-born damsel, Athenais, passing over all the ladies of the court because he knew none was chaste. When Phocas died Heraclius succeeded to the imperial throne.

Hercules, called **Heracles** by the Greeks, the most famous of all the heroes of antiquity. Homer makes him the son of Zeus by Alcmene, whom he had deluded by assuming the shape of her husband, Amphytrion. Heracles means glory of Hera, but Hera took no joy in that glory. On the contrary, her jealousy once awakened, she was his bitter enemy throughout his entire career, even retarding his birth so that his twin half brother Eurystheus (son of Amphytrion) might be born before him and gain the empire which had been promised by Zeus.

As the infant Hercules lay in his cradle Hera sent two serpents to destroy him, but he strangled them with his own hands. Beginning life as a herdsman for his father's cattle he slew a monster lion on Mount Cithæron and was rewarded by being admitted to the embraces of the fifty daughters of King Thespius. Henceforth he wore the lion's skin as his ordinary garment, and its mouth and head as his helmet. The gods made him presents of arms and he usually carried a huge club which he had cut for himself in the neighborhood of Nemea. The oracle at Delphi bestowed on him the name of Heracles (hitherto he had been known as Alcides or Alceus) and ordered him to serve Eurystheus for seven years, after which he should become immortal.

The accounts of the twelve labors he performed at the bidding of Eurystheus occur only in the later writers. Homer is silent about all of them save the descent into Hades to carry off Cerberus.

I. *The killing of the Nemean lion.* This savage animal, offspring of Typhon and Echidna, inhabited the valley of Nemea and ravaged all the neighborhood. After trying clubs and arrows in vain Hercules strangled it with his own hands and bore the corpse home on his own shoulders.

II. *The killing of the Lernean hydra.* This monster had the same parentage as the Nemean lion. It had been brought up by Hera. An immense serpent with 7 (some say 9) heads, 3 of the heads had baffling qualities. The middle one was immortal. As fast as each of the others was hewed off two grew in its place. However, with the assistance of his faithful servant Iolus, he burned away the 8 mortal heads and buried the immortal one under a rock. With the monster's bile he poisoned his arrows, which henceforth inflicted incurable wounds.

III. *Capture of the Arcadian stag.* This animal was consecrated to Diana; it had golden antlers and brazen feet. Hercules pursued it for a year. At last it fell down from sheer exhaustion and the hero bore it home on his shoulders.

IV. *Capture of the Erymanthian boar.* This had descended from Mount Erymanthus into Phosis. Hercules wore it out by chasing it through the deep snow and caught it in a net.

V. *Cleansing of the Augean Stables.* These belonged to Augeas, king of Elis, and though housing 3000 oxen had not been cleansed for 30 years. Hercules was ordered to cleanse them in a single day. He succeeded by turning the rivers Alphæus and Peneus through the stalls.

VI. *Destruction of the Stymphalian birds.* Bred by Mars on a lake near Stymphalus in Arcadia these birds had brazen beaks, claws and wings, used their feathers as arrows and ate human flesh. With a brazen rattle furnished him by Minerva Hercules stirred up the covey and shot them with his arrows as they rose in the air. Some accounts say he only drove them away.

VII. *Capture of the Cretan bull.* This bull, stricken mad by Poseidon,

breathed fire through its nostrils and ravaged the island of Crete. Hercules brought the bull home on his shoulders, but released it, and it lived to become the sire of the Minotaur.

VIII. *Capture of the Mares of Diomedes.* Diomedes, king of Thrace, fed his four mares on human flesh. Hercules with a few companions killed Diomedes and seized the animals. He fed them on the flesh of their late master, whereupon they recovered their docility.

IX. *Seizure of the girdle of the Queen of the Amazons.* See HIPPOLITA.

X. *Capture of the oxen of Geryon in Erythia.* See GERYON.

XI. *Fetching the golden apples of the Hesperides.* See HESPERIDES.

XII. *Bringing Cerberus from the lower world.* See CERBERUS.

Hermaphroditus, in classic myth, son of Hermes and Aphrodite. His name is a compound of the names of both parents. "His face was such that therein both mother and father could be discerned" (Ovid, *Metamorphoses*, iv). The same authority tells us in detail how his beauty aroused the love of the nymph of the fountain of Salmacis, near Halicarnassus, and how he rejected her advances. One day as he was bathing in her fountain the nymph embraced him and prayed to the gods that she might be united to him forever:

> Her prayers find propitious Deities, for the mingled bodies of the two are united, and one human shape is put upon them; just as if any one should see branches beneath a common bark join in growing, and spring up together. So, when their bodies meet together in the firm embrace, they are no more two, and their form is twofold, so that they can neither be styled woman nor boy; they seem to be neither and both.—*Ibid.*

Hermes, in Greek myth, a son of Zeus by Maia, subsequently identified by the Romans with their own god Mercury, although the identification was never recognized by the College of Priests. In the Greek myth, Hermes was born in a cave of Mount Cyllene in Arcadia. A few hours after his birth he escaped from his cradle to Pieria, where he amused himself stealing the cattle of Apollo. To avoid leaving any telltale tracks he wore sandals and drove the oxen to Pylos, where he killed two and concealed the rest in a cave. Returning to his cave in Cyllene he found a tortoise stretched across the threshold. He took the shell of the animal, drew strings across it and thus invented the lyre.

As Guide of Souls Hermes played the part of comforter and friend: he brought men all things lucky and fortunate; he made the cattle bring forth abundantly; he had the golden wand of wealth. But he was also tricksy as a Brownie or as Puck; he was the midnight thief whose maraudings account for the unexplained disappearances of things. See PSYCHOPOMPOS and THIEF, MASTER.

Herne the Hunter, according to Shakspear (*Merry Wives of Windsor*, iv, 4), was "sometime a keeper here in Windsor Forest," who "all the winter time at still midnight" haunts an oak in that forest, bearing horns upon his head, shaking a chain in hideous fashion, blasting the tree, and making milch-cows yield blood. Popular tradition adds that he lived some time before Elizabeth's reign, and that, detected in crime, he hanged himself to an oak tree. In the first (quarto) edition of *The Merrie Wives* (1602) and in the reprint of 1609, no mention is made of the oak and only these words refer to the ghostly story:

> Oft have you heard since Horne [sic] the Hunter died,
> That women, to affright the little children,
> Say that he walks in shape of a great stag.

In a British MS. of the time of Henry VIII mention is made of "Richard Horne yeoman" in a list of persons who had hunted illegally in the royal forests. Doubtless this is the same person. Between 1602 and 1623, the date of the Shakspear folio, legend evidently had been busy with the name of Horne or Herne, and it is even possible that the blasting of an oak tree by lightning should have been imputed to the evil power

of his spirit and thus the tree became associated with him.

Herne's Oak, an oak tree that stood in Windsor Forest in Shakspear's time (see *Merry Wives of Windsor*, iv, 4, 40), and is sometimes identified with a tree cut down in 1796. Halliwell quotes a poem on the subject from a contemporary paper. But another tree known as Herne's oak fell from natural decay on August 31, 1863, and W. Perry, wood carver to the queen, who was employed to cut memorials from the trunk, published a *Treatise on the Identity of Herne's Oak* (1867) in which he insists that the latest survivor was the true original. One of his strongest proofs is that the trunk gave internal evidence of having been struck by lightning, certainly before 1639, and probably in Shakspear's time.

Hero, in classic myth, a priestess of Aphrodite, in Sestos, a city situated on the European shore of the Hellespont. Opposite, in Asia, stands Abydos. The Hellespont here narrows into the straits known to-day as the Dardanelles. Leander, a youth of Abydos, fell in love with the priestess and swam across the Hellespont every night to visit her, guided by a light which she placed on the summit of a tower. A storm lashed the waters to fury; for seven days Leander refrained from attempting their passage; on the eighth he leaped heedlessly into the raging torrent. His strength gave out, and his dead body was cast upon the beach at Sestos. Hero, in despair, threw herself into the sea. This legend has been versified by Marlowe in *Hero and Leander*. See also SYMONDS, *The Greek Poets*, ii, 23.

Herod (B.C. 71–4), surnamed the Great on account of his vigor and ability, received the kingdom of Judea from Octavius in B.C. 40 and was confirmed therein by Antony in B.C. 37. The story of his tragic love for his wife Mariamne is told in Josephus, *Antiquities of the Jews*, xv, and has been multitudinously celebrated in dramatic literature. See MARIAMNE.

The birth of Christ is now assigned to the last year of Herod's reign, though a chronological error has currently placed the date four years earlier. It was this Herod, therefore, who ordered the massacre of the Innocents, an episode which has conferred upon him an immortality of infamy in art, legend and literature. In the mediæval mystery plays Herod was the favorite subject for a rant,—his ferocious bellowings tickling the groundlings to laughter rather than dismay.

Neither Josephus nor any other contemporary historian corroborates the Gospel story. But Macrobius in the fifth century A.D. mentions a tradition that two of Herod's own sons perished in the massacre, and ascribes to the Emperor Augustus a cruel jest that he would rather be Herod's hog than his son. An untranslatable pun is here involved on the Greek words *υν* (hog) and *υιον* (son), and there is also intended a humorous reflection on the aversion with which the hog was regarded by the Jews. See INNOCENTS, HOLY, and KRISHNA.

The Shakspearian expression "to out-Herod Herod" indicates the extravagance with which this part was played in order to please the groundlings and make sport. A large sword formed part of his necessary equipage, which he is ordered in the stage directions to "cast up" or "cast down." He was also attended by a boy wielding a bladder tied to a stick, whose duty it was probably to stir him up and prevent his rage from flagging. In the Coventry Miracle this melodramatic element is elaborated with real force in the banquet scene which follows the Massacre of the Innocents. Herod appears throned and feasting among his knights, boasting truculently of his empire, and listening to their savage jests upon the slaughtered children. Then Death enters unperceived except by the spectators and strikes Herod down in the midst of his riot; whereupon the devil springs upon the stage and carries off the king with two of his knights to hell.—J. A. SYMONDS: *Shakspear's Predecessors.*

Herod Antipater, son of Herod the Great, reigned as tetrach of Galilee from B.C. 4 to A.D. 39. This is the Herod who sentenced John the Baptist to death at the request of his wife, Herodias (*q.v.*). It was to him that Christ was sent by Pilate to be tried.

He was called a fox by Christ.

31 The same day there came certain of the Pharisees, saying unto him, Get thee out, and depart hence; for Herod will kill thee.

32 And he said unto them, Go ye, and tell that fox, Behold, I cast out devils, and I do cures to day and to morrow, and the third *day* I shall be perfected.

He is erroneously called a king in Mark vi, 14. Josephus, *Antiquities*, xv, tells us that when Herod Agrippa, brother to his wife, was appointed king by Caligula, Herodias urged him to make a personal appeal to the emperor for a similar dignity, but as the only result of a journey to Rome he was stripped of his dominions and exiled. Herodias voluntarily shared his fate.

Herodias, whose story is told in Josephus, *Antiquities*, xv, and in the New Testament (Mark vi, 17–28), was the spouse of Herod Antipas, tetrach of Galilee. In defiance of Jewish law, she had obtained a divorce from her first husband, Philip, who was Herod's half-brother.

Because St. John the Baptist denounced the unlawful marriage she hated him and sought his destruction. Herod on his birthday made a supper to his lords. Herodias's daughter (unnamed in the Biblical story) danced for the guests so successfully that Herod bade her ask any reward she wished and he would grant it. After consulting with her mother she said, "I will that thou wilt give me by and by the head of John the Baptist on a charger." The king reluctantly complied, and the damsel presented head and charger to her mother.

Heinrich Heine appears to have invented the story that Herodias was secretly in love with St. John, and (inferentially) that she was maddened because he rejected her advances. Atta Troll, the bear-hero of his phantasmagoric poem of that name, has a vision of a goblin hunt. Before his eyes there passes a ghostly pageant of historical characters from Diana downwards. Among them is Herodias. In her hands she carries the platter or charger with the severed head of John, which she kisses with passionate fervor. Then she whirls it in the air, laughing with childish glee, and catches it again as it falls:

> For time was, she loved the Baptist,
> Tis not in the Bible written,
> But there yet exists the legend
> Of Herodias' bloody love.

The legend is unknown to Biblical commentators and students of folklore.

Oscar Wilde in his tragedy *Salome* accepts Heine's fantastic idea, but transfers Herodias's passion to her daughter. Sudermann in his *John the Baptist* complicates the situation by making Herod in love with her.

Eugene Sue in *The Wandering Jew*, introduces Herodias as the sister of his titular hero, who accompanies him, in spectral form, through his age-long pilgrimage.

Herostratus or **Erostratus,** an Ephesian youth who to gain immortal fame set fire to the temple of Diana at Ephesus, B.C. 356. He was tortured to death and an edict was passed that his name should never be mentioned under penalty of death; but all was in vain. See EROSTRATUS.

Hesperides or Atlantides, in Greek myth, the guardians of the golden apples which Ge gave to Hera on the latter's marriage to Zeus. They are usually styled the daughters of Atlas and Hesperis (hence their names), but other ancestries have been suggested. Their numbers varied, in different accounts, from 3 to 7. In the early legends their abode was on the river Oceanus, but later this was shifted to Libya near Mount Atlas. They were assisted in their guardianship by the hundred-headed dragon Ladon. The eleventh labor of Hercules was to fetch away these apples. On reaching Mount Atlas he dispatched Atlas upon this mission, himself shouldering the weight of the firmament in the interior. Atlas, returning with the apples, refused to resume his burden, but Hercules, by a stratagem, won the apples from him and then hastily disappeared. Other accounts make Hercules him-

self slay the dragon and capture the apples.

> The gardens fair
> Of Hesperus and his daughters three
> That sing about the golden tree,
> Along the crisped shades and bowers
> Revels the spruce and jocund spring;
> The Graces and the rosy-bosomed Hours
> Thither all their bounties bring.
>
> There eternal summer dwells,
> And west winds with musky wing
> About the cedarn alleys fling
> Nard and cassia's balmy smells.
> Iris there with humid bow
> Waters the odorous banks that blow
> Flowers of more mingled hue
> Than her purfled scarf can shew
>
> The Spirit in MILTON'S *Comus*.

Hesperus, in classic myth, a personification of the evening star.

Hestia (by the Romans identified with Vesta), in Greek myth a daughter of Kronus and Rhea, and goddess of hearth and home. The hearth of every family was her sanctuary, and in every public building she had a sanctuary in the shape of a fire. When a body of Greek colonists emigrated to establish a home elsewhere they ever took with them some portion of fire sacred to Hestia. No enterprise was commenced without sacrifice and prayer at her altar and when the fire of one of those holy places chanced to be extinguished, it could only be rekindled by a light from some other established sanctuary.

Hiawatha, in the legends of the Onondaga tribe of North American Indians, a great warrior and legislator of mysterious origin believed to have been second only to the Great Spirit before he appeared among men. He owned a canoe that moved without paddles and which he used only on important errands. He raised the maize plant out of the corpse of Mondamin, the friend of man; he invented the birch bark canoe, calling on all the forest trees to help him in his work; he taught the people how to keep clear their watercourses and fishing grounds; he fought his way out of the sturgeon's stomach after it had swallowed both him and his canoe, and explained how to utilize its oil for light and fuel, and how to preserve its flesh by salting and smoking it. Then there arose rumors of war and Hiawatha with his daughter went in his canoe to attend a council of the braves. As he stepped ashore, a huge white bird dropped upon his daughter, crushing her to earth, and when the bird's body was removed no trace of the girl could be found. Hence the feathers of the white heron were ever after used in warfare by the Onondagas. Hiawatha bore the affliction in silence, but later he called together the Five Tribes and gave them a plan of union. Then he bade them all a solemn farewell. Sweet music was heard as he slowly moved away in his canoe and was wafted out of sight.

Taking this legend as a nucleus Longfellow has woven into his *Hiawatha* all other available tribal myths. It is a historical fact that an Iroquois chief named Hiawatha instituted a plan of tribal union which was meant to become a permanent government.

Hickathrift, Jack or Tom, sometimes known as Giant Hickathrift, a nursery hero whose exploits form the staple of many popular romances of mediæval England and have even found a Latin historiographer in Sir Henry Spelman's *Icenia*. He appears to have been a laboring man in Tylney, Norfolkshire, England, who at the time of the Conquest constituted himself a resolute champion of the oppressed. When the village tyrant would have taken the township common for his own use Hickathrift seized the first weapons that lay ready to hand,—a cartwheel and an axle, rushed on the invader and routed him and his retainers. Local tradition says that he was able to do this because he possessed the strength of twenty men. In time the exploit developed into a myth. The local oppressor becomes a giant infesting Tylney Marsh and Hickathrift a still more formidable giant who with his wheel and axle destroys the monster and relieves the district.

His grave-stone is still to be seen, in a very dilapidated condition, in Tylney Churchyard. Thomas Hearne, in the early eighteenth century, saw

the axle-tree, with the wheel superincumbent, engraved on the stone covering his coffin or sarcophagus. A local archæologist writing in 1819 says that by his time the sculptured cover had disappeared, although it seemed to have existed fifty years previously.

Hilda, in the Mid-German epic of *Gudrun* (anonymous, 13th century), the mother of the titular heroine, and herself the wife of King Hettel of Heligoland. Her father, King Hagen of Ireland, had a cheerful custom of slaying all suitors for her hand. Therefore Hettel is constrained to send a secret embassy to persuade the willing Hilda to flee with them oversea to Denmark. Hettel meets her on the shore. The father is in hot pursuit. A fight ensues; Hagen is defeated; his life is spared by his selected son-in-law, and a permanent reconciliation follows.

Hildebrand, titular hero of *The Lay of Hildebrand* (Ger. *Hilderbrand's Lied*), a German epic poem, ascribed to the sixth century, of which only a portion survives.

Hildebrand, a companion of Dietrich of Berne, banished with that hero from Italy by Hermanrich, had taken refuge with Etzel (Attila), and after thirty years, accompanied him in his last expedition against Italy. The chief of the opposing forces was his own son, whom he had left an infant. Hildebrand sought to avoid the contest. But the youth laughed scoffingly when Hildebrand claimed to be his father. Hildebrand bewailed his fate, but could not withdraw, and father and son rushed against each other. The fragment here breaks off, leaving the issue uncertain. It is probable that the father vanquished and slew his son, as in the similar legend of Sohrab and Rustum. In the *Heldenbuch*, however, another version of the legend is given, in which the youth is overcome, and not slain, by his father, and both return together to the wife and mother.

Hippocrene (the Fountain of the Horse), a fountain on Mount Helicon in Bœotia sacred to the Muses and fabled to have been produced by a stroke from the hoof of Pegasus. Longfellow has utilized the myth in his poem *Pegasus in Pound.*

> Oh for a beaker of the warm South,
> Full of the true, the blushful Hippocrene
> With beaded bubbles winking at the brim.
>
> KEATS.

Hippogriff, a fabulous monster, half horse and half griffin, invented by Ariosto in the *Orlando Furioso,* in quasi-imitation of the Pegasus of classical antiquity. Like a griffin he had the head of an eagle, claws armed with talons, and feathered wings, the rest of his body being that of a horse. Bradamante captures him by strategy from his original owner, the enchanter Atlantes, but she is unable to mount him. Rogero fearlessly vaults upon his back and pricks him with his spurs, which so aroused the monster's mettle that after galloping a short distance he suddenly spread his wings and soared into the air, carrying the hero far away from his beloved Brandamante. Nor did he rejoin her till he had passed through many strange adventures in outlandish countries.

Hippolita, in classic myth, daughter of Ares and Otrera and Queen of the Amazons in succession to Penthesilia. As an emblem of her dignity she wore a girdle given to her by her father. Admete, daughter of Eurystheus, coveted this girdle, hence the ninth of the labors of Hercules was to capture it. The earlier accounts make him slay her. Pausanias, i, 41, 7, says he came to her country with Theseus, and that she willingly surrendered the girdle to Hercules. But when Theseus carried off her sister Antiope (whom he subsequently married) she marched against him at the head of her Amazons, was repulsed, and died of chagrin at Megara. Mediæval legend preferred a third version, that Theseus decoyed Hippolita herself aboard his ship and carried her off to Athens. He was Duke of Athens and she became his Duchess. Shakspear following this account in *A Midsummer Night's Dream* makes

ner the bride of Theseus, Duke of Athens.

Hippolytus, in Greek myth, a son of Theseus by the Queen of the Amazons, sometimes stated to be Hippolyta and sometimes Antiope. After his mother's death, Theseus married Phædra, who fell in love with the handsome youth as being nearer her own age than her husband was, but he fled from her and Phædra accused him of making improper advances. According to one legend Theseus appealed in his wrath to Poseidon, who sent a bull out to the sea to attack Hippolytus as he drove along the beach. He was hurled out of his chariot by the frightened horses and dragged until he died.

Hippolytus is the hero of a tragedy by Euripides (B.C. 428). It is said to have failed because of the boldness with which Phædra avowed her love for her stepson and subsequently maligned him to his father. See ZULEIKA.

Hobby-horse, in the mediæval drama and in the Morris-dances, a mock-horse of wickerwork and pasteboard, fastened about the waist of a performer, or sometimes concealing him entirely. In the Morris-dance and in the May games he was allowed to play pranks upon the bystanders. Hence the word horse-play. The hobby-horse was especially disliked by the Puritans. Bomby, the Puritan cobbler in Fletcher's *Women Pleased*, iv, i, denounces it as "an unseemly and a lewd beast, got at Rome by the Pope's coach-horses." Hence it was omitted in the May-games wherever the Puritans could regulate them. There seems to have been an old ballad with the refrain

For oh! For oh! The hobby-horse is forgot!

Nothing of the song survives, except the refrain, which is frequently quoted by English dramatists of the early seventeenth century. Hamlet aptly calls it the epitaph of the hobby-horse.

The hobby-horse, whose epitaph is, For oh! For oh! the Hobby horse is forgot.—SHAKSPEAR: *Hamlet*, iii, 2, 141.

Holda, Hulda, Holle, or Harke, in German folklore, is a personage who takes on varied characteristics in different localities. Usually, however, she is a good fairy, clad in dazzling white, who inhabits lakes and pools, and gives health and fecundity to the women who come to drink the waters. She takes interest in household matters, and between Christmas and Epiphany pays nightly visits to maidens' couches, rewarding the industrious by filling their distaffs with wool and pulling the counterpanes off the indolent. When the snow falls Dame Holda is said to be spreading her mantle. She has a well marked kinship with those other gracious myths, the White Lady and the Lady of the Lake. But in the forests of the Thuringia and the Hartz Mountains she merges into the Wild Huntsman cycle of myths, becoming a terrible sorceress, who, between Christmas and Twelfth Night, rides an infernal chase at the head of a crew of hideous and grotesque spectres. She is preceded by a gray bearded man, the trusty Eckart, who with a white staff warns off all people not to obstruct the path of the goddess.

On the banks of the River Main are Hulle-steine (Holda's Stones), or hollow stones, on which a fairy form sets at night, bewailing the loss of her betrothed. There she sits, sunk in sorrow, shedding tears over the rock until it is worn down, and becomes hollowed out. In another Franconian tale, the bewitching fay sits on a rock in the moonlight, when the bloom of the vine fills mountains and valleys with sweet fragrance; clad in a white shining garment she pours out heart enthralling songs. The children in those parts of the country are warned not to listen to the seductive voice, but ardently to pray their pater-noster, lest they should have to remain with Holli in the wood until the Day of Judgment. From this legend Heine took the subject of his *Lorelei* song, transplanting it from the Main to the Rhine.

Holy Grail. See SAN GREAL.

Holger Danske. Under this name Ogier the Dane, one of Charlemagne's paladins, has been accepted as the national patron of Denmark and won for himself a distinct individuality that presents few traces of his French origin. According to the mediæval Danish ballads and romances Holger was indeed a paladin of France, but his greatest fame was won under the Danish standard. He made a crusade into India and fell in love with the heathen princess Gloriana, but she preferred Prince Carvel and Holger vowed he would never love another. After filling Europe and Asia with the fame of his exploits, he disappeared and is said to be lying in a magic slumber in the vaults of the castle of Elsinore, there to remain until Denmark shall need him.

Once a Danish peasant, wandering through the vaults, came upon a huge oaken door and drew out the bolt that secured it. The door swung inward, a mighty voice cried "Is it time?" and the intruder dimly spied a giant form reclining against the wall, his armor rusty, his beard so long that it overspread his ample breast. "No!" "Give me thy hand then," said the figure, but the peasant fearing to trust his hand in that tremendous grip extended the iron bar. "Ha," said Holger as he grasped it, "I see there are still men in Denmark; I may rest yet a little longer."

As with other popular heroes, Holger has been magnified in folklore into a giant of stupendous size. Twelve tailors, says one legend, came once to take his measure for a new suit of clothes. As they perched themselves on various parts of his body one slipped and pricked the hero's ear with his scissors. Holger, thinking it a fly, crushed the hapless tailor to death between thumb and forefinger.

Horand, in the *Lay of Gudrun*, a sweet singer at the court of Hetel, king of the Hegelings and father of Gudrun (*q.v.*). Horand is a Norse reminiscence of the Greek Orpheus. We are told that when he sang, the cattle left their pastures, the bees stayed their running in the grass, the fishes poised themselves upon the stream, the men who heard him forgot the church bells and the choir-songs of the priests, and sat for hours that seemed like minutes, listening to his lay. He loved the stars and silent places better than the din of battle or the revels of the hall. Yet he was a good knight with a strong arm and a stout heart.

Horn, King, hero of a metrical romance, *The Geste of King Horn*, attributed to one Kendale who flourished in the reign of the English Edward I, and probably utilized earlier sources. There is also a ballad abridgment called *Hind Horn*. Hind or hynd means courteous, gentle.

Horn was a mythical king of Suddene. When a boy of fifteen, his father was killed by Mury, king of the Saxons, and he with two companions was set adrift in a boat. The vessel being driven on the coast of Westernesse, the boys were rescued, and Horn became the page of King Aylmer. He was dubbed a knight and achieved great things. But because of his love for Aylmer's daughter, Rimenhild, he was banished. He bade Rimenhild wait for him seven years. At the end of that time, having recovered his native land from the infidel, he returned to Westernesse to find that Rimenhild had been carried off by his treacherous friend, Fykenild. Disguised as a harper, he went into Fykenild's castle, killed him, and carried Rimenhild in triumph to his own country.

Certain points in the story of Horn, the long absence, the sudden return, the appearance under disguise at the wedding feast, and the dropping of the ring into a cup of wine obtained from the bride, repeat themselves in a great number of romantic tales. More commonly it is a husband who leaves his wife for 7 years, is miraculously informed on the last day that she is to be remarried on the morrow, and is restored to his home in the nick of time, also by superhuman agency.—*English and Scotch Popular Ballads*, Cambridge Edition.

Horner, Little Jack, hero of a "Mother Goose" jingle of that

name. He is represented as sitting in a corner eating a Christmas pie,

He put in his thumb
And pulled out a plum
And said "What a good boy am I!"

A tradition, preserved in Somersetshire, identifies him with an ancestor of Sir John Horner, who after the dissolution of the monasteries by Henry VIII, acquired the manor of Mells or Wells Park, formerly owned by the Abbey of Glastonbury. This fact is commemorated in the couplet,

Windham, Horner, Popham and Thynne,
When the Abbot went out then they came in.

Jack Horner, this story runs, was a serving lad to the Abbot of Glastonbury. The latter, thinking to propitiate Henry, sent him the title deeds to twelve manors, enclosed in one of the huge coffin-shaped pastries then popular. This was deemed the best way of concealing them, and Jack was pitched upon as the messenger least calculated to excite suspicion on the way to London. The lad got hungry and sat down by the wayside to taste just a little of the pie he was carrying. He inserted his thumb under the crust and pulled out one of the parchments, which he concealed about his person, possibly because he found it difficult to restore it in good order. When the pie was opened Henry discovered that the deed to Mells manor was missing, whereupon he ordered the execution of Abbot Whiting and the confiscation of the Abbey and its estates. Later there was found in the possession of the Horner family a deed to the Mells property.

This was the "plum" that Jack Horner had pulled out of the pie! See *Notes and Queries*, II, iv, 156, and II, v, 83, and Halliwell's *Nursery Rhymes of England*.

Horus, the Egyptian Apollo or sun god, also the god of silence, hence often represented with his finger on his mouth. The sun god at Edfu, where Horus's temple stands, was figured as a sun with many colored wings. Elsewhere he appears with a hawk's head or simply as a hawk.

Houssain, Prince, elder brother of Prince Ahmed in the *Arabian Nights* story of *Ahmed and Paribanou*. He possessed a magic carpet, bought at Bisnager in India, which if any one sat on it would straightway transport him whither he wished. Solomon, according to Oriental legend, possessed a carpet of similar virtues. It was made of green silk, and was large enough for all his army to stand on. When his soldiers had ranged themselves to the right of the throne with the spirits on the left, Solomon commanded the wind to convey him whither he listed. While sailing through the air the birds of heaven hovered overhead as a protection from the sun. Though so large when spread out it could be folded up into a minute compass.

Howlegas or **Owleglass,** the name given to Tyll Eulenspiegel (*q.v.*) in the English translation of his jests printed by William Copeland, a book especially popular in England in the reign of Queen Elizabeth. Sir Walter Scott has adopted the name, slightly modified, for two of his characters: Master Howlaglass, a preacher, friend of Maulstone in *Peveril of the Peak*, and Father Howleglas in *The Abbot*, who plays the part of the Abbot of Unreason at the revels held in Kennaquhair Abbey.

Hrimthurse. See SWADILFARI.

Hubbard, Mother, the old lady who in the English nursery jingle went to the cupboard to find her poor dog a bone, has been plausibly identified with St. Hubert and patron of dogs and of the chase. See John W. Hales in the *Athenæum*, February 24, 1883, whose argument runs somewhat as follows: The representations of the saints in painting and sculpture were familiar to a class which knew nothing of the orthodox legends concerning them. Among this class originated a large number of pseudo-legends, sometimes couched in rhyme, which were evidently framed to meet the vulgar understanding of the representation. St. Hubert is depicted in a long robe,—a veritable Mother Hubbard gown, in fact,—with long

hair, so that the uninitiated observer might easily be doubtful as to his sex and make an old woman of him at a venture. Further, he was the patron saint of dogs, and was often represented with a canine attendant, so that the "prick-eared companion of the solitude" of the ancient dame was naturally assumed. St. Hubert was appealed to also to cure the ailments of a favorite or valuable dog, and bread blessed at his shrine was believed to cure hydrophobia. Given the character popularly accepted as Mother (or Saint) Hubbard (or Hubert), and the attendant dog, may not the rest of the tale be left to the untutored but active imagination of some rhymester or story-teller of the village green or servants' hall, which has often produced even more startling results from much slighter material?

Edmund Spenser, in *Mother Hubbard's Tale* (1591), uses the name simply as that of an old wife, who tells a story of Reynard and the ape, to relieve the weariness of the poet during a spell of sickness.

Hugh of Lincoln, a mythical person who forms the subject of Chaucer's *Prioress's Tale,* in the *Canterbury Tales,* which has been modernized by Wordsworth, and of an ancient English ballad, *The Jew's Daughter,* of which there are many variants.

The story first appeared in print in the *Chronicles* of Matthew Paris, who relates that in 1255 during the reign of Henry III, the Jews of Lincoln stole a little boy named Hugh, tortured and crucified him, in caricature of Christ's death on the cross, and flung his body into a pit, where his mother found it. The occupant of the house then confessed the crime, and stated that the Jews killed a child regularly every year at Easter. He and eighteen of the richest Jews in Lincoln were straightway hanged, and the child's body was buried in the cathedral with all honor.

A similar story was told of William of Norwich, a boy, said to have been crucified by the Jews in 1137. In fact the myth in one form or another appears in the folk literature of most Christian countries and is perennially revived in modern times. A notorious and lamentable case (1881) was that of Esther Salymossy, a young girl of Tisra Eszlar, in Hungary, whose murder was attributed to a Jew. The trial lasted two years, the Jew was acquitted, but the populace never accepted the verdict as a just one.

More recently (1913) he stirred the sympathies of Europe.

Hugin and **Mugin,** in Scandinavian myth, two ravens who perched upon the shoulders of Odin, when not employed in gathering news from earth. See Huggins and Muggins.

Hunchbacks, the Three (French *les trois Bossus*), heroes of a fabliau in verse by the trouvère Durant, of the thirteenth century.

A wealthy hunchback marries a beautiful wife, of whom he is very jealous. One day he unexpectedly returns to his castle while his wife is enjoying the singing of three humpbacked minstrels, and she has barely time to hide them in as many empty coffers when he enters the room. Seeing nothing to arouse his suspicions, he departs. The lady runs to the coffers and finds that the hunchbacks have been smothered to death. She engages a peasant to throw one of the corpses into the river, and when he returns to claim his promised reward she tells him he has not performed his task yet, and shows him the corpse of another hunchback. The peasant thinks it the work of magic; and his perplexity is still further increased when on disposing of the second body he is informed that the hunchback is still in the lady's chamber. A third time, as he thinks, he bears the corpse to the river, and on his return he comes up with the master of the house. "Dog of a hunchback," he cries, "are you here again?" and he jumps on him, stows him safely into the sack, and throws him headlong into the river after the minstrels. It will be seen that the story has some features in common with the *Arabian Nights* tale of the

Little Hunchback. It was one of the most popular of the French fabliaux, and has been frequently dramatized. The most successful version was one which was produced in the eighteenth century at the Théâtre-Italien in Paris under the title of *The Triplets* (*Les trois Jumeaux*).

Huon, Duke of Bordeaux, hero of a French Chanson de Geste, *Huon de Bordeaux*, by an unknown trouvère of Artois in the thirteenth century. The poem itself was never printed until 1860, but a prose version appeared early in the sixteenth century (Second Edition, 1516). An English translation (1534) furnished Shakspear with the character of Oberon. Huon, having in self defence slain Charlot, treacherous son of Charlemagne, is pardoned by the emperor only on condition that he will enter the court of the Amiral (Emir) Gaudisse, at Babylon, cut off the head of the bashaw who sits at his right hand, kiss thrice the Amiral's daughter, Esclaramonde, and bring away with him as trophies a lock of his white beard and 4 of his teeth. He falls in with Oberon, king of fairyland, who gives him a magic cup that brims with wine at the lips of guiltless men, and a magic horn which, blown gently, sets all guilty men to frantic dancing and, blown hard, summons Oberon at the head of 10,000 men. Even with these gifts, which are duly put to the test, Huon might have failed, but for the further aid of Esclaramonde, who falls in love with him and after his triumph accompanies him on his return journey to Rome, where they are married by Pope Sylvester.

Hyacinthus, in classic myth, a Spartan youth beloved of Apollo, who slew him accidentally while pitching quoits. Apollo in grief at his loss turned him into a flower on whose petals are inscribed the letters *αι αι* (alas!). The story is told at length in Ovid, *Met.*, x, and is constantly alluded to in English poetry, *e.g.* Milton, *Lycidas*, "like to that sanguine flower inscribed with woe," and Spenser, *Faerie Queene* iii, 11, 37. The flower seems to be a species of iris; certainly it is not our hyacinth. Keats in *Endymion*, i, 382, makes allusion to the legend in its later form (for which he may have been indebted to Lemprière) which attributes the death of Hyacinthus to Zephyrus, who, himself in love with Hyacinthus, and jealous of the rivalry of Apollo, blew the quoit into Hyacinthus's face. Keats adds here an exquisite touch, suggesting in the wind and rain that often herald a glorious sunrise the visit of the penitent Zephyrus to weep his fault before the arrival of the angry Sun god.

Hydra, in classic myth, a monstrous serpent, offspring of Typhon and Echidna and brought up by Hera. It had nine heads, the middle of which was immortal. It ravaged the country of Lernæ near Argos. Heracles attacked it with a club or a sickle, but as fast as he cut off one head two others appeared. Then he had recourse to burning arrows, and with the assistance of Iolaus, his servant, succeeded in burning away all the heads save the immortal one, which he buried under a huge stone. Modern writers surmise that the hydra was nothing more than a giant octopus.

> Some ignorant men of late days at Venice did picture this Hydra with wonderful art and set it forth to the people to be seen, as though it had been a true carcass, with this inscription: In the year of Christ's incarnation 550, about the month of January, this monstrous serpent was brought out of Turkey to Venice, and afterwards given to the French king: It was esteemed to be worth 600 ducats. . . . . I have also heard that in Venice in the Duke's treasury, among the rare monuments of that city, there is preserved a serpent with seven heads which if it be true it is the more probable that there is a hydra, and that the poets were not altogether deceived, that say Hercules killed such an one.—Topsell: *History of Serpents* (1608).

Hygeia or **Hygieia,** daughter of Æsculapius (*q.v.*).

Hypatia, a beautiful and learned woman (370–415), a native of Alexandria when that city was the centre of Greek culture. She attracted great crowds to her lectures on philosophy and neo-Platonism, but thereby an-

tagonized the Christians as the advocate of a dead superstition, was denounced by many of the priests as a heretic, and was finally seized in her lecture room by an infuriated mob, dragged into one of the churches of Alexandria and literally torn to pieces. Charles Kingsley makes her the heroine of his novel *Hypatia* (1838).

Hyperion, in classic myth, the original god of the sun. He was one of the Titans and when the latter were overthrown by Zeus he had to yield his supremacy to the new sun-god Apollo. The story is told by Hesiod and others among the ancients, and in modern times it forms the subject of a splendid fragment, *Hyperion*, by John Keats.

I

Iapetus, in Greek myth, one of the Titans. According to the favorite legend, he married Asia, daughter of his brother Oceanus, according to others either Clymene Tethis, Asopis or Libya. His name suggests kinship with the Japheth of Genesis x, 1, and there are other resemblances in the names of his children, which, like Japheth's, suggest geographical connections. Thus the sons of Iapetus are Atlas, Prometheus, Epimethus and Menelaus.

Ibycus, a Greek lyric poet, who flourished about B.C. 540, best remembered through the legend concerning his death. On his way to the Isthmian games he was attacked by robbers in a desert place near Corinth. With his dying breath he called upon a flock of cranes flying overhead to spread abroad the news of the murder. His body was found, carried to Corinth and recognized. Loud was the grief of the populace assembled at the games for the loss of their favorite poet. Suddenly, during a pause in the performance, while the great amphitheatre was silent a file of cranes passed overheard, and a mocking voice was heard to cry "Behold the cranes of Ibycus!" Suspicion was aroused, the speaker and his accomplices were identified, they confessed the murder and were put to death. Schiller has a ballad called *The Cranes of Ibycus.*

Icarus, in classic myth, a son of Dædalus. He escaped from Crete in company with his father by means of wings which the latter had constructed of feathers and wax, but neglecting the parental warning he soared too near the sun, so that the wax melted and he was precipitated into the sea—which was called after him the Icarian Sea.

And soon the boy, elate
With that new power, more daring grew, and left,
His guide, and higher with ambitious flight,
Soared, aiming at the skies! upon his wings
The rays of noon struck scorching, and dissolved
The waxen compact of their plumes:—and down
He toppled, beating wild with naked arms
The unsustaining air, and with vain cry
Shrieking for succor from his sire! The Sea
That bears his name received him as he fell.
OVID: *Metamorphoses*, vii, 257.
Trans.: H. KING.

Idris, Cader (chair of Idris), a mountain in northwestern Wales, near Dolgelly. It is 2898 feet high and is noted for its extensive view. It owes its name to a hollow couch-like excavation upon the summit, fabled to have been the favorite resting place of Idris, who is variously described as a prince, a magician and an astronomer, the Welsh traditions agreeing only on one thing, his immense size. Indeed this "chair" could have afforded comfort only to a gentleman of very generous proportions. In the Lake of the Three Pebbles near the base of the mountain there are three large blocks of stone which he is said to have shaken out of one of his boots. Mrs. Hemans has a poem *The Rock of Cader Idris.*

And when Geraint
Beheld her first in field, awaiting him,
He felt, were she the prize of bodily force
Himself beyond the rest pushing could move
The chair of Idris.
TENNYSON.

Iduna, in Scandinavian myth, the goddess of youth who held watch over the apples of immortality, the juice of which preserved the gods in youth, health and beauty.

Igerna or **Igerne.** See YGUERNE.

Ignatius, St., of Antioch (A.D. 107), is said by tradition to have been the little child whom Jesus "set in the midst" and said "of such is the Kingdom of Heaven."

He and Saint Polycarp were disciples of St. John the Evangelist, and Ignatius afterward became Bishop of Antioch. He is said to have been allowed to hear the angels sing, and to have introduced antiphonal singing into the churches in imitation of the heavenly choir.

He was torn to pieces by lions in the amphitheatre at Rome, under Trajan's rule, for refusing to offer sacrifice to idols. His remains, first buried at Antioch, were afterward removed to the church of St. Clement, in Rome.

Ilmarinen, in the national epic of Finnland, *The Kalevala*, a brother of the hero Wanaimonen, and himself a Norse Vulcan, a smith who wrought the heavens of blue steel,—so faithfully that neither mark of hammer nor trace of tongs was left upon them. He wooed and won Pohyola, the Virgin of the Northland, who preferred him to his brother. When she died he proceeded to make for himself a wife of gold and silver. With great labor he brings the image to life and rests a night beside her. But though his bed was heaped with furs he finds in the morning that the side he had turned towards the maiden is almost frozen. He seeks a third wife in the younger sister of Pohyola. When she mocks him he enchants her into a sea-mew.

Ilsan the Monk, in the German mediæval epic, *The Rose-Garden at Worms*, a rude and boisterous fighting friar with a certain rough good nature. He joined his brother Hildebrand in an expedition against Kriemhild's Rosegarten where he performed prodigies of valor and won fifty-two garlands. These, according to promise, he distributed on his return, among his fellow friars, crushing the thorny trophies down upon their bare crowns until they bled. In this predicament he obliged them to pray for the remission of his sins. Such as proved refractory, he tied together by their beards, and hung up across a pole until the stoutest gave in. For centuries Monte Ilsan was a favorite character among the masses in Germany. He is frequently referred to in popular songs, and the wood carvers of the fifteenth century delighted in turning out his effigies. The monk in Rabelais is evidently a copy from him.

Ilse, Princess, according to German legend, the tutelary spirit of the Ilsenstein, a granite rock which rises boldly from a glen called the Ilsen in the Hartz Mountains. At this spot a number of springs unite to form the Ilse, a brook that with innumerable little waterfalls ripples down the glen and round the base of the great cliff to which it gives its name. Once an enchanted castle stood here wherein dwelt Princess Ilse with her giant father, on an opposite height dwelt the knight she loved. There was no chasm between the cliffs until one day the father discovered their stolen meetings and angrily split the rock in two with a mighty blow, thus forming the glen through which the river glides. In despair the princess cast herself from the rock into the water below. At first she haunted the valley dressed in a long white robe and a black head dress, but her last recorded appearance was on Ascension Day in the sixteenth century. It is believed that she is shut up in the Ilsenstein.

Imma or **Emma,** in mediæval legend, a daughter of Charlemagne, who finding that snow had fallen during a nightly interview with her lover Eginhard (Charlemagne's secretary and ultimately his biographer), carried him on her shoulders to some distance from her bower, so that his footsteps might not be traced. The legend has no historical foundation. Charlemagne had no daughter of that name, and the story has been related

of other women of history. Longfellow makes it the basis of a poem in his *Tales of a Wayside Inn.*

Indra, in Hindoo myth, twin brother of Agni, king of the gods and ruler over the firmament. He is not an uncreated deity, but the son of Heaven and Earth. In his turn he became the father of sun and dawn. He is said to have found Agni when he was hidden in the waters. The two gods are mystically blended in a dual personality and, with Surya, form a triad or trinity. Indra is represented with four arms, holding lance and thunderbolt. His body was covered with a thousand eyes.

Innocents, Holy, the name under which the Roman and the Greek church alike honor the memory of the babes slaughtered by King Herod to insure the killing of the infant Christ. The story is told in Matthew ii, 16–18, but legends greatly amplified the simple outlines of the original. The Greek liturgy asserts that the victims numbered 14,000, the Syrians 64,000, some mediæval Catholic theologians ran the number up to 144,000. Modern authorities, taking into consideration the fact that Bethlehem was a small town, greatly minimized the number, Kellnor in *Christ and his Apostles* (1908) reducing it to about 6. See KRISHNA.

The connection of Herod with the alleged massacre of the Innocents as related in the New Testament is now generally admitted by independent Christian thinkers to be legendary.—*Jewish Encyclopedia: Herod.*

The massacre of the Innocents squares perfectly with what history relates of him and St. Matthew's positive statement is not contradicted by the mere silence of Josephus, for the latter follows Nicholas of Damascus, to whom as a courtier Herod was a hero. Hence Armstrong . . . . justly blames those who, like Gratz . . . . for subjective reasons, call the evangelist's account a later legend.—*Catholic Encyclopedia: Herod.*

Ino, in Greek myth, daughter of Cadmus. She was beloved by Athamas, a Bœotian king, who had married Nephele by command of Here. She had two children by him, Learchus and Melicerte. The father, driven mad by Here, killed the first and pursued Ino and the other child to the cliff Moluris, between Megara and Corinth, where the mother threw herself with her babe into the sea. Both were changed into marine deities and were worshipped, the one as Leucothea, the other as Palæmon, along the shores of the Mediterranean. They were regarded as divinities ever ready to rescue mariners in distress. In the *Odyssey* v, 333, Leucothea rescues Odysseus by throwing him her veil. Neptune has overwhelmed the raft on which he left Calypso's island with a mighty wave:

Leucothia saw, and pity touched her breast
(Herself a mortal once, of Cadmus' strain,
But now an azure sister of the main).
Swift as a sea mew springing from the flood
All radiant on the raft the goddess stood.

She extends to him her "sacred cincture," he binds it around his breast, and after two days of drifting on a spar lands safely on Phæacia.

Io, in classic myth, a daughter of Inachus beloved by Zeus, who for fear of the jealousy of Hera (Juno) changed her into a heifer. The wily goddess, aware of the metamorphosis, but concealing her knowledge, obtained the heifer as a present from her consort. She had it tethered to an olive tree and set the all-seeing Argus—him of the hundred eyes—to watch over it. Zeus now commissioned Hermes to steal back the heifer, but being unable to elude the vigilance of Argus Hermes charmed him to sleep and then slew him. Hera now began to persecute Io in many ways, particularly she sent a gadfly to molest her, driving her from land to land until finally she found rest in Egypt. Here she recovered human form and bore Zeus a son named Epaphus. The wanderings of Io were very celebrated. The Bosphorus (literally Oxford) is said to have derived its name from the fact that she swam across it. The feelings of the transformed maiden are described by Ovid with some pathos:

By the loved bank she strays
Of Machus, her childhood's happy haunt,
And in the stream strange horns, reflected
views,

Back-shuddering at the sight. The Naiads see
And know her not: nor Machus himself
Can recognize his child,—though close her sire
She follows—close her sister-band,—and courts
Their praise, and joys to feel their fondling hands.
Some gathered herbs her father proffers, mute,
She licks and wets with tears his honored palm
And longs for words to ask his aid, and tell
Her name, her sorrows.

She contrives at last to tell her tale in letters scraped by her hoof.

Ion, in classic myth, son of Apollo and Creusa, and grandson of Helen of Troy, the fabled ancestor of the Ionian or Athenian Greeks. He is the titular hero of a drama (423 B.C.), by Euripides. Hermes takes the new-born infant to Apollo's temple at Delphi, where his upbringing is singularly like that of the child Samuel in the Old Testament. The greater part of the plot is concerned with the efforts of Creusa to destroy Ion, unknowing that he is her son.

Another Ion is the hero of Thomas Noon Talfourd's tragedy of that name (1835). The son of the king of Argos, what time that country is devastated by a pestilence, he offers himself as a sacrifice when the oracle at Delphi declares that the gods can only be appeased by the death of some member of the guilty race of Argos.

Iphigenia, in classic myth, a daughter of Agamemnon and Clytemnestra. When the Greeks on their way to the Trojan war were detained at Aulis by contrary winds, Kalchas the soothsayer announced that Artemis was incensed because Agamemnon had slain a deer and demanded in atonement the sacrifice of Iphigenia. She was actually slain, in the dramas of Æschylus and Sophocles. The feeling of later times revolted against this injustice and just as the story of Jephtha's vow was eventually softened down to something less barbarous, so in Æuripides's drama, *Iphigenia* (407 B.C.), the sacrifice was prevented just as the knife was poised to plunge into her breast. Iphigenia suddenly disappeared and a superb goat was found in the place where she had stood. Twenty years later Euripides produced *Iphigenia in Tauris.* This revealed the fact that the appointed victim had been spirited away by Artemis to become priestess of her temple in Tauris. See ORESTES and PYLADES.

Homer makes no allusion to Iphigenia though he does mention Iphianassa, a daughter of Agamemnon who was surrendered as a hostage on his reconciliation with Achilles. The two may be identical. As to the story of her sacrifice, the Greeks may have borrowed it from the story of Jephtha's daughter, or both stories may have sprung from a common origin. And similarly the story of the substitution of a hind has analogies with the substituted offering for Isaac when about to be sacrificed by his father. OVID, *Metamorphoses,* xii, is the chief authority for the actual immolation of Iphigenia. He is supported by Lucretius and Diodorus Siculus.

Iphis, in classic myth, whose legend is versified by Ovid (*Metamorphoses,* ix, 12; xiv, 699), was the daughter of Lydus and Telethusa of Crete. Before her birth Lydus had threatened to put the infant to death if it turned out a girl. Telethusa to save it brought it up as a boy. Eventually Lydus betrothed Iphis to Ianthe. The mother in terror appealed to Isis, who changed the girl into a youth on the wedding day. Similar stories of sex-transformation are told of Cæneus and Tiresias.

Iris, in classic myth, daughter of Thaumas and Electra and sister of the Harpies. Homer makes her the messenger of the gods in the *Iliad,* but in the *Odyssey* her name is never mentioned and Hermes takes her place as messenger. The later poets made her a personification of the rainbow, but originally the rainbow was only the path whereon Iris travelled between heaven and earth. It, therefore, appeared whenever needed and vanished when its uses were over. Iris was represented as a virgin by Homer, the later poets made her the wife of Zephyrus and the mother of Eros or Cupid.

Iron Mask, The Man with the, was a mysterious prisoner whom Louis

XIV kept in close confinement for twenty-four years, first at Pignerol, then at the Isle of Ste. Marguerite, and finally in the Bastile, where he died November 19, 1703. He was never seen without the famous mask, which was not really made of iron, however, but of black velvet, furnished with steel springs, to allow for the motion of the face in eating. It it not likely that the secret will ever be satisfactorily solved. After the destruction of the Bastile, the register of the prison was searched in vain for something that would throw light on the mystery. Napoleon himself made an unsuccessful attempt to investigate it. Numerous conjectures have from time to time been made and have obtained more or less credence.

The most plausible is that which identifies him with Count Ercole Matthioli, senator of Mantua, and private agent to the Duke of Mantua, who had deceived Louis XIV in a secret treaty for the purchase of the fortress of Casale by accepting a higher bribe from Spain and Austria. The punishment had to be equally secret, the very identity of the victim had to be concealed, in order to hide the turpitude alike of king and duke. Moreover the capture and imprisonment of Matthioli were high-handed outrages against international law which would have aroused the indignation of Europe against France.

For the rest the Iron Mask has been variously supposed to be Fouquet, the disgraced Minister of Finance; Louis, Count of Vermandois, the illegitimate son of Louis XIV, punished in this manner for having struck the Dauphin; the turbulent Duc de Beaufort, commonly known as "the king of the markets"; the schismatic Armenian patriarch, Arwediecks, noted for his hostility to the Catholics of the East; and the Duke of Monmouth, illegitimate brother of James II, although the fate of all these personages has been otherwise chronicled by history. A more widely accepted story, which originated with Voltaire, made him an illegitimate son of Anne of Austria, Louis XIV's mother, by either Cardinal Mazarin or the Duke of Buckingham.

The Abbé Soulaire, in 1790, broached a theory which has proved very popular with dramatists and novelists. He made the Iron Mask a twin brother of Louis XIV. A prophecy having foretold disaster to the royal family from a double birth, Louis XIII had caused the last born of the twins to be brought up in secret. Louis XIV learned of his twin brother's existence only after Mazarin's death, and the brother, having discovered the secret of his birth by means of a portrait, was condemned to perpetual imprisonment. Zschokke and Fournier have both written tragedies in which this view is accepted. Alexandre Dumas has a romance called *The Iron Mask*, in which he ingeniously avails himself of this story of the twin birth by making the mask the real Louis XIV, who is deposed by a conspiracy, and in his place is substituted his twin brother. The remarkable likeness between the two facilitates the deception.

Isabella, heroine of a tale in Boccaccio's *Decameron* (iv, 5), and of a poem by Keats, *Isabella or the Pot of Basil* (1820). A young woman of Messina, living with her three brothers, she carries on a love affair with Lorenzo the steward, which being discovered, her brothers put him secretly to death. Lorenzo appears to Isabella in a dream, reveals his fate and his place of burial, and she privately brings away his head. Putting it in a pot of basil and other sweet herbs she laments over it every day. At length they take it away from her, and she pines away and dies. See GHISMONDA.

Isambourg, La Belle (Fr. *The Fair Isambourg*), heroine of a ballad of that name widely known in France. She refuses the bridegroom provided for her by the king, her heart being fixed upon a poor knight. The king shuts her up in a tower; she feigns death; is carried to burial by three

princes and a knight; her lover, cognizant of the stratagem, bids the bearers stop that he may say a prayer over the coffin. He rips open a little of the shroud, she looks up and smiles at him. In the cognate Scotch ballad, *The Gay Gosshawk*, stanza 26 runs as follows:

"Lay down, lay down the bigly bier
Lat me the dead look on;"
Wi cherry cheeks and ruby lips
She lay an smiled on him.

Isingrin or **Isengrim, Sir,** in the mediæval epic of *Reynard the Fox*, the wolf who as the type of the barons is overreached by his nephew Reynard, representing the Church.

Isis, the chief Egyptian female deity, wife and sister of Osiris and mother of Horus. She was originally the goddess of the earth and afterwards of the moon. Set, the brother of Isis and Osiris, plotted mischief against the latter. Secretly taking his measurements he made a handsome coffin, then on a festival night offered it to whomever it would fit. Osiris took his turn at lying down in it. Set fastened the lid over him and threw the coffin into the Nile. Then began the sorrows of Isis. She wandered far and wide seeking the remains of her husband, and in the swamps of the Delta gave birth to Horus. Finally she discovered the coffer in Byblus, but during one of her absences to visit Horus, Set opened it and cut up the body into fourteen pieces. Isis recovered the fragments and put them together again and Osiris became the god of the dead.

Apuleius tells us that the cult of Isis was introduced at Rome in the time of Sulla. Many enactments were passed to check the licentiousness of her worship but were resisted by the populace. Those initiated in her mysteries wore in the public processions masks resembling the heads of dogs.

Ismene, heroine of a Greek romance, *Ismene and Ismenias*, written in the twelfth century (A.D.) by Eustathius. She is memorable as being the first hoyden in fiction. On her first introduction to Ismenias as her father's guest she makes a dead set for him, presses his hand under the table and at length proceeds so far that Ismenias bursts into laughter. Heliodorus had painted his Arsace and Tatius his Melite as women equally forward, but these were heteræ. Eustathius was the first to introduce a pure woman making all the advances in courtship.

Isolde, Iseulte or **Yseult,** the name of two ladies in Arthurian romance, rivals for the possession of Sir Tristram. Iseulte of the White Hands was his wife whom he married without loving her; Iseult the Fair, whom he loved, was the wife of his uncle, Sir Mark. He had been deputed to bring Sir Mark's bride to him when the elder knight married her by proxy; the two young people had accidentally drunk together a magic potion intended to ensure the reciprocal love of Mark and Iseulte and had fallen helpless victims to its power. See TRISTAN, YSEULTE.

Isond, La Beale (the Fair or the Beautiful), in Sir Thomas Malory's *Morte d'Arthur*, ii (1470), the wife of King Mark of Cornwall, Tristram's uncle. She was in love with Tristram before her marriage—having cured him of wounds received in his victory over Sir Marhaus—and when she grew to hate her husband she eloped with his nephew. For a period the two dwelt in La Joyeuse Garde, but Tristram finally restored her to her husband and made a loveless marriage with Isond of the Fair Hands (*Isonde aux Beaux Mains*).

On his deathbed Tristram sent for his first love, knowing she alone could cure him. If she consented to come the vessel was to hoist a white flag. Tristram's wife through jealousy reported that the vessel carried a black flag, whereupon the knight fell back dead. Isond expired on his corpse. Tennyson in *The Last Tournament* calls the ladies Isolt, and gives a new version of the death of Tristram. One day the knight, dallying with Isolt the Fair, put a ruby

carcanet round her neck and kissed her throat. Then

> Out of the dark, just as the lips had touched
> Behind him rose a shadow and a shriek—
> "Mark's way!" said Mark and clove him through the brain.

In other poems and romances the name is spelled ISEULTE, YSEULTE or YSOLDE and the details differ. See these entries.

Israfel or **Israfil,** in Mohammedan myth, the angel of music, whose voice is more melodious than that of any other creature. According to the Koran he will sound the resurrection blast at the last day and then Gabriel and Michael will call together the "dry bones" to judgment.

Poe has a lyric, *Israfel,* to which he prefixes this quotation from the Koran, "And the angel Israfel, whose heart-strings are a lute and who has the sweetest voice of all God's creatures." It opens thus:

> In Heaven a spirit doth dwell
> "Whose heart-strings are a lute:"
> None sing so wildly well
> As the angel Israfel,
> And the giddy stars so legends tell
> Ceasing their hymns, attend the spell
> Of his voice, all mute.

Isumbras, Isenbras or **Ysumbras, Sir,** in mediæval romance, a proud and haughty knight humbled by adversity so that he befriended the poor and needy whom formerly he had oppressed. A famous incident is that of mounting the two children of a woodcutter upon his horse and so carrying them across a ford. This is the subject of a picture by Millais.

Iwein, hero of a mediæval German epic of that name (circa 1210), by Hartmann von Aue, based on an Arthurian legend already versified by Chrétien de Troyes and closely akin to a tale *The Lady of the Fountain* in the *Mabinogion.*

At a great festival held by King Arthur at Pentecost, Iwein's imagination was fired by stories told of King Askalon. In this king's dominions there was a fountain over which hung a golden bowl. The seeker after adventure was to pour some water from the bowl upon a marble slab beneath; a furious thunder-storm would arise; Askalon would make his appearance and give battle to the intruder. Many brave knights had been overcome. Iwein sought the fountain, everything happened as he had been told, and he succeeded in slaying King Askalon. He fell in love with his widow Laudine; through her maid, Lunete, obtained an interview, won her heart, and married her. Such was the happiness of the pair that Sir Gawein deemed it necessary to warn Iwein not to be like Erec and forget in his wife's embraces the duties of chivalry. Thereupon Iwein took leave of Laudine, and went in search of adventures. A year he remained at King Arthur's court, performing great feats. Then a message came to him from Laudine, accusing him of having forgotten her, and telling him that because of his faithlessness she loved him no longer; whereupon he wandered away over the world like one distraught, but everywhere he went he wrought great deeds, and in these deeds he was assisted by a lion which in the course of his wanderings he had once rescued from a dragon. At last he came by chance into Laudine's realm. Here he found that his old friend Lunete, falsely accused, had been condemned to death by the queen. He did battle for her sake, and, with the help of his lion, vanquished her accusers. When the queen asked him his name, he answered only that he was the Knight of the Lion, and wandered away in quest of further adventures. But after many years an intense longing for Laudine seized him. Thereupon he repaired to the fountain and caused a furious thunder-storm, so that the queen and her people were filled with dismay. In her distress, Laudine asked Lunete's advice. The latter told her that she must have recourse to the Knight of the Lion, whose assistance could only be obtained if Laudine would promise to reconcile him to his wife. The unsuspecting queen gave the required oath.

Then Iwein appeared, and a sincere reconciliation took place.

Ixion, in classic myth, the husband of Dia, to whose father, Deioneus, he had promised valuable bridal gifts in accordance with ancient usage. When the old man came to demand them Ixion treacherously invited him to a banquet and contrived to make him fall into a pit filled with fire. This crime, held by the Greeks to be the first murder of a relative that had ever occurred, drew down upon him a frenzy that made Ixion wander around the world in hopeless weariness until Zeus at last took compassion upon him and cleansed him. He ungratefully laid siege to Hera, who deceived him with a cloud which assumed her shape. From this union sprang the centaurs. Ixion being audacious enough to boast of his fancied conquest over the goddess was cast into Tartarus by Zeus. There he was bound by Hercules to a winged or fiery wheel, which was in a state of perpetual revolution.

J

Jack, originally an Anglicised form of the French Jacques, early established itself as the diminutive of John, the commonest of English Christian names, and was hence used as a term of contempt applied as a single word or in composition to objects either animate or inanimate. Thus we have boot-jack, black-jack, etc., among inanimate things; and among animals, jackass, jackdaw, jackrabbit, while as designations for various grades and classes of human beings we have Jack-a-dandy, Jack-of-all-trades, etc.

Jack, hero of an English nursery tale, *Jack and the Beanstalk*, based on a myth that is found among South African Zulus and North American Indians as well as among the races of Aryan descent. Sent out to sell a cow he enraged his mother by returning with a few beans which he had taken in exchange. She hurled the beans away. One fell into the garden and grew overnight into the clouds. Jack climbed the beanstalk and came to the castle of a giant whom he tricked successively out of his red hen which laid golden eggs, his money bags and his harp. When the giant at last gave chase Jack fled down the beanstalk and cut it as the giant was half way down in pursuit. The latter fell to earth and was killed

Jack and **Jill,** hero and heroine of a familiar nursery rhyme. They are presumably drawn from Icelandic myth, where we are told of two children stolen and taken up into the moon who still stand there with a pail of water between them. The Scandinavian peasant will point them out on any clear night when the moon is at the full, as English speaking races point out to their children " the man in the moon."

Jack-in-the-Green, a puppet character in the old English May-day games.

Jack-o'-Lantern. See WILL O' THE WISP.

Jack the Giant Killer, hero of an English nursery tale first found in English literature in Walter Map, but indirectly derived by him from ancient Teutonic or Indo-European legends which had become domesticated in northern Europe. The English tale makes him " a valiant Cornishman," who when a mere child began his career of gianticide by strategically precipitating the huge Cormoran into a pit and then knocking him on the head with a pickaxe. In his later adventures against other giants Jack was aided by a coat of invisibility, a cap of knowledge, an irresistible sword, and shoes of swiftness, all which magic implements he had cozened out of a heavy-witted giant by superior cunning. His services in ridding the country of undesirable monsters won him a seat at Arthur's Round Table, a large estate and a duke's daughter to wife.

Jaggenath or **Juggernaut** (Sanskrit "*Lord of the World*"), a Hindu deity, probably of merely local origin. His idol is kept in a temple at Puri, a town in Orissa, and exposed to public view three days in every year. On the first day, called the Bathing Festival, the image is bathed by the priests. For ten days he is supposed to be detained in-doors with a cold. The tenth day is the Car Festival, when the image is taken in its lofty chariot, 60 feet high, to the nearest temple. A week passes, the god is now pronounced cured, and the car is pulled back among shouting thousands, who crowd so near it that they are sometimes run over by accident, while occasionally a fanatic voluntarily immolates himself beneath the wheels.

Jamshied or **Giamschid,** in oriental myth, a suleyman of the Peris. After a reign of 700 years he began, not unnaturally, to conceive that he was immortal. God, however, punished his pride by incasing him in a human form and sending him down to live on earth. He became a great conqueror and ruled over both the East and the West.

Janus, an ancient Italian solar deity. In Roman myth he was the doorkeeper of heaven and the special patron of the beginning and end of things. As the protector of doors and gateways he held a staff in one hand, a key in the other. As the god of sunrise and sunset he had two faces, one turned to the east, the other to the west. A gateway (common error makes it a temple) in Rome was dedicated to Janus, and was kept open in time of war and closed in time of peace.

Jason, the hero of the *Argonautica*, by Apollonius Rhodius (B.C. 222–181), an epic poem describing the adventures of the Argonauts, which is reckoned the masterpiece of Alexandrian literature. Apollonius found his materials in Greek tradition which he welded into their final form, and his poem in turn was utilized by Virgil in his account of Medea (*Æneid*, Book iv). Jason was the son of Eson, king of Iolcus in Thessaly, but his father was dethroned by Pelias. Jason thereupon accepted command of the 50 Argonauts who set out in search of the Golden Fleece in Colchis. The Colchian king, Acetes, promised to surrender the fleece if Jason would yoke to a plough two fire-breathing oxen with brazen teeth and sow the dragon's teeth left by Cadmus in Thebes. Acetes's daughter Medea, falling in love with Jason, furnished him with the means of resisting fire and steel and putting to sleep the guardian dragon. After capturing the fleece, Jason sailed away with Medea, and met with many adventures and arrived at last in Iolcus, which Jason reconquered.

Jeckoyva, an Indian chief, who, according to tradition, perished alone on the mountain, near the White Hills, which now bears his name. Night overtook him whilst hunting among the cliffs, and he was not heard of till after a long time, when his half-decayed corpse was found at the foot of a high rock, over which he must have fallen. One of Longfellow's early poems, not included in his collected works, has this legend for a subject.

Jehane, heroine of a French romance, *King Florus and the Fair Jehane*, dating back to the thirteenth century. William Morris has put it into English prose in his *Old French Romances* (1896). It contains the root incident of *Cymbeline*, the wager about a wife's chastity, her discomfiture by a villain and her final triumph. Like Imogene, too, Jehane assumes male attire, but it is to accompany her husband incognito into the wars.

Jinns, in Mohammedan myth, a race of supernatural beings known as genie in the current translation of the *Arabian Nights*, who are fabled to have sprung from the marriage of Eblis with Lilith, the first wife of Adam. They were endowed with six qualities, of which they share three with men and three with devils. Like men they generate in their own likeness, eat and die. Like devils they are winged, are invisible and can

pass through solid substances without injuring them. "This race of Jinns is supposed to be less noxious to man than the devils, and indeed to live in some sort of familiarity and friendship with them, as in part sharers of their nature. The author of the history of Alexander of Macedon relates that in a certain region of India on certain hours of the day, the young Jinns assume a human form, and appear openly and play games quite familiarly with the native children of human parents."—ABRAHAM ECCHELENSIS: *Historia Arabum*, p. 268.

Joan, Pope, the heroine of a legend discreditable to the Papacy, incredible in itself, now universally discredited, which, nevertheless, found unquestioning belief in Rome and throughout Europe, and was long used as a weapon of party warfare by factions within and without the church.

A girl whom the original version made English or German, though ecclesiastical prejudice afterwards turned her into a Greek, is supposed to come to Rome, where she passed herself off as a man. She attracted notice by a learning above that of all the theologians of the city, was ordained a priest, raised to the cardinalate and at last elected pope under the name of John. Her paramour, the companion of her wanderings, she makes a cardinal. She has frequent interviews with him, but the secret is successfully kept, and she comports herself well in her office, until the fatal day when going in procession to say mass at St. John Lateran, she is taken in the open street with the pains of labor and delivered of a child. Accounts differ as to her fate. A few allow her to escape and repent, but the most make her die on the spot, or be stoned to death by the people.

All this together with other details which are excrescences upon the original legend is seemingly confirmed by certain practices observed by the popes, especially in the ceremonies at their installation—some of these apparently having been invented for the sake of the story. All sorts of semi-historical explanations have been suggested.

All are vitiated by the fact that for 400 years after the alleged date of the event no hint of it is found in any surviving document. There is no earlier mention of her than a book by Stephen de Bourbon, a French Dominican of the 13th century. Yet in the papal catalogues of a later Middle Age Pope Joanna is placed between Leo IV and Benedict III and the date of her election is given as 855. These difficulties are cleared away by Dollinger, *Legends of the Mediæval Papacy* (1863), who thinks that the legend was of comparatively recent date, that it floated about at first unattached to any definite person or time, and finally was interpolated by some person unknown, to fill up a blank, in the chronicle of Martinus Polonus.

As to the immediate origin of the myth, Dollinger refers it to an ancient statue of a heathen goddess with flowing garments, holding a child in an equivocal position, whose mutilated inscription was misread to give color to the idea that it represented a woman in childbirth. It so happened that the street where the statue stood was one which the papal processions always avoided, hence the localization of the public catastrophe. The ready belief which greeted the story he ascribes to the efforts of the Dominicans and Franciscans. It began to be diffused about the time of Boniface VIII, when both the great orders, their minds embittered against the Holy See, were as ready as the laity to welcome it.

John-a-dreams, apparently a current name in Elizabethan times to denote a dreamer, a sluggard. Thus Shakspear's *Hamlet* in self-rebuke:

> Yet I
> A dull and muddy-mettled rascal, peak
> Like John-a-Dreams unpregnant of my cause
> And can say nothing.

In a note to this passage Collier says, "The only mention yet met with of John-a-dreams is in Armin's

Nest of Ninnies, 1608. 'His name is John, indeede, says the cinnick, but neither John a nods nor John a dreams, yet either as you take it.'"

John the Baptist is alluded to under this name by Josephus in *Antiquities of the Jews*, xviii, 5. Josephus tells us that the destruction of Herod's army by Aretas, king of Arabia Petræa, was attributed by many to the divine vengeance; for Herod had slain "John who was called the Baptist," a good man, who exhorted the Jews to virtue, "and so to come to baptism, for that the washing would be acceptable to God, if they made use of it, not in order to the putting away of some sins, but for the purification of the body; supposing still that the soul was thoroughly purified beforehand by righteousness." John's preaching attracted great crowds and Herod, fearing that he might contemplate raising a rebellion, imprisoned him in the castle of Machærus and there put him to death. See HERODIAS, SALOME.

Jones (a possible corruption from Jonah), **Davy.** Among sailors a humorous synonym for Death, anciently the name of an evil spirit who presided over the demons of the sea, was present in storms and often revealed himself to human vision as a giant with frightful goggly eyes, and three rows of sharp teeth in his enormous mouth, emitting blue flames from his nostrils. "To go down to Davy Jones's locker," is still used as a euphemism for drowning.

Josaphat, according to mediæval legend, was the son of Abenner, an Oriental king, who persecuted the Christians in the time of St. Thomas, Apostle to India. At the youth's birth, sages predicted that he would adopt an alien faith and become ruler of a kingdom vaster than his father's. King Abenner built for him a palace in a secluded city where no stranger was admitted. Only young people surrounded him. Sorrow, sickness, poverty and death are words and things unknown to him. One day the king gives him leave to go outside the palace limits. He meets successively a leper, a blind man, an aged man. His eyes are thus opened to the existence of sickness, misfortune, old age and death. Later a holy hermit, named Barlaam, divinely warned, travels to India as a merchant, penetrates the prince's seclusion and wins him over to the Christian faith. Vainly does the magician, Theudas, seek to lure him back. He remains firm, eventually converts his father, and on the latter's death renounces the world to become a hermit. When he and Barlaam die their bodies are buried by Josaphat's successor on the throne, Barachias, these work many miracles and in due course the friends were canonized by the Church.

The legend of Barlaam and Josaphat was, in the eighth century, put into Greek by St. John Damascene, and in the thirteenth a Latin version was included in the *Golden Legend* of Voragine. It was translated into most European languages, was the subject of poems and miracle plays, and had a vast mediæval popularity in both the Greek and the Latin churches, which included the two saints in their calendar. Yet, as will be readily seen, the legend is in all essentials identical with that of Gautama (*q.v.*) or Buddha.

Joseph of Arimathea. See SAN GREAL.

Jotun, the giants or evil nature-powers in Scandinavian myth, corresponding in general with the classic Titans, but more specifically identified with frost, snow, ice and other rigors of winter. Among the Scandinavians heat and cold were classed as good and evil, as were light and darkness in more genial climes. The perpetual struggle between them was semi-annually decided at the periods of the winter and summer solstice. In winter the hammer of Thor broke up the frost-bound earth and prepared the way for spring. The conflict was renewed in summer when the immanent powers of frost began to regain their sway with the shortening of the days.

Joyeuse Garde, La, in mediæval romance, the castle of Lancelot of the

Lake, given to him by King Arthur in reward for having defended the honor of Queen Guinevere from a charge of poisoning preferred by Sir Mador. In memory of the happy event the name of the castle was changed from La Garde Doloureuse or Dolorous Guard. It is supposed to have stood at Berwick.

Judas Iscariot. As the Gospels tell little about the personality of the traitor among Christ's apostles, myth and legend have added much. They usually represent him as of the tribe of Reuben. Before his birth his mother Cyborea dreamed that he would murder his father, commit incest with his mother and betray his God. As usual his parents' efforts to falsify the prophecy only hastened its fulfilment. They cast him into the sea, but he was picked up on a foreign shore and brought up at the king's court. In a moment of passion he slew the king's son and fled to Judea, where Pontius Pilate employed him as a page. In course of time he ignorantly fulfilled the prophecies as to his parents. When accident revealed to him that he had added parricide and incest to mere murder and adultery he threw himself upon the mercy of Christ as the forgiver of sins. Christ, knowing all, admitted him to his company, and made him treasurer. Hence avarice was added to his other evil tendencies and led to his betrayal of the Redeemer. Apologies for his treason have frequently been offered. A mediæval sect called the Canaites held that Judas was simply an instrument of Providence, necessary for the scheme of human redemption. Hence they held him in high reverence. De Quincey in a famous essay maintained the analogous theory that Judas was impelled only by the wish to force Christ into a position where he must display His Messianic powers, which had become the subject of doubt among His less credulous followers. The apparent failure of Christ to rise to the occasion drove Judas to suicide.

Other explanations are less exculpatory. The most popular was that Judas took tithes of all the money he collected as compensation for his services. Estimating that he had lost a commission of 30 pieces on the precious ointment used by Mary Magdalene, he chose this way of indemnifying himself. In a Wendish ballad Judas receives from Jesus 30 pieces of silver to buy bread and loses them in gambling with the Jews. At their suggestion he then sells his Master to recoup his loss. An old English ballad preserved by Wright and Halliwell gives Judas a sister as perfidious as himself, who suggests the sale of "the false prophet that thou believest upon."

Biblical scholars have shown much ingenuity in reconciling the discrepancies in the Biblical narratives concerning the remorse and death of Judas (compare Matthew xxvii, 3, 10, with Acts i, 18, 19. See also a paper *Did Judas Really Commit Suicide?* in the *American Journal of Philology* for July, 1900).

Mediæval myth also had its doubts about the suicide. Æcumenius professes to have read in a book by Papias, now lost, that Judas survived the crucifixion to become puffed up by pride insomuch that being run over by a chariot his body burst and let out his entrails. But Matthew's account was generally accepted, and the *Cercis siliquastrum* of botanists is to this day known as the Judas tree from the legend that Judas hanged himself from one of its branches.

Huon of Bordeaux in the romance bearing his name has a glimpse of Judas buffeted around in a whirlpool from which Huon himself escapes only by following the directions of the traitor. Judas explains that he is doomed to be tossed in that gulf for all eternity with no other protection than a small piece of cloth which, while on earth, he had bestowed in charity.

Matthew Arnold in his poem *St. Brendan* tells how that saint discovers Judas on an ice-floe. He explains that he is released from Hell for a few hours every Christmas because once in his life he had done an act of charity towards a leper at Joppa.

Kipling also has a reference to the legend:

Then said the soul of Judas that betrayed Him:
Lord, hast thou forgotten thy covenant with me?
How once a year I go
To cool me on the floe
And ye take my day of mercy if ye take away the sea.
The Last Chantey.

Dante puts Judas into the mouth of Satan (*q.v.*) where he is macerated for all eternity.

As Church and State are the two divinely appointed institutions for man's guidance therefore Judas who betrayed Christ, the Divine Founder of the Church, and Brutus and Cassius who betrayed Cæsar the Founder of the Empire, are the vilest of all traitors. They are tormented by him who first of all betrayed Almighty God himself,—Satan, the archtraitor, from whom all treachery in the world proceeds, and upon whom rests the whole weight of its guilt.—H. S. Bowden: *Dante's Divina Commedia.*

Juno, a Roman goddess whom the Latins identified with the Greek Hera. The spouse of Jupiter, she was the protector of the female sex as Jupiter was of the male sex. On their birthdays women offered sacrifices to Juno, but the great festival in which all women participated took place on March 1, and was called Matronalia.

Jupiter or **Jove,** subsequently identified by the Romans with the Greek Zeus, was originally an elemental divinity, the father or lord of heaven: *Diovis pater* or *Diespiter*, from Sanskrit *dyaus*, "the bright heaven." Etymologically, therefore, he has a curious connection with the Zeus into whom he was eventually merged. As the lord of heaven he governed thunder and lightning, tempests and rain storms. As the prince of light, white was sacred to him; his chariot was said to be drawn by four white horses; white animals were sacrificed to him; the Roman consuls were attired in white when they attended his worship, and his priests wore white caps. The highest and most powerful among the gods, he was called *Optimus Maximus*, "the Best and Highest." He had numerous other surnames derived from his functions, his qualities or the places where he was worshipped; as *Pluvius, Tonans, Imperator, Triumphator, Capitolinus, Latialis.* See Zeus.

K

Ka, in Egyptian myth, a sort of doppleganger or double, which is born with every man and survives his death if proper provision were made for a figure to which it could immediately attach itself. For this reason statues of the dead were placed near the mummy. It also required to be fed, hence offerings of food or drink were made at the tomb. Eventually pictures of such offerings were deemed sufficient. If the Ka were neglected it might for a period become a very unpleasant visitant to the scenes of its earthly life. But it was doomed to eventual extinction if unaided by the living. The Ka is undoubtedly the germ of the "shell" of modern theosophy which is supposed to survive the parent body for a brief period.

Kado, St., an uncalendared saint reverenced among the peasants of Brittany. Wishing for a bridge across an ill-conditioned river and getting no answer to his appeals to the Virgin and the Trinity, he finally turned to the devil. Satan drew an admirable bridge on red paper and stipulated that he was to have as his reward the first soul that crossed over the bridge. The saint cheated him by driving a cat over it as soon as it was completed.

Kaf, in Mohammedan myth, a fabulous mountain, "the starry girdle of the world" which "surrounded the earth as a ring does the finger" (Burton, *Arabian Nights*, i, 77, 122). It is composed of one entire emerald, resting upon the sacred stone Sakhrat, or as others say, between the horns of a white ox named Kirnit. The head of this ox touches the east and his hind parts the west, and the distance between these horns could not be traversed within 100,000 years

(Count de Caylus, *Oriental Tales*, 1743). "From Kaf to Kaf" means from one extremity of the earth to another—the sun rising from one eminence and setting behind its opposite in the west. Keats personifies the mountain as a giantess and makes her the mother of Asia (*q.v.*).

Kalilah or **Kalilag,** one of two jackals, the other being Dimna or Damnag, who figure so conspicuously in the Persian fables attributed to Bidpai that the 8th century Arabic translation was entitled *The Book of Kalilah and Dimna or the Fables of Bidpai.* Through this translation the stories found their way into Europe. Bidpai, corrupted into Pilpay, was one of the principal human interlocutors, hence he came in time to be considered the author of the book. The word is not a proper name, however, but an appellative applied to the chief pundit of an Indian prince.

Kama or **Kamadeva,** the Hindoo Eros or god of love, as all subjugating as his classic counterpart, so that even Brahma feels his influence. He rides on a sparrow or a parrot,—both being symbols of voluptuousness—and holds a bow of sugar-cane strung with bees. Each of his five arrows is tipped with pollen from some flower that subjugates one or the other of the senses.

Kansa, a mythical king of the Yadavas in Mathura, India, second cousin or uncle to Krishna, the ninth avatar of Vishnu (second person of the Hindoo trinity). There was a prophecy that one of the children of Devaki, Krishna's mother, would destroy him, whereupon he slew six of the babes as soon as they were born. Balarama, the seventh, was smuggled off to Gokula, and on the birth of Krishna, the eighth, his parents fled with him to Vrindavana, where they placed him in charge of a shepherd. Thereupon the tyrant ordered a general massacre of all vigorous male infants. Kansa became the great persecutor of Krishna, but was eventually conquered by him and slain.

Katmir, the dog of the Seven Sleepers, who, according to the Koran, watched over their slumbers in the cavern for 309 years, neither sleeping nor eating. He was finally admitted into Paradise. In the *Oriental Tales* by the Count de Caylus the dog is called Catnier. See also Al-Rakin.

Kay, Sir, in the Arthurian cycle, a foster-brother of King Arthur, rude, boastful and boisterous, but not without a certain rudimentary humor that finds vent in practical jests and rough vituperation. His repeated failures in attempting some deed of prowess add contrasted glory to the knight who finally succeeds. This name, in the French romances, is spelled Queux, which means head cook. He is the seneschal or steward, his duties also embracing those of chief of the cooks. He it was who surnamed Gareth Beaumains, and taunted him because he had served as scullion in the royal kitchen. In similar scorn he gave another noble knight the mocking title of La-Cote-mal-taillé, which stuck to him for life. The meek endurance of these youths and their devotion to the damsels, who rail at them in imitation of Sir Kay, present a fine idea of the good-breeding and respect for women which formed an essential part of the chivalric character.

Keroulas, Marie de, titular heroine of an anonymous ballad still popular among the Breton peasants. Marie and Kerthomas are in love with each other. Her mother favors the suit of the wealthy Marquis de Mesle. Marie yields after a bitter struggle and dies shortly after the marriage. The mother expiates her remorse in a convent.

Ketch, Jack, the common English name for a hangman or executioner, said to be derived from one John Ketch, who held that office under Judge Jeffries and distinguished himself at the Bloody Assizes by the savage satisfaction he manifested in the butchery of his victims. The name is also tentatively held to be a corruption of Richard Jacquett,

owner of the manor of Tyburn, near London, where criminals were formerly executed.

Kidd, Captain William, famous in romance, was a real pirate, born probably at Greenock, Scotland, about 1650 and hanged at Execution Dock, London, May 23, 1701.

Kidd early won fame as a skilful shipmaster and in 1695 received a commission from William III, as commander of the *Adventure*, a galley fitted out for the suppression of piracy and the recovery of captured vessels. Sailing from Plymouth, England, in the spring of 1696, Kidd cruised for some months along the American coast, and then started for the East Indies and Africa. During the voyage he determined to turn pirate himself, and winning over officers and crew (some 150 in all), he began plundering whatever ships he found off Malabar and Madagascar. Landing in New York in 1698 with much booty, a portion of which he buried on Gardiner's Island off Montauk Point, L. I., he went on to Boston, where he appeared with characteristic audacity on the streets. Doubtless he believed that under his commission he could clear himself of any charge of piracy. His outrages had appalled England, however, and the English governor of New York and Massachusetts, Lord Bellamont, himself a share-holder in the *Adventure*, deemed it best to send him to England. As it was hard to prove him a pirate he was arraigned for killing a mutinous gunner and after an obviously unfair trial was condemned and hanged. The treasures he had left—about 800 ounces of gold, 900 ounces of silver, and several bags of silver ornaments—were secured by Bellamont, but in common belief these formed only an insignificant fraction of his plunder.

Kinmont Willie, hero of an anonymous Scotch ballad preserved in Scott's *Border Minstrelsy*, 1833. It celebrates an event that occurred on April 13, 1596. William Armstrong of Kingmonth, a Scotch freebooter " wanted " on the English side, was arrested as he was riding back from a border meeting and imprisoned in Carlisle Castle. This was a high-handed breach of the day's truce. Buccleugh, as warden, tried to obtain his release by peaceful means, but failing in this he headed a band of 40 marchmen, who rode across the border to Carlisle. While Lord Scroope and his thousand men were asleep they found their way into Willie's cell, freed him, and carried him back with them through the Eden River. There is a close analogy between this ballad and a Liddlesdale chant *Jock o' the side* celebrating the release from prison of another famous reiver, known also as the Laird's Jock, who flourished about 1550–1570.

Klaus, Peter, the probable original of Washington Irving's Rip Van Winkle (*q.v.*), hero of an old German legend first printed in Otmar's *Volksagen*, Bremen, 1800. A goat-herd from Sittendorf pasturing his flock on the Kyffhäuser, he was beckoned away by a young man and led into a deep dell inclosed by craggy precipices. Here twelve ghostly knights were silently engaged in a game of skittles. Peter to relieve the monotony helped himself to a glass of fragrant wine, the effect of which was to plunge him into profound slumber. When he woke up he found himself once more upon his accustomed pasture land, but neither goats nor dog were in sight. Trees also had sprung up overnight to a great height. Finding his way to his native village he was still further disconcerted. Everything was changed; everywhere were new faces, the few acquaintances he met had grown unaccountably old. Finally he discovered that he had been asleep for twenty years.

Klingsor or **Klingshor, Nicolas,** a thirteenth century minnesinger whose fame as a poet or singer was almost entirely eclipsed by his posthumous reputation as a magician. It is possibly true that he was an attaché of the court of Elizabeth of Hungary and acted as judge in the contests held there between minnesingers of all the

Germanic countries. Myth makes him preside over the great Kriegspiel or War of the Minstrels at the Castle of Wartburg, where he arrived by flying through the air on his cloak, an invention which Goethe has borrowed in *Faust*. Wagner introduces Klingsor into his opera *Parzival* as originally an aspirant for knighthood in the order of the Holy Grail, who had been rejected on account of impurity and so delivered himself over to the study of magic. He created for himself a fairy palace which he peopled with beautiful women whose sole duty it was to seduce the Knights of the Graal. One of these, Kundry, led to the misconduct of Amfortas. He lost his spear after it had inflicted a wound that could never be healed so long as it remained in the hands of Klingsor. When Parzival arrived, Klingsor, recognizing his mission, commands Kundry to use all her arts for the boy's seduction. She reluctantly consents, but fails. Klingsor hurls the spear at Parzival. It remains poised in midair over the latter's head. Parzival secures it, touches the king's wound therewith and straightway he is cured. See OFTERDINGEN, HENRY OF.

Knickerbocker, Father, in modern caricatures and political squibs, the patron saint or symbolical representative of New York City, usually represented as a benevolent old gentleman, Holland Dutch in his physical appearance, yet with a shrewd touch of the Yankee, and dressed in the small clothes, wig and cocked hat of the later eighteenth century.

He is a natural evolution from the Dietrich Knickerbocker invented by Washington Irving as the feigned author of his burlesque *History of New York* (1809), which gives a comic account of the Dutch colony of New Amsterdam from its original settlement by Hollanders to its final conquest by the English and its rebirth as New York. But though the personality was invented the name was not. It is an old Dutch name (etymologically *Knikker*, a marble, and *bakker*, a baker) and first came to America in the person of Herman Jansen Knickerbacker, who settled in Albany in the latter part of the seventeenth century and whose numerous descendants spelled the name in various fashions. In Irving's day there was a Congressman, Herman Knickerbocker (1782 – 1855), whom the author visited in February, 1811.

At first there was dismay and resentment among the descendants of the original Dutch colonists. All this wore away in time and in 1848, in an *Author's Apology* to the edition of that date, Irving was able to congratulate himself that after a lapse of nearly 40 years the name Knickerbocker was still used to give the home stamp to everything recommended for popular acceptance and that New Yorkers of Dutch descent had come to pride themselves upon being "genuine Knickerbockers."

Kobolds, in the popular mythology of Germany, a species of dwarfs or gnomes, who frequent dark and solitary places, and especially mines, where they take a malicious pleasure in interfering with the work of the miners. The more they are cursed and vilified the worse they wax. To the more friendly among the miners they frequently show their gratitude by revealing rich veins of ore.

According to other accounts the Kobold is a domestic sprite, who seeks lodgement in a peasant's hut, sleeps in attic or cellar, and warms himself at the hearthstone. He takes charge of the horses and works in the harvest field, but is seldom, if ever, visible. To keep him in good humor it is necessary to place a dish of milk in the corner of the house and carefully sweep the spot where he sleeps.

A young woman had a kobold in her service and it was a delight to see how he anticipated all her wishes and exempted her from all unnecessary toil. One day she mischievously scattered some pepper in his milk and from that moment the kobold abandoned her. She was obliged to rise early and retire late,—to work incessantly and to find her work ever retarded. Every day the implacable kobold produced a fresh obstacle, every day she sustained a new accident. If with the greatest precaution she took up a precious vase she was certain to shatter it; if she set water to boil, she

scorched her fingers; if she prepared dinner, she put a double dose of salt into one dish, and none into another. When we accuse our servants of betraying the respectable laws of the cordon bleu we are often wrong; it may all be the fault of the kobolds.—Xavier Marmier.

Kraken, in Scandinavian legend, a marine monster, who made frequent appearances in the Middle Ages, especially in the North Sea. When he came to the surface of the waters to aid digestion, he frequently remained there motionless for days or even months. His back, covered with shells and seaweed, presented the appearance of an island. St. Brandan, according to Bartholius, erected a hut on one of these supposititious islands to say mass in it, but the monster became uneasy towards the close of the services and sought the bottom of the sea. The saint and his followers were submerged, but recovered themselves and regained their ship.

Kratimer, Kratim or **Katmir,** according to the Koran, the dog that followed the Seven Sleepers into their cave and watched over their slumbers for 309 years. When he entered the cave, the youths tried to drive him out, and broke three of his legs with stones, but he said, " I love those who love God. Sleep, masters, and I will keep guard." He is one of the few animals to be admitted into Paradise.

Kriemhild, in the twelfth century German epic *The Nibelungen Lied,* daughter of Dancrat and sister of Gunther. She marries Siegfried, king of the Netherlands, and makes him a gentle, devoted and patient wife. He is murdered by Hagan. Embittered by his loss she becomes violent, vindictive and unscrupulous. Marrying Etzel, king of the Huns, she invites Gunther, Hagan and others to her court, but Hagan slays Etzel's young son, and in an access of fury she with her own hand cuts off the heads of both Hagan and Gunther and is herself slain by Hildebrand.

Krishna (the Black), a Hindoo deity who, originating with some Rajput clan became confused with Vishnu the second person in the Hindoo trinity. He is now looked upon as the eighth avatar of Vishnu, visiting the earth in the form of a mighty warrior and ridding it of tyrants who oppressed it, and monsters who ravaged it. Humanly speaking, he was the son of Vasudeva and Devaki, and was born at Mathura. He narrowly escaped death in infancy at the hands of his uncle, King Kansa, who with Herod-like ferocity made away with all his nephews so soon as they were born, owing to a prophecy that one of them would kill him. An elder brother, Balarama, " Rama the Strong," was likewise saved and the two children were brought up by a shepherd of Vrindavana, where many localities are pointed out as scenes of their youthful exploits. To-day these are the most famous centres of Krishna's worship. Reaching manhood, the brothers put their uncle, Kansa, to death. Krishna succeeded him as King of the Yadavas. He ruled gloriously and justly, but in the end was overwhelmed by his enemies, and perished like Achilles from a wound in his heel. The scriptures peculiar to him are the Bhagavadgita and the Bhagavatapurana.

Kublai Khan (1216–1294), a grandson of Genghis Khan and the founder of the Mongol dynasty in China. The Mongol poetical chronicler, Sanang Setzen, records a tradition that Genghis, on his death-bed (1227), discerned the promise of his eleven-year-old grandson and predicted his future distinction. For the capital of his empire Kublai selected Cambaluc, the Chinese city which we now know as Pekin. Marco Polo, who passed many years in Kublai's service, gives an account of the splendor of his court and entertainments, his munificent patronage of literature, art, and science and especially astronomy. To Marco Polo also we owe an account of how he sought to introduce the Catholic church into China; but he was more successful in establishing the first lama in Tibet, a precursory form or germ idea of the grand lamas of Lassa.

Kublai Khan is the Cambuscan of Chaucer's *The Squire's Tale*, and the Kubla Khan of Coleridge's poem of that name, beginning:

> In Kanadu did Kubla Khan
> A stately pleasure dome decree.

Kynast, The Lady of. The Castle of Kynast near Hinschberg is a picturesque ruin in the Riesenberge or Giant's Mountains, overlooking a frightful abyss known locally as Holle or Hell. Built by Duke Folko of Silesia in 1592, it was gutted by fire in 1675.

A popular legend about one of its former owners Lady Kunigunde von Kynast has been versified by two German poets—Körner and Rückert—and is an obvious offshoot from the older legend of *The Glove*. See LORGE, DE, in Vol. I.

In Körner's poem *Die Kynast*, the Lord of Kynast has died by a fall over the precipice. His widow declares she will marry only him who fears not the abyss and will ride around the edge of the battlements. One lover after another makes the attempt and is killed. She has grown hard and indifferent when an unknown knight rides up and at first sight captures her heart. Fain would she have him desist, but he spurns her entreaties and accomplishes the feat.

She hastens to acclaim him victor. He coldly tells her that he is Albert of Thuringia, that a wife awaits him at home, that he came only to avenge his slaughtered friends and so rides away. Kunigunde, mad with shame, dashes herself from the parapet.

In Rückert's ballad *Die Begrussung von Kynast*, the lady—a maiden and no widow—is cold and heartless from the beginning, until the arrival of the strange knight. After his triumph and her discomfiture, she survives to an old age, and is finally changed into a wooden statue, which all must kiss who would visit the Kynast.

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Lady Hideous, The, in the English metrical romance *Perceval*, a counterpart to the Loathly Lady (*q.v.*), of other Arthurian tales, but without her excuse for being. Her neck and hands, we are told, were brown as iron; her eyes blacker than a Moor's, and small as those of a mouse; her teeth red like the yolk of eggs; her nose ape-like; her lips ox-like; she was bearded like a goat; was humped before and behind, and had both legs twisted. She appears for a brief period in King Arthur's court to point out a castle where hundreds of knights and their ladies are imprisoned. Hence numerous adventures.

Lady of the Lake, in Arthurian romance, a personage whose identity is greatly confused among poets and romancers. Her origin may be traced to the Sibille (*q.v.*) of the early romance *Perceforest*,—the daughter of Darnant, the enchanter.

See LADY OF THE LAKE in Vol. I. See also VIVIEN.

Lais, the name of two famous Greek courtesans who are frequently confused the one with the other. The elder, a native of Corinth, celebrated as the most beautiful woman of her day, lived at the time of the Peloponnesian war. It is said that she sold her favors for the equivalent of $1000. Demosthenes remarked that "he had no mind to buy repentance at that price."

The younger Lais was a daughter of Timandra, a native of Hycara in Sicily, but later a resident of Corinth.

Lamia, in classic myth, a beautiful Libyan queen, daughter of Belus, who was beloved by Zeus and consequently robbed of her children by the jealous Hera. Unable to revenge herself on divinity Lamia retaliated on the children of men, whom she carried off and murdered. Her face became distorted by this continual pursuit of cruelty and Zeus added to its horrors by giving her the power of taking out and putting back her

eyes. In ancient nurseries her name was often used as a bugaboo to frighten children withal. Later a belief grew up of a plurality of Lamiæ, beautiful phantasms who enticed young men to their ruin. On this superstition Keats founded his poem *Lamia* (see Vol. I) and Goethe his *Bride of Corinth*. Lilith, the nocturnal female vampire of the Hebrews, mentioned in Isaiah xxxiv, is translated Lamia in the Vulgate. In the zoological mythology of the Middle Ages Lamia or Enipusa was the name given to "the swiftest of all four-footed animals" represented with the head and breasts of a woman and the body of a quadruped. For the quadruped body alternative myths substituted a serpent's tail.

Lammikin, hero and title of a mediæval Scotch ballad, a savage mason, who built himself a castle and baptized it with blood.

Lamoracke, Sir, in the Arthurian cycle of legends, one of the bravest Knights of the Round Table, rivalled only by Sir Lancelot and Sir Tristrem. Like that hero, also, illicit love was his undoing. The four sons of King Lot detected him in an amour with their mother and plotted his death.

> Sir Gawain and his three brethren, sir Agrawain, sir Gahĕris, and sir Modred, met him [*sir Lamorache*] in a privy place, and there they slew his horse; then they fought with him on foot for more than three hours, both before him and behind his back, and all-to-hewed him in pieces.—Sir T. Malory: *Morte d'Arthur*, ii, 144 (1470).

Lancelot, generally known as **Sir Lancelot du Lac,** the chief figure, next to Arthur himself, in the legends of that British king as they found final shape in the *Morte d'Arthur* (1469) of Sir Thomas Malory. He is a gradual evolution from the earlier Arthurian romances, which include two specially devoted to him, *The Knight of the Cart* by Chrétien de Troyes, and the anonymous prose romance *Lancelot*. In the poem he first appears as the lover of Queen Guinevere, the character that won him his distinctive place in mediæval myth.

Malory makes Lancelot the son of King Ban of Benwicke, shadowy king of a still more shadowy kingdom. When first made a knight of the Round Table, Lancelot, its foremost warrior, is chosen to conduct Guinevere from her father's court to that of Arthur, as the latter's bride. Then began the love between them—the bond of true falsehood and of loyal disloyalty—which lasted to the end and which constituted the tragedy of Lancelot's life. Twice only, and then only by magic wiles, Lancelot is unwittingly drawn from his loyalty to the Queen. (See Elaine.) The first deception, which resulted in the birth of Galahad, was explained and forgiven. The second Guinevere would not pardon, and Lancelot fell into a two-year fit of melancholy madness. Being cured at last by a vision of the Sangreal, he settled in the Joyous Ile, under the name of Le Chévalier Mal Fet, and the fame of his deeds led to his restoration at Court. Then follows the quest of the Sangreal of which his own son Galahad was the moving cause and Lancelot caught a second dreamy sight of the mystic cup,

> Slumbering he saw the vision high
> He might not view with waking eye.
> Scott: *Marmion*.

But when the remnant of the old knights reassembled, and the Round Table had been replenished by new knights, Lancelot and the Queen fell back into the old ways. After clearing her name in many mortal combats he is at last overborne by Gawain, Agrawaine and Modred, the three nephews of Arthur, of whom the first is more conspicuous as Arthur's foe, the last as plotter against the king. Guinevere goes into sanctuary at Almesbury, Lancelot retires to Benwicke. Thither Arthur follows him with the flower of his knights, and there Gawain receives his mortal wound from Lancelot and the old-time friends are reconciled in death. The forces are recalled by the news that Modred had usurped the kingdom and Lancelot prepares himself to follow, not for reprisals, but

that he might aid his king and friend against Modred. But the great battle in the West is fought without him. Modred and Arthur perish, and Lancelot seeks an interview with the queen at Almesbury. Learning there her settled intention to abide by a holy life, he himself was received into a cloister, renouncing forever his last hope of taking his old love away, beyond their common sorrow, to the distant retreat of Joyeuse Garde. A year later he is miraculously summoned to bury Guinevere besides the corpse of Arthur in Glastonbury. Then "he sickened more and more and dried and dwindled away." He was entombed with all honor at Joyeuse Garde. See ARTHUR, MODRED, GUINEVERE in this volume, also LANCELOT in Vol. I.

Laocoön, in classic myth, a Trojan priest, who with his two sons was crushed to death by serpents. His death was interpreted by the Trojans as a sign of divine displeasure because he had opposed their reception of the wooden horse. Virgil tells the story in the *Æneid*, ii. A modern version may be found in Louis Morris's *Epic of Hades*. James Thomson in his *Liberty*, iv, and Byron in *Childe Harold* have described the famous group of statuary which represents these three in their death agony. This was discovered (1506) in the baths of Titus and is now in the Vatican.

Lessing's treatise, *Laocoön an Essay upon the Limits of Painting and Poetry*, opens with a comparison between the Laocoön of poetry and the Laocoön of sculpture, in reference to the loud cries attributed to the first and the comparative self-restraint exhibited by the second. He points out that art must confine itself to a single moment of time and therefore should choose the one most fruitful in suggestion and least offensive or painful. An artist, in other words, must carry expression as far as is consistent with beauty and dignity, but not one step beyond. What he might not paint or carve he left to be imagined. The concealment was a necessary sacrifice to beauty.

Laodamia, in classic myth, daughter of Æastus and wife of Protesilaus, the latter the first of the Greeks to be slain before Troy. Zeus granted her prayer that the hero might be allowed to converse with her for three hours. Hermes brought him back from the shades and when Protesilaus died a second time, she died with him. Wordsworth has made this legend the subject of a poem entitled *Laodamia*. One of the most famous of the letters in Ovid's *Epistles of the Heroines* is from Laodamia in Thessaly to her husband, who has been detained in Aulis by contrary winds. A rumor had reached her that the first chief to touch Trojan soil must fall. Let Protesilaus carefully avoid this fatal precedence. Rather let his be the last of the thousand ships,—the last in going, but the first to return.

Laomedon, in classic myth a king of Ilium, father of Priam, his successor. Apollo and Poseidon were engaged by him, the first to pasture his flocks on Mount Ida, the second to build or help build the walls of Ilium (Troy). He defrauded both gods of their stipulated pay, provoking both to revenge. Apollo smote the land with a plague, Poseidon sent a sea-monster to ravage it. Only the sacrifice of the king's daughter Hesiode would satisfy the brute, but Hercules saved her as Perseus saved Andromeda when he found the maiden chained to a rock in the sea. Once more Laomedon refused the reward he had promised,—the magic horses Zeus had bestowed upon Tros in compensation for the rape of Ganymede—and Hercules took Troy, slew Laomedon, and all his sons save Priam, and gave Hesiode to his companion Telamon, by whom she became the mother of Teucer.

Latinus, in Roman legend, a king of Latium, in Italy, who hospitably welcomed the Trojan refugees after their seven years' wanderings, and recognized in their leader Æneas the destined husband of his daughter Lavinia. Turnus, prince of the Rutilians, to whom the maiden had been betrothed, made war upon both Æneas and Latinus. Latinus fell in the first battle. The pedigree of this potentate is variously stated. He is

alternatively the son of Faunus and Marica, a nymph; of Heracles and Fauna; of Ulysses and Circe.

Latona (called **Leto** by the Greeks), in classic myth, daughter of Cœus, a Titan, and mother of the twin deities, Apollo and Artemis or Diana, by Zeus himself. Pursued by the jealous wrath of Hera, Leto wandered from place to place till she came to Delos, which was then a floating island, named Ortygia. Zeus fastened it securely to the bottom of the sea and there Leto became a mother. Ovid (*Metamorphoses*, vi, iv) tells the story of the Lycian clowns who insulted her as she knelt with the infants in arms to quench her thirst at a little lake and who were incontinently changed into frogs.

I did but prompt the age to quit their clogs
By the known rules of ancient liberty,
When straight a barbarous noise environs me
Of owls and cuckoos, asses, apes, and dogs;
As when those hinds that were transformed frogs
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee.
MILTON.

Thus the hoarse tenants of the sylvan lake
A Lycian race of old, to flight betake
At every sound they dread Latona's hate
And doubled vengeance of their former fate
All sudden plunging, leave the margin green,
And but their heads above the pool are seen.
CAMOENS: *The Lusiad*, Book ii.
MICKLE, trans.

Laughing Philosopher, the sobriquet bestowed by his contemporaries upon Democritus of Abdera (B.C. 460-361), an apostle of good cheer as Heraclitus the Weeping Philosopher (*q.v.*) was a preacher of gloom. He seems to have been simply an optimist disposed to kindly mirth, although he was later conceived of as a cynic laughing at the follies and sorrows of mankind.

Launfal, Sir, hero of a metrical romance of that name ascribed to T. Chestre and to the fifteenth century. Sir Launfal is steward to King Arthur, in love with the lady Tryamour of Carlyoun, who gave him an ever-ready purse and stipulated that if he ever wanted her he should retire into a private room whither she would immediately appear. When Queen Gwennere (Guinevere) made advances to the knight he summoned the lady to show how far superior she was to anything at King Arthur's court.

Another legend concerning the same personage is versified by Lowell in *The Vision of Sir Launfal* (1848). Though a good knight and true he lacked humility and had little sympathy with the poor or with repentant sinners. He had made a vow to seek the Holy Grail, but put it off until the beauty of a day in June recalled it to his memory. In a vision he sallies out and meets a beggar suffering from leprosy to whom he disdainfully tosses a piece of gold. The beggar turns out to be Christ.

Laurin, king of the Dwarfs in a German poem ascribed to Heinrich von Ofterdingen (*Heldenbuch*, iv). He ruled over a wonderful rose-garden and possessed a magic ring of victory, a magic belt which gave him the strength of 12 men, and a cap of invisibility. Having carried off Kŭnhild to make her his queen, Dietlieb of Steermach her brother with Dietrich of Berne and two other knights came to her rescue. Dietrich, in single combat, dispossessed Laurin of his magic gifts. Being thus reduced to the level of ordinary mortality he and an army of dwarfs were easily routed.

Laurin himself was taken prisoner and sent to Berne, where for many years he earned his livelihood by tumbling for the amusement of the court. Finally, Dietrich took pity upon him and restored him to his possessions, where Kŭnhild voluntarily rejoined him. According to popular legend the rose-garden is still extant somewhere in the Tyrol, though it remains invisible to such as go in quest of it.

Lavinia, in classic myth, the daughter of Latinus, king of Latium, or Italy. Virgil, in the last six books of the *Æneid* (vii–xii), tells how Latinus welcomes Æneas on his landing in Latium and promises him the hand of his daughter. But Lavinia had

already been betrothed by the mother to Prince Turnus, who raises an army to contest the claims of Æneas and finally perishes in single combat with the Trojan hero. Here Virgil's poem ends. There is a curious German epic also entitled the *Æneid*, by Heinrich Von Veldeche, a minnesinger of the twelfth century, who follows in the same lines as Virgil's until the hero comes to Latium; then it pauses to depict the love of Lavinia for Æneas. They marry, he becomes king, builds Alba and dies. A posthumous son called Æneas Sylvius is born to Lavinia.

Lazarus, in the New Testament, the brother of Mary and Martha, and friend of Jesus, who according to John xi, xii, raised him from the dead. Jesus gave the name of Lazarus to the hero of one of His own parables, the poor man whose sores were licked by dogs and who fed upon the crumbs that fell from the table of the rich man. When both died, Lazarus went to heaven, where the rich man, burning in hell, saw him resting on Abraham's bosom and prayed that he might bring him a drop of water wherewith to cool his thirst. It is noteworthy that Lazarus is the only proper name given in the New Testament to any character in Christ's parables, though a misapprehension occurs in the case of Dives (*q.v.*). Hence it has been suggested that the parable of Lazarus is historical and not fabulous.

Lean Gyffes Llen, whose adventures are described in the fourth book of the *Mabinogion*, was a protégé of the enchanter Gwydion. Of all the heroes of mediæval story he was the best protected against hostile attack. For, as he explained to his wife, Bloudeuwedd, there was only one way in which he could be slain, viz.: "By making a bath for me by the side of a river, and by putting a roof over the caldron, and thatching it well and tightly, and bringing a buck and putting it beside the caldron Then if I placed one foot on the buck's back and the other on the edge of the caldron, whosoever strikes me thus will cause my death." It might seem that Bloudeuwedd had reason in piously thanking heaven that it would be easy to avoid this, though, in very truth, she was playing the hero false, and was only worming this information out of him in order to rid herself of him.

Leander, in Greek legend, a youth of Abydos in love with Hero. Every night he swam the Hellespont to visit her in her town at Lesbos. One night a sudden storm extinguished the light in the tower, and Leander losing his way was drowned. His body was washed ashore and on discovering it Hero leaped from her tower and was drowned.

Leda, daughter of Thestius, wife of Tyndareus, king of Sparta, and mother of Castor and Pollux and Clytemnestra and Helena. A wide-spread tradition denied the paternity of these two pair of twins to Tyndareus. Zeus according to this account visited Leda in the form of a swan and she brought forth two eggs. The male twins issued from one egg, the female from the other. The story is versified by Ovid, *Metamorphoses*, x, and is more succinctly told by Spenser in the *Faërie Queene*, iii, 11, 32:

Then was he turn'd into a snowy swan
To win fair Leda to his lovely trade:
O wondrous skill, and sweet wit of the man
That her in daffadillies sleeping made
From scorching heat her daintie limbes to shade!
Whiles the proud bird, ruffing his fethers wyde,
And brushing his faire brest, did her invade
She slept, yet twixt her eielids closely spyde
How towards her he rusht, and smiled at his pryde.

Legion, the self-given name of the unclean spirit, who possessed the demoniac in Mark v: "My name is Legion, for we are many."

Lesbia, the name under which Catullus celebrated the charms and denounced the frailties of his mistress. She is generally identified with Clodia, a lady of high rank, but, if we are to believe Catullus, a profligate and unscrupulous woman in a profligate and reckless age.

Lethe, in classic myth, one of the

rivers in Hades whose waters bring forgetfulness to whomsoever quaffs them.

Milton after describing the four rivers of hell (see ACHERON) continues:

Far off from these a slow and silent stream
Lethe, the river of oblivion, rolls
Her watery labyrinth; whereof who drinks
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.
Paradise Lost, ii, 383.

Dante makes Lethe the boundary between Heaven and Hell, but explains that it has lost its gift of forgetfulness,—as remembrances of an evil past form part of the punishment of sin.

Leucothia, in Greek myth. See INO.

Levana, in Roman myth, a goddess, who protected new born infants. J. P. Richter used the word as the title of a treatise on the training of children.

Lilith, in Jewish and Mohammedan myth, the first wife of Adam. That Eve was Adam's second wife was a common Rabbinical speculation, adopted to explain the double account of the creation of man in Genesis. In i, 27, we are told "male and female created He them," hence the legend arose that man was created double, *i.e.*, both male and female, back to back, and were hewn asunder with a hatchet, as Adam and Lilith. But when this wife on account of her simultaneous creation with him, became proud and a vexation to her husband, God expelled her from Paradise, and then said "It is not good that the man should be alone, I will make a helpmeet for him" (Genesis ii, 18). "And this they confirm by the words of Adam, when he saw the woman fashioned from his rib, 'This is now bone of my bone and flesh of my flesh,' which is as much as to say, Now God has given me a wife and companion suitable to me, taken from my bone and flesh, but the other wife was not of my bone and flesh and therefore not a suitable wife and companion."

Abraham Ecchelensis, who thus summarizes the legend he does not accept, adds that "this fable has been transmitted to the Arabs from Jewish sources by some converts of Mahomet from Cabalism and Rabbinism, who have transferred all the Jewish fooleries to the Arabs." The latter further feigned that Lilith, after she was expelled from Paradise, married the devil, by whom she had children called the Jinns. Mediæval demonographers classed her as a Lamia (*q.v.*).

Lilliard, Maid, a Scottish maiden, whose feats at the battle of Ancrum Moor (1544), in which the English invaders, under Sir Ralph Eure and Sir Bryan Layton, were repulsed from the borders, are celebrated in the following verses, still legible on the memorial stone erected on the spot:

Fair Maiden Lilliard lies beneath this stane;
Small was her stature, but mickle was her fame;
Upon the English loons she laid full many thumps,
And when her legs were cuttit off she fought upon her stumps.

It is a historical fact that a body of women did join in the battle, and the stout little maid of Maxton was probably the first in the fray, and distinguished herself in a fashion that naturally led to the humorous exaggeration contained in these verses.

Linet (whom Tennyson calls **Lynette**) in Sir Thomas Malory's *History of Prince Arthur* (1470) is the daughter of Sir Persuant and sister of Liones of Castle Perilous. When the latter is held captive by Sir Ironside, the Red Knight of the Red Lands, Linet seeks Arthur's court to pray that one of his knights may come to the rescue of Liones, but as she refuses to reveal her sister's name the plea is refused until a young man nicknamed "Beaumains" volunteers his aid. The nickname is given him in ironical allusion to his big hands, he is coarse and uncouth, having served in the kitchen for twelve months, though really of noble birth, and Linet laughs at him as a dish-washer, a kitchen knave and a lout, but he succeeds in his quest, liberates the lady Liones and marries her. See GARETH.

Littower, a heathen king in Germany, according to mediæval myth, stole in the disguise of a beggar, into a church, meditating evil against the Christian monarch and his religion. Suddenly from the uplifted host issued a child of wonderful beauty, and came towards him unseen by the congregation. Littower was seized and led into the presence of the Christian king, his heart was moved, he received the rite of baptism with his followers and humbled himself before the Lord of Heaven. An old poem, *Littower*, by Schondoch, a poet not otherwise known, tells this legend with much grace and simplicity. The same story is told of the Saxon Wittekind.

Lityerses, a natural son of Midas, engaged in agriculture at Celænæ in Phrygia, where he was wont to hospitably entertain all strangers, obliging them in return to assist him in the harvest. In case he surpassed them he cut off their heads in the evening and hid their bodies in the sheaves, accompanying the deed with songs. He was finally slain by Heracles. The Phrygian reapers used to celebrate his memory in a harvest song which bore his name.

Llyr (in Irish *Ler*, the sea), a British sea-god described in Welsh legend as Llyr Llediath or " Llyr of the Foreign Dialect " and the husband of Iweridd or Ireland, whence it is suggested that he may have been borrowed by the Britons from the Gaels later than any mythology common to both (Charles Squire, *The Mythology of the British Islands*, p. 270). As a British god he is the far-off original of Shakspear's King Lear. The chief city of his worship is still called after him Leicester, *i.e.*, Llyr-cestre. Iweridd bore Llyr Bran a son and Branwen a daughter. The first was a dark deity of Hades delighting in war and carnage and also in music, the latter a goddess of love like the sea-born Aphrodite.

Loathly Lady, heroine of an old ballad, *The Marriage of Sir Gawain*, which tells how that knight took to wife a hideous hag, whom no one else would look at, who straightway was released from the spells of a malignant enchanter and restored to her normal self as a beautiful young woman. This is another variant of the Beauty and the Beast legend with the sexes reversed. See Gawain.

Locrine, in British myth, one of the three sons of Brutus, the pretended founder of Britain. His story is told by Geoffrey of Monmouth in *British History*, ii, 5, i; by Spenser in *The Faërie Queene*, ii, 10; by Michael Drayton; and, with some change of detail, by Swinburne in his tragedy *Locrine* (1887).

After the death of Brutus, so the old legend runs, his three sons divided his kingdom. Locrine, as the eldest, took all of England except Cornwall; Camber took Cambria or Wales, and Albanact took Albania or Scotland. Albanact fell in an invasion by Humber, king of the Huns, but the latter was eventually defeated and slain by Locrine and Camber.

In Swinburne's drama Estrild or Estrildis, a German princess forcibly carried off by the invader from her own land, is found by Locrine in the camp of the enemy, after the flight is over; and, though he is previously affianced to Guendolen, daughter of Corineus, the giantkilling king of Cornwall, and eventually marries her, Locrine makes Estrild his paramour and by her has a daughter, the Sabrina of Milton's *Comus*. When Guendolen discovers the relations between Estrild and Locrine she levies war against her husband, with the help of their son Madan, and Locrine is mortally wounded in battle.

Locrine, as conceived here, is a new character on the stage, but a perfectly true one. His wife thus describes him in what is certainly one of the best short passages of the play:

Thy speech is sweet: thine eyes are flowers that shine:
If ever siren bare a son, Locrine,
To reign in some green island, and bear sway
On shores more shining than the front of day,
And cliffs whose brightness dulls the morning's brow,
That son of sorceries and of seas art thou.

He is not in any sense an unkind husband; he is scarcely—unless liking some one else better than his wife constitutes unfaithfulness *per se*—an unfaithful one. He could not be cruel, or ungrateful, or forgetful of old kindness. He is not even a mere easy-going rake, but only an amiable and chivalrous polygamist, with a wife who does not understand polygamy.—*Saturday Review.*

Lohengrin, in mediæval German legend, the son of Parzival, whom he succeeded as the custodian of the Holy Grail. One day the bell in the temple, untouched by human hands, tolled a signal for help. Lohengrin was just about to leap on his horse, ready for he knew not what, when a swan appeared on the river leading a ship in its wake. He dismissed his horse and leaped on the ship. It turned out that his assistance was needed on behalf of Else or Elsam, orphan daughter of the Duke of Brabant. She had refused the hand of her guardian, Frederick von Telramund. He had appealed to the Emperor Henry the Fowler, who granted him permission to assert his rights against any champion Else might choose. The fatal day arrived. The princess was in despair; no knight had come to her succor. But with the opening of the lists the swan-drawn boat hove in sight and in the boat was Lohengrin asleep on his shield. He woke as soon as the boat touched land; heard the princess's story, espoused her cause, and slew the formidable Frederick. Then, as the lady was rich and comely, he married her himself, enjoining upon her, however, that she never should ask his name. They lived happily together until, being taunted with her ignorance of her husband's origin, she broke her promise. Lohengrin told her who he was, called his children and bade them all farewell, and in the morning the swan and the ship reappeared and bore him away for ever. According to the rules of the order of the San Greal, every knight was bound to return to the temple of the order immediately he had been asked his lineage and office. Lohengrin is only one of many versions of the mediæval legend of the Knight of the Swan, which is common to the folklore of almost every European nation. Wolfram von Eschenbach rescued it from the obscurity into which the other versions have fallen, and the genius of Wagner has made it immortal.

Loki, the evil principle in Scandinavian mythology. His very name, from *locka*, to tempt, kins him with Satan. He has been further identified with Vulcan and Proteus, and the Hindoo Agni. That he is represented as one of the Æsir proves that his myth arose in an early age before the idea of dualism—good and evil—had established itself in the human mind. Being admitted to Ægir's feast Loki hurled abuses at his fellow guests but fled on the entrance of Thor. He treacherously contrived the death of Balder. For these offences he was condemned, but escaped pursuit for a period by his facility in assuming any shape he chose, horse, fish, flea, etc. Finally he was caught and chained to a rock in some abyss beneath the inhabited world. There he must remain until the end of things. Over his head hangs a serpent whose venom would fall on his face, but that his faithful wife Segni catches the drops in a vessel. When full she turns to empty it; then a drop falls on Loki, and, shaking himself, the whole earth shakes with him. Loki has three children as evil as himself, the wolf Fenris, the Midgard Serpent and Hela or Hel.

Longinus, according to mediæval legend,—sanctioned by the Catholic church, which has canonized him as the first martyr among the Gentiles,—was the name of the Roman centurion whose lance pierced the side of Christ as He hung dead on the cross (St. John, xix, 34).

The blood-stained lance was one of the relics which with the Holy Grail passed into the keeping of Joseph of Arimathea and its later appearances and final fate are variously given in the legends of the Grail. It is especially prominent in the episode of the Roi Pêcheur whom

it fell upon and wounded because of his sin. The legends all agree that it was taken up into heaven, though there is no consensus as to the manner of its disappearance. (See PÊCHEUR, ROI.)

Lorelei, Loreley or **Lurley,** a precipitous rock rising 430 feet above the Rhine between St. Goar and Oberwesel. The name is generally derived from the German *lauer,* to lie in wait, and *lei,* old form of *leia,* a rock, the first word having reference to the dangerous whirlpools at its base, which are ever ready to capsize the careless boatsman. Hence also arose the idea of spirits haunting the rock which may be traced back as far as the sixteenth century. Later came the legend of a siren specifically called the Lorelei, who sits upon it at eventide, curling her golden hair in the sunshine and by the magic of her voice luring mariners to destruction. This was probably an invention of Heinrich Heine in his little lyric *Die Lorelei.* The wide popularity of the poem and of the music married to it by Franz Liszt established the siren forever upon the famous rock and caused a number of floating legends to crystallize about her name. One of these tells how the havoc she wrought among men of all ages by her bewildering arts caused her at last to be summoned before the tribunal, —an obvious avatar of the Rhine myth. See LIGEA.

Lreux, the name under which Sir Queux (English Sir Kay) figures in the mediæval French romance *Percival.* He is represented as a detractor, coward and boaster of the type subsequently made familiar in Spenser's Braggadochio and Shakspear's Parolles. He jeers at the gawkiness of Percival. Thereupon a damsel who had not smiled for ten years comes up to Percival and assures him that if he lives he will be one of the bravest and best of knights. Lreux, exasperated, smites her on the cheek, the king's fool in retaliation kicks him into the fire between two andirons.

Lubberland, another name for Cockaigne, popularly substituted for the more archaic term from the sixteenth century down. London was sometimes called Lubberland by its enemies.

Lucian, hero of *The Golden Ass,* a romance in Latin by Apuleius (who flourished circa 175 A.D.), is a young man metamorphosed into an ass, who retains his human consciousness. In a vein of mingled humor and pathos he describes his adventures among robbers, eunuchs, magistrates, priests, and magicians until the time comes for him to resume his proper shape. Books iv–vi contain the famous story *Cupid and Psyche.* The romance is based upon the Milesian tale of Lucius of Patræ.

Lucifer. See SATAN.

Lucretia See VIRGINIA.

Lud, according to the legendary *History of British Kings* (1142), by Geoffrey of Monmouth, was the son of Heli, whom he succeeded on the British throne. He enlarged and beautified his capital Trinovant (*i.e.* Troynovant or New Troy), so that it came to be called Lud's Town and eventually London. He was buried near the gate still called after him Ludgate.

> That mighter Lud in whose eternal name
> Great London still shall live (by him re-builded).
> DRAYTON: *Polyolbion,* viii (1612).

> He had two sons, whose eldest called Lud
> Left of his life most famous memory.
> And endless monuments of his great good;
> The ruined walls he did re-ædifie
> Of Troynovant gainst force of enemy,
> And built that gate of which his name is hight
> By which he lies entombed solemnly.
> SPENSER: *Faërie Queene,* ii, x, 46.

Lutins or **follets,** in French popular myth, a species of mischievous sprite or fairy originating in Brittany. They are closely analogous to the Scotch Brownie, the English Puck, the goblin and pixy of Wales. Souvestre (*Foyer Breton,* i, 199) intimates that they can assume any animal shape, though their natural form is that of a little man dressed in green. Lutins gather at night time at cross roads, or in the open country to dance in the light of the moon, where there is any, and

never miss an opportunity to entice mortal wayfarers into their revels. Should the victim be recalcitrant or ill-tempered they will make him dance until he falls down exhausted.

Generally what the Breton peasant tells about corrigans he is apt to tell at another time about lutins. . . . Both are supposed to guard hidden treasure; some trouble horses at night; some, like their English cousins, may help in the housework after all the family is asleep; some cause nightmare; some carry a torch like a Welsh death candle; some trouble men and women like obsessing spirits, and nearly all of them are mischievous.—WENTZ: *The Fairy Faith in Celtic Countries.*

Lycaon, in classic myth, an impious king of Arcadia whom divine wrath turned into a wolf. According to one account Hera thus metamorphosed him because he defiled his altar with human sacrifices. The story versified by Ovid is more generally received. Zeus visited him in his Arcadian palace. Lycaon after failing in an attempt to murder him served up to his guest a dish of human flesh. Thereupon Zeus turned him into a wolf.

Terror struck he fled
And through the silence of the distant plains
Wild howling, vainly strove for human voice.
His maddened soul his form infects:—his arms
To legs are changed, his robes to shaggy hide;—
Glutting on helpless flocks his ancient lust
Of blood, a wolf he prowls,—retaining still
Some traces of his earlier self,—the same
Grey tell of hair—the red fierce glare of eye
And savage mouth,—alike in beast and man!
OVID: *Metamorphoses.*

From that time forth, a noble Arcadian was each year on the festival of Zeus Lykaios led to a certain lake. Hanging his clothes on a tree he plunged into the water and became a wolf. At the end of nine years if he had not tasted of human flesh, he might swim back again and regain his clothes and with them his human form.

Lycomedes, in classic myth, King of the Dolopians, in the island of Scyrus, to whom Thetis confided her son Achilles, dressing him up as a girl, so as to prevent his taking part in the Trojan war. Odysseus appeared as a pedlar among the maidens of the king's court, penetrated the disguise because the youthful hero bought only weapons of war, and persuaded him to join the other chiefs. (STATIUS, *The Achilleis.*) Deidamia, daughter of Lycomedes, like the Dudu of Byron's *Don Juan,* had the secret revealed to her in another way, becoming the mother of Pyrrhus.

Lycurgus (*Lles* in the Welsh triads), an imaginary emperor of Rome, who sent ambassadors to King Arthur at Carleon upon Usk, demanding the tribute that Arthur's ancestors, down to Constantine his grandfather, had annually paid to Rome. Arthur not only denied their claim, but set up a counterclaim on the ground that Bran and Constantine, both Roman emperors, were of British origin. Appointing Modred (*q.v.*) regent of the kingdom during his absence, he crossed the sea with his Britons. The decisive battle was fought in the Cisalpine territory where Lycurgus was defeated and slain. Arthur pressed on and was crowned Emperor of the world by the Pope in Rome.

Lyonesse or **Leonnoys,** in the Arthurian cycle of romances, a mythical region near Cornwall, ruled over by Meliadus, the birthplace of Arthur and Tristram. It is said that the sea has gradually encroached upon the land so that Lyonesse now lies more than 40 fathoms under water between the Land's End and the Scilly Isles.

The sea gradually encroaching on the shore hath ravined from Cornwall the whole tract of country called Lionnesse, together with divers other parcels of no little circuit; and that such a country as Lionnesse there was, these proofs are yet remaining. The space between the Lands-End and the isles of Scilly, being about 13 miles, to this day retaineth that name, in Cornish Lethowsow, and carryeth continually an equal depth of 40 or 60 fathom (a thing not usual in the sea's proper dominion) save that about the midway there lieth a rock, which at low water discovereth its head. They term it the gulf, suiting thereby the other name of Scylla. Fishermen also, casting their hooks thereabouts, have drawn up pieces of doors and windows.—CAREW: *Survey of Cornwall,* quoted in Dunlop's *History of Fiction,* vol. i, 169.

Lysistrata, titular heroine of the broadest and most farcical of Aris-

tophanes's comedies (circa, 415 B.C.). During the Peleponnesian war, which has now lasted 21 years, Lysistrata heads a representative meeting of Athenian matrons, who agree to hasten peace by separating from their husbands, denying them their conjugal rights and entrenching themselves in the Acropolis. After much engineering she carries her point. The Spartans, in the same domestic plight, make overtures for peace. Lysistrata dictates the terms. Her name means in Greek " the resolver of peace."

M

Mab, Queen, in fifteenth and sixteenth century Welsh and English myth, the queen of the fairies, subsequently shorn of that supremacy by Titania (*q.v.*). The name is from the Erse Meubhdh, which is said to have belonged originally to a great Irish princess. Beaufort, in his *Ancient Topography of Ireland*, mentions Mabh as the chief of the Irish fairies. Shakspear puts a famous description of her into Mercutio's mouth in *Romeo and Juliet*, i, iv, 55. He is the first to call Mab the queen of the fairies. He additionally describes her as "the fairies' midwife," because, as T. Warton surmises, she steals new born infants and leaves changelings in their place. Steevens on the other hand explains that she is so called because it was her task " to deliver the fancies of sleeping men of their dreams,—those children of an idle brain." In Milton's *L'Allegro* (l. 103) Mab has cast aside her regal dignity and reassumed her original and humbler rôle of a teasing and mischievous sprite, whose petty annoyances punished slothfulness and slovenliness in maids, and who deigned to accept their propitiatory offerings of junkets set out at night for her delectation. (See GOODFELLOW, ROBIN.)

Shelley's *Queen Mab*, in a poem of that name (1810), is ruler over a fairy court, far beyond the confines of the earth, whither the soul of Ianthe is borne in a dream, so that she may be converted from the errors of revealed religion.

Maccus, the clown or fool in the ancient Roman drama. According to the exigencies of the particular piece he was Maccus Miles—the soldier, or Virgo, Copo or Exsul, and so on, or, sometimes doubled, he and his counterpart became Macci Gemini —the Twin Maccuses. Possibly these last suggested the famous play *The Menæchmi* of Plautus, out of which evolved two modern masterpieces: Shakspear's *Comedy of Errors* and Molière's *Amphitryon*.

Maccus was made up with an immense head, an exaggerated nose and staring eyes, as appears from a small bronze statue discovered at Rome in 1727. Like the modern clown he came in for all the hard knocks to the delight of the audience. He was a far-off ancestor of the modern Harlequin or Punch.

MacDonald's Breed, Lord, a name facetiously given in Scotland to vermin or human parasites. The story runs that Lord MacDonald, son of the Lord of the Isles, made a raid upon the mainland, where he and his men dressed themselves in plundered raiment, but no one was poor enough to covet the raiment they had discarded nor to risk contamination with the " breed " that infested them.

Madoc, a semi-mythical Welsh prince, son of Owain Gwynedd, King of North Wales, the hero of Southey's epic *Madoc* (1805). From the beauty of his character he was known as " the Perfect Prince," from his adventures at sea " The Lord of Ocean." He made a famous westward voyage of exploration in 1170, and according to ancient legends discovered a vast continent, which Southey, following Drayton and other authorities, identifies with America. Here Madoc founded a settlement near the Missouri, which was called Caer-Madoc, and made an alliance with the neighboring tribe of Aztecas. War broke

out between the allies, however, and the Aztecas migrated to Mexico.

Madoc
Put forth his well-rigged fleet to seek him foreign ground.
And sailed west so long until that world he found
Long ere Columbus lived.
DRAYTON: *Polyolbion*, ix (1612).

Mæcenas, Caius Cilnius, who was a trusted counsellor of Augustus until the rupture of their friendship in B.C. 16, and who died 8 years later, is chiefly remembered as a munificent patron of literature. Having advised Augustus to set up an empire instead of reorganizing the republic, he used his influence over literary men largely to reconcile them, and through them the higher minds of the age, to the new order of things. The seriousness of the *Georgics* of Virgil as compared with the flippancy of his *Eclogues*, the change that came over Horace from epicurean indifference to political affairs as avowed in his earlier odes, to that sense of national grandeur which informs the great odes of his prime,—these are largely the indirect work of Mæcenas.

It is from Horace chiefly that we learn to know and value the character of Mæcenas and to understand the kind of influence that he exercised. He bears strong testimony to the absence of all jealousy and intrigue from the circle of which Mæcenas was the centre. When he himself became the most favored guest in the mansion on the Esquiline, he owed this distinction more to his personal qualities than to his genius. . . . From the testimony not of poets only but of historians we learn that under an appearance of indolence and an entire abnegation of personal ambition, Mæcenas concealed great capacity and public spirit, and the most loyal devotion to Augustus.—W. Y. SELLAR: *Roman Poets of the Augustan Age*, p. 22.

Mael or **Melruas,** a king of Britain who appears to have been elected by the native tribes (A.D. 560), after the triumph of the Saxons in Southern England. Villemarque rather fancifully urges that some features of his story would indicate him as the historical prototype of the legendary Lancelot. Mael in Welsh means a servant, and l'Ancelot (diminutive of ancel) would in the Romance tongue signify the little servant. Early Cymric tradition makes Mael the nephew of King Arthur, whose wife Guenever he carried off. Arthur besieged him, was defeated and concluded a disgraceful peace which restored him his wife. Like Lancelot, Mael closed his career in a convent.

But the Mael of real life was a very different being from the courtly and polished Lancelot of romance and poetry. He was a coarse barbarian, redoubtable in arms and notorious for his crimes of unchaste violence, who seized Guenever by lying naked under an ambush of leaves in the wood she was to pass through, then rushing out on her as a satyr, from whom her attendants fled in terror.

If these traditions had any influence upon Arthurian story in its final form, it was rather in shaping the character of Modred than of Lancelot.

Mahomet or **Mohammed,** the name taken by Halabi, founder of Islam (570–632), when he started out as a religious and political reformer. In literature his most famous appearance was in Voltaire's drama *Mahomet* (1738), which was reproduced in England as *Mahomet the Impostor* (1740). The plot turns upon the wiles and stratagems of the prophet to marry Palmira, a captive in his possession, who is in love with Zaphna. He induces Zaphna to murder Alcanor, who turns out to be his own father. Zaphna is poisoned. Palmira commits suicide on finding that Zaphna was her brother, and Alcanor her father.

In accordance with the narrow theory of his time [Voltaire] held Mahomet to be a deliberate and conscious impostor, and in presenting the founder of one great religion in this odious shape he was doubtless suggesting that the same account might be true of the founder of another. But the suggestion was entirely outside of the play itself and we who have fully settled these questions for ourselves may read *Mahomet* without suspecting the shade of a reference from Mecca to Jerusalem, though hardly without contemning the feebleness of view which could see nothing but sensuality, ambition and crime in the career of the fierce Eastern reformer.—JOHN MORLEY: *Voltaire*.

Dante places Mahomet in the ninth circle of hell, where schismatics, heretics and Founders of False Religions undergo their penalties, laden with the sins of those whom they had seduced. Dante and Virgil see him tearing open his own bowels and calling to them to mark him. Before him walked his son-in-law, Ali, weeping and cloven to the chin. As the ghastly crew walk around the circle their wounds close up, but at a certain point a demon cuts them open again with a sword.

Malagigi. See MAUGIS.

Malbruck or **Malbrough,** a famous crusader celebrated in many Basque legends and hero of the French song *Malbrouck s'en va-t-en guerre,* which was an especial favorite with Napoleon. During Louis XIV's reign a similarity of names suggested that the old song was a caricature of Marlborough's exploits, but it antedates the great Englishman by many centuries and its hero was obviously an ancient baron who died in battle, presumably in the Holy Land.

Malebolge (Evil Pits), in Dante's *Inferno,* the circle in hell where many kings of fraud and deceit were punished. Overlooking it was a precipice, where the noise of the River Phlegethon falling into the gulf below was almost deafening. In obedience to a command from his guide Virgil, Dante unloosed a cord which he wore as a girdle and Virgil flung it into the abyss. From out the darkness a huge form appeared slowly sailing upward through the heavy air. When it reached the brink it rested there the upper part of its body, leaving its great tail still hanging over the precipice. This was Geryon (*q.v.*), the representative of fraud and deceit and therefore emblematic of the sins punished below. The pilgrims mounted his back and Geryon beating the air with his arms, bore the pilgrims through space and landed them safely on a rock. They passed on through a rough and rocky road, looking down into various pits wherein were punished different kinds of swindlers and impostors. Flatterers and simonists (and among these several popes) and harlots were there. Next they encountered a procession of soothsayers and false prophets, some of whom had their heads twisted round so they could see only behind them and not before as a special punishment for pretending to see into the future when on earth.

Malec, in Mohammedan myth, one of the keepers of Hell, who specially presides over the torments of the damned.

> And they shall cry: "O Malec! would that thy Lord would make an end of us!" He saith: "Here must ye remain."—*The Koran,* Sura xliii, 78.

Mammon, a Syriac word used in Matthew vi, 24, as a synonym for wealth or worldly ambition: "Ye cannot serve God and mammon." Hence it evolved into a proper name as a personification of wealth,—or as the god of wealth, like the Plutus of classical mythology. Wierus, a mediæval demonologist, made him an ambassador from the infernal court to England. Other authorities placed him at the head of the ninth or lowest rank of demons. Spenser in the *Faërie Queene* introduces him as the god of riches and makes him try to tempt Sir Guyon by appeals to cupidity and concupiscence. Milton in *Paradise Lost* makes him one of the fallen angels.

> Mammon, the least erected spirit that fell
> From heaven; for even in heaven his looks and thoughts
> Were always downward bent; admiring more
> The riches of heaven's pavement, trodden gold
> Than aught Divine or holy else enjoyed
> In vision beatific; by him first
> Men also, and by his suggestion taught,
> Ransacked the centre, and with impious hands
> Rifled the bowels of their mother earth
> For treasures better hid.
>
> *Paradise Lost,* Book i.

Mammon, Cave of, in Spenser's *Faërie Queene,* ii, vii, the abode of the god of riches and worldly lusts.

> By what subtle art of tracing the mental processes it is effected, we are not philosophers enough to explain; but in that

wonderful episode of the Cave of Mammon, in which the Money God appears first in the lowest form of a miser, is then a worker of metals, and becomes the god of all the treasures of the world, and has a daughter, Ambition, before whom all the world kneels for favors,—with the Hesperian fruit, the waters of Tantalus, with Pilate washing his hands vainly, but not impertinently, in the same stream,—that we should be at one moment in the cave of an old hoarder of treasures, at the next at the forge of the Cyclops, in a palace and yet in hell, all at once, with the shifting mutations of the most rambling dream, and our judgment yet all the time awake, and neither able nor willing to detect the fallacy, is a proof of that hidden sanity which still guides the poet in the wildest seeming aberrations.—CHARLES LAMB.

Man of Sin, a personage alluded to in the New Testament, 2 Thessalonians ii, 1–5, and described there as "the son of perdition, he that opposeth and exalteth himself against all that is called God or that is worshipped; so that he sitteth in the temple of God, setting himself forth as God." The allusion has created much acute theological discussion. Whitby opines that the Jewish nation is meant; Grotius sees a reference to Caius Cæsar or Caligula. Catholics apply the term to Antichrist. A favorite Protestant explanation, embodied in the Westminster Confession of Faith, declares the Pope of Rome to be "that Antichrist, that man of sin, and son of perdition, that exalteth himself in the Church against Christ and all that is called God." Canon F. A. Farrar, however, is indignant that such an uncharitable idea should ever have crossed the mind of man.

Manto, in classic myth, daughter of the seer Tiresias, and herself a prophetess of Apollo, first at Thebes, then at Delphi, and lastly at Claros in Ionia. Seneca introduces her into his *Œdipus*, 290, as detailing to the blind Tiresias the condition of the visceræ of the victim smoking on the altar. She is frequently confused with another Manto, also a prophetess, who according to Virgil, *Æneid* x, 198, is commemorated in the name of his native city, Mantua. This Manto was a daughter of Hercules, who married Tiberinus, king of Alba, and had issue a son named Ocnus. It was Ocnus, according to Virgil, who built Mantua, and gave it its name. Nevertheless Dante identifies her with the daughter of Tiresias, and puts into the mouth of Virgil an account of the founding of Mantua which differs from that in the *Æneid.* In Canto xx of the *Inferno*, Virgil points out to Dante both Tiresias and Manto,

> She who searched
> Through many regions and at length her seat
> Fixed in my native land. . . .
> . . To shun
> All human converse, here she with her slaves,
> Plying her arts, remain'd, and lived, and left
> Her body tenantless. Thenceforth the tribes,
> Who round were scatter'd, gathering to that place,
> Assembled; for its strength was great, enclosed
> On all parts by the fen. On those dead bones
> They rear'd themselves a city, for her sake
> Calling it Mantua, who first chose the spot,
> Nor ask'd another omen for the name!

Manto appears frequently in the *Thebais* of Statius. In the folklore of Italy she became alternately a fairy or a witch, and was even believed to undergo periodical metamorphoses as a serpent. Ariosto in *Orlando Furioso* turns this superstition to excellent poetic account.

> Ariosto tells a pretty story of a fairy who by some mysterious law of her nature was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war.—MACAULAY: *Essays, Milton.*

Margause or **Morgause,** in Arthurian romance, wife of King Lot of Orkney, mother of Gawain, and, unknown to Arthur, his half-sister. According to the version adopted from Walter Map by Malory in his *Morte d'Arthur*, she came to the British court after peace had been established with Lot and his fellow

revolutionists—ostensibly as a messenger of state, though really as a spy. It must be borne in mind that Arthur was still under the impression that he was son to King Uther. "She was a passing fair lady, wherefore the King cast great love unto her, and she was his sister on his mother's side. But all this time Arthur knew not that King Lot's wife was his sister." The result of this *liaison* was Modred (*q.v.*).

Margiana, in the *Arabian Nights* story *Amyiad and Assad*, a Mohammedan lady and a bitter foe to the fire worshippers. She eventually married Prince Assad, whom she had rescued from captivity to become her slave. See also BEHRAM.

Margutte, in Pulci's mock-heroic poem *Morgante Maggiore* (1481), a giant whom Leigh Hunt characterizes as the first unmitigated blackguard in history and the greatest as well as the first. A Greek by birth he was a glutton, a drunkard, a thief, a liar and a blasphemer. After eating prodigiously at a tavern he robbed the host and set fire to his premises, rejoicing loudly in his prowess. Beside his companion Morgante he was a mere pigmy. Wishing to be a giant, and repenting half way, his development had been arrested when he was 10 feet high. Morgante delighted in playing practical jokes upon him. Once he hid his boots while he was asleep. Margutte, waking up, saw a monkey in the act of putting them on and taking them off, and laughed so heartily at the sight that he burst and so died.

Marian, Maid, in English popular romance, is represented sometimes as the wife and sometimes as the mistress of Robin Hood. She does not belong to the original cycle of ballads, but is the afterthought of a later age. The ballad *Maid Marian and Robin Hood* introduces her as a simple village maiden, who, when Robin was outlawed, donned male attire and sought him in Sherwood Forest. They met and neither recognizing the other fought for some time before Robin's voice betrayed him. This humble genealogy did not satisfy Anthony Munday. Having raised Robin to the peerage in two dramas, the *Downfall* and the *Death of Robert Earl of Huntington* (1598), he cast about for a suitable consort. He therefore makes the maid's real name Matilda, gives her Robert, Lord Fitz Walter, for her father, and the earl and King John for rival lovers. She repulses royalty and flies with the earl to the greenwood, where he assumes the name of Robin Hood and she that of Maid Marian.

Mars, the Roman god of war, identified with the Greek Ares. Next to Jupiter, Mars, as the father of Romulus, enjoyed the highest honors of Rome. The place dedicated to war-like exercises was called after him Campus Martius. But being the father of the Romans he was also, under the name of Sylvanus, the patron of agriculture, their oldest and most honored avocation. Mars was also identified with Quirinus, the deity watching over the Romans in their civic capacity. Thus Mars appears in a threefold aspect, under three names.

According to a local tradition the city of Florence was under the patronage of Mars in pagan days. His temple, with a highly venerated statue, stood on the site of the present Baptistery. With Christianity St. John the Baptist was substituted as the civic patron, and the statue of Mars was set upon a tower beside the river Arno. (VILLANI, i, 42.) In Dante's time it stood upon the Ponte Vecchio, and is referred to in *Paradiso*, xvi, as "that maimed stone which guards the bridge." The great flood of 1333 carried away both statue and bridge. Dante (*Inferno*, xiii) intimates that Mars plagued the city in revenge for its conversion.

Marsilius, Marsile, or **Marsiglio,** in the Carlovingian cycle of romances, respectively the English, French and Italian names of a Saracen king, who plotted the attack against Roland with the latter's treacherous father-in-law Garelon. Roland, guarding the rear of Charlemagne's forces, was

attached in the narrow pass of Roncesvalles by Marsilius with a force of 600,000 men. He battled bravely for his life, but finding death inevitable he sounded a blast upon his horn Olifaunt, which brought Charlemagne to the rescue. It was too late to save Roland, but not too late for the French to cut to pieces the Saracen forces. Marsilius was captured and hanged upon the tree whereon Judas of old had hanged himself and under which Marsilius had plotted with the Judas of France.

Marsyas, in Greek myth, a Phrygian satyr. Having found the flute which Athena had discarded because it distorted her features he was so pleased with the melodies he drew from it that he challenged Apollo to a trial of skill. The victor was to deal with the vanquished as he pleased. Apollo, playing upon the cithara, won the decision from the Muses, bound Marsyas to a tree and flayed him alive. This story is told by Ovid in his *Metamorphoses*, vi, v, and in his *Fasti*, vi. Herodotus says that the skin of the unfortunate musician was to be seen, in his time, in the town of Celenæ. Strabo, Pausanias, and Aulus Gellius also believe its truth. Suidas tells us that Marsyas, mortified at his defeat, threw himself into the river that runs near Celenæ, which, from that time, bore his name.

Livy and Quintus Curtius rationalize the myth. They explain that the river Marsyas, falling from a precipice, in the neighborhood of Celenæ, made a very stunning and unpleasant noise; but that the smoothness of his course afterwards gave occasion for the saying that the vengeance of Apollo had rendered it more tractable. Matthew Arnold in *Empedocles* (1852) and Lewis Morris in his *Epic of Hades* (1876) have versified the legend.

Chaucer in his *House of Fame*, 139, changes the sex of Marsyas:

> And Marcia that lost her skinne
> Both in the face, bodie and chinne,
> For that she would envyen, lo!
> To pipen better than Apollo.

Mascot, in French folklore, a talisman or harbinger of good luck.

In all probability the word comes from *masqué* (masked, covered or concealed), a word which, in provincial French, is applied to a child born with a caul. A superstition well nigh universal ascribes luck to a child so born, to the caul itself, and to any one with which either may be brought in contact. Audran in his comic opera of *La Mascotte* introduced the word into literature, but long before him it had been in common use in provincial France, and had been recognized in Paris in the vocabulary of gamblers and others. It appears to have been he, however, who invented the legend which ascribed the origin of mascots to the Powers of Light, desirous of counteracting the evil influences of the imps sent into the world by the arch fiend, Agesago.

Matilda, wife of William the Conqueror, is the heroine of many popular legends in Normandy. Near Caen there once stood a cross known as *la Croix Pleureuse*, said to have been raised to her memory by the repentant king after her death. She had innocently asked him on his return from England to hand over to her the profits of the tax on bastards. William, a bastard himself, was aroused to vindictive fury at this fancied insult. He bound her by the hair to the tail of his horses and thus dragged her to the spot where afterwards arose the cross. It was destroyed in 1562 by the Calvinists, was afterwards restored, and again destroyed in 1793.

Maugis or **Malagigi,** respectively the French and the Italian names of an enchanter and magician, who stands in much the same relation to the Charlemagne cycle of romances that Merlin does to the Arthurian. His first literary appearance is in the French romance *Les Quatre Fils d'Aymon*. Cousin of Aymon, who was father of Rénaud (It. *Rinaldo*), he is described as an insignificant looking old man with a long beard, but wise and cunning and skilled in sorcery. When Satan stole from Aymon his good horse Bayard,

Maugis went down into hell and recovered it by strategy. He was equally successful in delivering Aymon and his sons from the traps set by Charlemagne. He even caused a magic sleep to descend upon the emperor and all his court, and bore his Majesty slumbering on his back to the Aymon castle. Renauld set him at liberty and Maugis in high dudgeon left the thankless brothers to their fate, himself retiring to a convent.

From another French romance, *The History of Maugis*, we learn that he was stolen in infancy by a Moorish slave with the intention of carrying him into paganism. A lion and a leopard rescued him and he was brought up by the fairy Oriande. He took a course of magic at the university of Toledo, and aided the Spaniards against Charlemagne. Another anonymous French romance, *The Conquest of Trebizond*, makes him accompany Renauld (Rinaldo) to Cappadocia. An intrigue with the daughter of the King of Cyprus draws upon him the wrath of that king and of his ally the Emperor of Trebizond. Rénaud comes to his help, and paladin and magician together succeed in capturing Trebizond, of which Renauld is elected emperor.

Maurice, Childe, hero of an anonymous English ballad of uncertain date which furnished the plot for John Home's tragedy *Douglas* (1756). Like *Douglas* it is a tale of mistaken and tragic "recognition." The wife is unjustly suspected; the supposed lover whom she was to meet in the Silver Wood and whose message was overheard by the husband is her son,—Maurice.

It is divine. Aristotle's best rules are observed in it in a manner which shows that the author never had heard of Aristotle. It begins in the fifth act of the play. You may read it two-thirds through without guessing what it is about; and yet, when you come to the end it is impossible not to understand the whole story.—GRAY: *Letter to Mason.*

Mausolus, in Greek history, King of Caria. He reigned B.C. 377–353. He was succeeded by Artemisia, who was both his widow and his sister. She erected to his memory at Halicarnassus the costliest monument then extant in the world, called from him the Mausoleum. This was numbered among the seven wonders of the world. Eustathius in his commentary on the *Iliad* (12th century A.D.) says that it was still extant in his time. It seems to have fallen into ruin, after serious injury by an earthquake, some time between this date and 1402, when the Knights of St. John took possession of Halicarnassus. See *Saturday Review*, March 15, 1862.

Medea, in Greek myth, a sorceress, daughter of Acetes, king of Colchis. She fell in love with Jason, assisted him in capturing the Golden Fleece, and fled with him as his wife to Greece (see ABSYRTUS). Jason subsequently repudiated her in order to marry Creusa, daughter of Creon, king of Corinth. She took a terrible vengeance; slaying her two children by Jason, and making away with her rival by sending her a poisoned robe, or as some say a diadem. She then fled to Athens in a chariot drawn by winged dragons. At Athens she is said to have married King Ægeus. The gods made her immortal, and in Elysium she was united to Achilles. Her story is told by Apollonius, in his epic poem *The Argonautica*, and by Virgil in the fourth book of the *Æneid*. It has been frequently dramatized, notably by Euripides (B.C. 431), by Seneca (A.D. 50), by Pierre Corneille (1635), and by the Austrian Franz Grillparzer.

Medrawd, the name under which Modred (*q.v.*) appears in the Welsh *Triads*, where despite his treachery he is styled a valiant warrior and one of the three kingly knights of Arthur's court to whom none could deny anything by reason of their courtliness. Medrawd's distinguishing charms were calmness, mildness and purity.

Meleager, in classic myth, son of Æneas of Calydon and Althea. He was one of the Argonauts. He slew the Calydonian boar and killed

his maternal uncles when they attempted to rob him of the boar's hide. Althea (*q.v.*) then threw into the fire a brand upon which his life depended and made away with herself.

Meliadus, in Arthurian romance, a prince of Lyonesse and knight of the Round Table, father of Sir Tristram. He is the hero of a 13th century French romance by Rusticien de Pise, which survives in a much elaborated version printed at Paris in 1528.

Meliadus vanquishes Morhoult, who had carried off the wife of Lord Trarsin and returns that lady to her graceless consort. Then he enters into a long series of adventures, chiefly warlike, the most important being the deliverance of Arthur and his companions from the castle on the rock. Later he carries off the queen of Scotland; Arthur turns against him, the queen is restored to her consort and Meliadus once more becomes an ally of Arthur in his wars against the Saxon invaders. Meliadus reappears in the romances concerning Tristan as the father of that hero. A fairy fell in love with him and drew him away by enchantment. His queen, Isabella, sister of Mark, King of Cornwall, set out in quest of him, but was seized with the pains of childbirth and died soon after, being delivered of a son whom she named Tristan, because of the melancholy circumstances of his birth. Meliadus was shortly afterwards slain by order of his brother-in-law, King Mark.

Melibee, hero of a prose story, *The Tale of Melibee,* in the *Canterbury Tales* (1388). Chaucer feigns that he told it himself at the request of the landlord. It is literally translated from *Le Livre de Melibée et de Dame Prudens,*—itself a free French rendering of the thirteenth century Latin story, *Albertano de Prescia.*

Melibee is a wealthy young man married to Prudens. During his absence in the fields three enemies break into his house, beat his wife, and wound his daughter with five mortal wounds. He swears vengeance. At first he turns a deaf ear to Prudens, who counsels him to Christian forgiveness of injuries. Finally she conquers by dint of long arguments and copious quotations from the Scriptures and the classics. She then summons the enemies to her presence, and by similar means prepares them to receive meetly the full forgiveness which Melibee publicly extends to them.

Melibœus, in Virgil's *First Eclogue* a shepherd, the companion of Tityrus, and judge in the poetical contest between him and Corydon.

Melicertes, in Greek myth, son of the Bœotian prince Athamas and Ino. The latter, pursued by her husband, who had been driven mad by Here, threw herself and Melicertes into the sea. Both were changed into marine deities, the mother as Leucothia, the son as Palæmon. His corpse was carried by a dolphin to the Isthmus of Corinth, where it was found by his uncle Sisyphus. The later myths say that the Isthmian games, really instituted in honor of Poseidon, were founded by order of the Nymphs as the funeral games of Melicertes. The cult of this god was probably Phœnician in origin, introduced by Phœnician sailors on the coasts and islands of the Mediterranean and the Ægean Sea. He has sometimes been identified with Melkarth.

Melkarth, the tutelary god of Tyre sometimes identified with the Greek Melicertes. The Greeks themselves identified him with Hercules, and this idea was encouraged by the Phœnicians. On their later coins Baal-Melkarth is frequently represented as Hercules. The same idea led to their calling the Straits of Gibraltar the Pillars of Hercules instead of the Pillars of Melkarth—the Phœnicians believing that they marked the extreme western limit of the latter's dominions as a sun god.

Melusina (Fr. *Mélusine*), the most famous of the French fairies. According to Jean d'Arras, who compiled the *Chronique de Mélusine* in the fourteenth century, she was the daughter of the fairy Pressina, who, taking

umbrage at the misconduct of her father Elénas, king of Albania, fled with the infant to the court of her sister, Queen of the Isle Perdue. Here Melusina was instructed in the magic art. The first use she made of her new powers was to shut up Elénas in a mountain. Her mother, angered at this unfilial behavior, sentenced Melusina to become every Saturday a serpent from the waist down. This punishment was to continue until she married a husband, who would leave her alone on Saturday. Raymond de Lusignan, Count of Poictiers, accepted the condition without any explanation, but being persuaded by his brother that Saturday was reserved by the bride for a clandestine intrigue, he broke his pledge and beheld the serpent's tail. Melusina, discovering the intruder, vanished forever with a loud cry of lamentation. Hence the *cri de Melusine* still survives as a proverbial expression for a scream of agony. Tradition asserts that she appeared periodically on the so-called Tower of Melusina crowning the castle of Lusignan to announce an approaching death in the family and that after the family was extinct and the castle had fallen to the crown she came in the same way before the death of a king of France, dressed in mourning and uttering heart-piercing lamentations. The castle of Lusignan was destroyed in 1574 by the Duke de Montpensier. Brantôme in his *Eloge* of that Prince speaks of Catherine de Médicis questioning the old women of the neighborhood about the story of Melusina. At the fairs of Poictiers cakes made in the figure of a woman with a serpent's tail are still sold under the name of "Mélusines."

Memnon, in classic myth, son of Tithonus and Aurora and King of Ethiopia. After the death of Hector he went to the assistance of his uncle Priam and displayed great courage in the defence of Troy, slaying Anticholus the son of Nestor. But he in turn was slain by Achilles in single combat. Aurora, from her station in the skies, witnessed her son's death, and directed his brothers, the Winds, to convey his body to the banks of the river Ephesus in Paphlagonia. Jupiter conferred immortality on Memnon and caused a number of birds to issue from his funeral pile, which, dividing into two flocks, fought over his ashes. Every year at the anniversary of his death these birds, known as Memnonides, returned to the hero's tomb on the Hellespont and renewed the combat. The Greeks gave the name of Memnonia to certain ancient monuments in Europe and Asia, which they assumed were erected in memory of the hero. Of these the most famous was a great temple in Thebes behind which stood a colossal statue, said to be the statue of Memnon,—though the Egyptians more plausibly held that it represented Amunoph III, who flourished about 1400 B.C. This was numbered among the Seven Wonders of the ancient world because of the sound it gave forth when touched by the rays of the morning sun. Darwin celebrates the myth in his *Botanic Garden*:

So to the sacred sun in Memnon's fane
Spontaneous concords choired the matin strain;
Touched by his orient beam responsive rings
The living lyre and vibrates all its strings;
Accordant aisles the tender tones prolong,
And holy echoes swell the adoring song.

The first account of the vocal colossus is given by Strabo, the geographer, who visited it with Cornelius Gallus, Governor of Egypt, in the reign of Augustus. He heard the sound, but was unable to tell whence it proceeded. Pausanias says that in his time the portion from the head to the waist was thrown down, but that the remaining part was in a sitting posture. No ancient statement survives as to how the colossus was thrown down, nor by whom it was repaired. There were about eighty inscriptions on the statue, all but one in Greek or Latin; thirty-five are dated, the earliest being in the time of Nero, 65 A.D., the latest of 196 A.D. Their general characteristics are the name and particulars of the persons who visited the statue, the fact that he or she heard the voice, the hour, and in some cases the year. From the inscription, it is certain that the colossus, at a certain period, gave forth sounds. The only question is how these are to be accounted for. The ancients believed that the voice was the result of some magic power or unaccountable pleasure of the gods. Modern explanations variously ascribed it to the artifice of the priests who concealed

themselves in a niche and with an iron rod struck the sonorous stone of which the statue is composed; to the passage of light draughts of air through the cracks; and to the sudden expansion of inclosed aqueous particles under the influence of the sun's rays.

Menæchmus, the name of both the heroes of Plautus's Latin comedy, the *Menæchmi*, B.C., which is believed to have been taken in part, at least, from a lost comedy of Menander, and which in turn suggested to Shakspear the outlines of his *Comedy of Errors*, and to Molière his *Amphitryon*.

The plot of the piece turns upon the marvellous likeness between twin brothers, sons of a Syracuse merchant. One of them was lost in the streets when a child and carried away by a Greek merchant to Epidamnum. Thither, a score of years later, comes the other Menæchmus in search of adventure. His brother is now married and has settled down to the enjoyment of his adopted father's fortune. Mirth-provoking complications arise when the fellow citizens and even the family of the Syracusan Menæchmus mistake the stranger for his brother and *vice versa*. No Latin play was so repeatedly imitated in the early days of modern drama as this, especially in Italy. The most famous of the Italian versions were Aretino's *Lo Ipocrito*, Cecchi's *Le Moglie*, Firenzuola's *Lucidi*, and Carlini's *Gli Due Gemelli*. In France the best paraphrases are Regnaud's *Les Menechmes*, and Boursault's *Les Menteurs qui ne Mentent Pas*.

Menenius, Agrippa, according to Plutarch, was the pleasantest old man in the senate. It was he who related to the defiant plebeians the story of *The Belly and its Members*, allegorically showing the dependence of each upon all, a tale that was old in India long before Menenius, and may be found in the *Hitopadesa*. Shakspear in *Coriolanus* makes him the ambassador of the patricians to the people whom he instructs by this parable (I, i). An admiring friend of Coriolanus, he was witty, but discreet, as eloquent in silence as in speech.

If we look into the very beginnings of the commonwealth of Rome, we see a mutiny among the common people appeased by a fable of the Belly and the Limbs, which was, indeed, very proper to gain the attention of an incensed rabble, at a time when perhaps they would have torn to pieces any man who had preached the same doctrine to them in an open and indirect manner.—ADDISON: *Spectator*, No. 183, Sept. 29, 1711.

Mentor, in classic myth, the friend of Odysseus, who in departing for Troy confided to him the care of his house and the education of his son Telemachus (*Odyssey* ii, 225). Hence his name has become proverbial for a guide, philosopher and friend. Athene assumed his shape when she brought Telemachus to Pylius, and when she aided Odysseus in fighting the suitors of Penelope and made peace between him and their relatives. See TELEMACHUS.

Mercury, the Roman god of commerce and gain, whom later writers identified, without sufficient reason, with Hermes, transferring to him all the myths and attributes of the Greek. His chief function was that of messenger to the gods, hence he was the god of eloquence, since eloquence is one of the most important desiderata for a herald. Like Hermes, also, he was the god of thieves and liars.

Merlin (Welsh *Myrddhin*), a semi-mythical bard of the sixth century, most famous in his quality of magician or enchanter in the Arthurian cycle of romances. It is possible that he really flourished between the years 470 and 570, and that his prænomen was Ambrose, given in honor of his first chief, Ambrosius Aurelianus, the successful leader of the Britons in the north, from whose service he passed into that of Arthur, the equally successful leader of the southern Britons. In old age he seems to have lost his reason, and wandered away from human society. It is quite certain that the poems and prophecies attributed to him and which have survived to our day are apocryphal.

The mythical Merlin was the creation of popular traditions first moulded into literary shape by Geof-

frey of Monmouth (*Vita Merlini*, 1139–49) and later by Robert de Barron, whose prose romance (circa 1230) was enormously popular in France and was the basis of numerous continental elaborations on the theme.

The first mention of the magician is in the *Historia Britonum*, of Nennius, who calls him Ambrosius.

Nennius says that the child was born of no human father, and that the mother did not know how she conceived him. In Geoffrey she has a story to tell. She was a holy nun whom an incubus had surprised in an unguarded moment. Thanks to the prompt action of her confessor, Blaze, in baptizing the issue of this sacrilege Merlin was reclaimed for Christianity, but he retained demonic powers of prophecy and enchantment. Vortigern, then ruling over Britain, was in sore straits. A tower he was building, no matter how high it went up during the day, fell down every night. His magicians informed him that he must water the foundation stones with the blood of a child who never had a father. His messengers discovered Merlin, who had been blacklisted by his boyish companions because of his strange birth. Young as he was, Merlin succeeded in convincing the king that he knew the true reason for the fall of the tower. It had been built over the den of two immense dragons, whose combats shook the foundations. The dragons were unearthed; Merlin's life was spared and he became chief counsellor to Vortigern and afterwards to Uther and to Arthur. He built houses and ships without mortal aid; he amused the royal leisure by transforming himself into any shape he willed; he prophesied the future. With a wonderful machine of his own invention he removed the Giant's-dance, now called Stone-henge, from Ireland to Salisbury plains in England, where part of it is still standing. He aided Uther to possess himself of Yguerne and thus become the father of Arthur. When the child was born Merlin provided a foster father for him in Sir Anton, for whom Tennyson substitutes Sir Ector. It is Merlin who is mainly instrumental in placing Arthur on the British throne. At the height of his power and fame he mysteriously disappeared. Legends differ as to the manner of his disappearance. One account says he merely became invisible, but could see and talk, as in one story of Gawain. In the prose *Percival* he retires voluntarily to an "Esplumeor" built by himself. The favorite variant makes him fall a victim to the wiles of Nimue or Niniane, sometimes described as a king's daughter, sometimes as a water fairy, for whom he had a senile passion. Having beguiled from him a knowledge of magic spells, she buried him under a rock from which he could not escape. Tennyson makes his betrayer Vivien, the Lady of the Lake.

Merlin is frequently introduced in the French and Italian Carlovingian romances, but chiefly on great occasions, and at a period subsequent to his death or magical disappearance.

Spenser represents him as the artificer of the impenetrable shield and other armor of Prince Arthur:

> Merlin, which formerly did excel
> All living wights in mind or magic spell,
> Both shield and sword and armor all he wrought
> For this young prince.
>
> *Faëry Queene*, I, 7.

The Fountain of Love, in the *Orlando Innamorato*, is described as his work; and Ariosto tells of a hall adorned with prophetic paintings, which demons had executed in a single night, under the direction of Merlin:

> This is the ancient memorable cave
> Which Merlin the Enchanter sage did make.
>
> *Orlando Furioso.*

Merodach, or more accurately **Marduk,** in Oriental mythology, the "mighty lord" of Babylon, the Baal or Bel of the Old Testament and the Apocrypha. He was lord and light of heaven and earth, of life and death, a helper and healer, a resuscitator of the dead, the creator of all things, and, specifically, the god of the morn-

ing light and of the spring sun. Hence he was akin to Apollo, Phœbus, Adonis and Osiris. The Babylonian New Year's Feast commemorated his victory over Tiamat, an embodiment of the great deep, whose body he cuts in two and with one half formed the heavens.

Merope, in classic myth, wife of Cresphontes, king of Messenia, and mother of Æpytus. Polyphontes murdered her husband, usurped his throne and forcibly married his widow. She had sent Æpytus into concealment. He grew up and appeared unrecognized before Polyphontes, claiming a reward for having murdered the son of Cresphontes. Medea, believing his story, planned to kill him in his sleep, but an old man revealed to her the truth. Æpytus took advantage of a sacrificial ceremony to kill Polyphontes.

Euripides wrote a play on this subject, now lost. Cardinal Richelieu wrote another, now forgotten. The Italian Maffei worked the plot into a successful drama (1713) which incited Voltaire to a still more sensational success. They were followed by Alfieri and by Matthew Arnold (1858). The latter in his preface describes the various changes made by his predecessors, and in the play supplies an innovation of his own. All the others had made Æpytus ignorant of his origin. Arnold makes the introduction of Æpytus into the household a work of design. This was really a return to the earliest tradition.

Metamore, one of the stock characters of Spanish comedy introduced into play after play of the fifteenth to the seventeenth centuries, and found occasionally in French dramas. Corneille, for example, introduces him in one of his early efforts, *The Illusion.*

Usually a sea-captain, and always an empty braggart and swaggerer, he is a lineal descendant from the braggarts of Plautus and Terence, who became popular on the English stage in Jonson's Captain Bobadil and Shakspear's Parolles (both Spanish names).

Michabo or **Monibozho,** in native American myth, the Great Hare of the Algonkin tribes, first mentioned in literature by William Strachey, *History of Travaile into Virginia Brittanica* (1618, first printed in 1849).

Probably from the first a hare sans phrase, but who has been converted by philological processes into a personification of light or dawn. Dr. Brinton himself (p. 153) allows that the great hare is a totem.—ANDREW LANG: *Custom and Myth.*

Michael, an archangel mentioned in Daniel x, 13, 21, and xii, 1, as having special charge over the Israelites as a nation. In Jude ix, he disputes with Satan about the body of Moses. In Revelation xii, 7–9, there is a description of the war between Michael and his angels against the hosts of Satan. A fuller description of this battle, with classic and modern embellishments, may be found in Milton's *Paradise Lost* (Book vi), who makes Michael the leader of the angelic hosts, with Gabriel as his chief aide. Later in the same epic Michael reappears to dispossess Adam and Eve from Paradise and also to unroll before them a panorama of all that was to happen between their expulsion and the birth of Christ.

Go Michael of celestial armies Prince,
And thou in military prowess next
Gabriel; lead forth to battle these my sons
Invincible.

Paradise Lost, vi, 44.

Michael, Cousin (Ger. *Vetter Michel*), in German popular speech, a disparaging or at least humorous epithet for the German people, emphasizing their slowness of wit and infantile credulity. In old German *michel* meant "gross" or "heavy," and it is probable that some traces of this meaning still survived when the Hebrew Michael was added to popular nomenclature.

Michael's Mount, St., a precipitous and rocky islet near the coast of Cornwall. It was supposed to be guarded by the Archangel Michael, who had been seen there seated on a high ledge of rock. Under the title "the great Vision of the guarded

rock," Milton (*Lycidas*, l. 182) pictures the Archangel seated on the so-called "St. Michael's chair," and gazing far across the sea towards "Namancos and Bayona's hold" (the first being a town, the other a stronghold on the Spanish coast), *i.e.*, looking in the direction of Spain. He is implored to turn his gaze homeward and pity the youthful Lycidas, who has perished almost at his feet. See BELLERUS.

Midas, in classic myth, a king of Phrygia, son of Gordius and Cybele. Bacchus, because Midas had befriended Silenus, when intoxicated, offered him the choice of a reward. Midas asked that whatever he touched might turn into gold. The gift proved intolerable;—eatables changed into solid, and drinkables into melted gold. Bacchus, once more appealed to, advised Midas to wash in the river Pactolus, whereupon the gold creating power passed into the river sands and they became golden as they have ever since remained. This legend is exquisitely treated by Nathaniel Hawthorne in *Tanglewood Tales*. It is versified by Swift in *The Fable of Midas*, and burlesqued by J. G. Saxe in *The Choice of King Midas*.

Another legend makes Midas interfere in a musical contest between Apollo and Pan. Tmolus, chosen umpire, awarded the victory to Apollo. Midas challenged the verdict and Apollo in revenge changed his ears to ass's ears. He sought to cover up his shame by wearing long hair, but his barber discovered it and unable to keep the secret shouted it to the grass, which has been repeating it ever since whenever a breeze passes. Chaucer and Dryden in the *Wife of Bath's Tale* makes Midas's wife the betrayer of his secret.

Miles Gloriosus (Lat. *Glorious Soldier*), in Plautus's Latin comedy of that title, the nickname of the hero, Captain Pyropolinices, a pompous military braggart and poltroon, and a self-imagined lady killer.

The character has been multitudinously imitated. In Italy, under the name of Capitano Glorioso, it became an accepted stock character of the comic stage. Venturino introduced him in the *Farsa Satira Morale*, a 15th century piece, under the name of Spampana. Early successors were Captains Spavento and Spezzaferro. In the middle of the sixteenth century he yielded preëminence to the Capitano Spagnuolo, whose business was to utter windy braggadocio in Spanish, kick out the native captain and accept a drubbing from Harlequin. But the Italian returned in the person of that perennial poltroon Scaramuccio (see SCARAMOUCHE). In imitation of the Italians, French dramatists introduced a character who bragged of dethroning kings and meanwhile patiently submitted to the bastinado; the earliest being the hero of *Le Brave* (1567) by Baif, and the most famous the Chasteaufort in Cyrano de Bergerac's *Pedant Joué*. English comedy brought the character to its highest perfection in Shakspear's Falstaff and Ben Jonson's Bobadil. See these entries in Vol. I. See also THRASO in this volume.

Milo, an athlete of Crotona famous for his extraordinary strength, who is noticed by Herodotus as flourishing about 520 B.C. He repeatedly won the prize as wrestler at the Greek games. He possessed an ox which, beginning in its calfhood, he carried daily upon his shoulders as it progressed in size and weight, finally making a public exhibition of the feat through the Stadium at Olympia. Then he killed it and ate the whole in a single day. Reversing the feat of Samson he upheld the pillars of a falling house wherein Pythagoras was teaching his disciples and so gave them time to escape. In old age he attempted to rend the trunk of a tree which had been partially split open, but the cleft wood closed upon his hands and imprisoned him so that he was devoured by wolves.

Mimer or **Meming,** in mediæval folklore, one of the mastersmiths of the north, tutor to the still more famous Velaut or Wayland Smith. He forged the mighty sword Mimung

in answer to a challenge from Amilias, who claimed to have made a suit of armor that no sword could dint. The trial was held in the midst of assembled thousands. Meming struck his stoutest blow, when Amilias remarked that there was a strange feeling of cold iron in his inwards.

"Shake thyself," said Meming. The luckless wight did so and fell in two halves, being cleft through from collar to haunch. The sword was called by its maker Mimung, after himself, as being in a manner his own son.

Holmes in his *Prologue*, a poem included in *The Autocrat of the Breakfast Table*, versifies the tale as "an old story made as good as new." Rudolph the Headsman in this version was deputed to execute a criminal:

His falchion lighted with a sudden gleam,
As the pike's armor flashes in the stream;
He sheathed his blade; he turned as if to go;
The victim knelt, still waiting for the blow.
"Why strikest not? Perform thy murderous act,"
The prisoner said (his voice was slightly cracked).
Friend, I *have* struck," the artist straight replied;
"Wait but one moment, and yourself decide."
He held his snuff-box,—"Now then if you please,"
The prisoner sniffed, and with a crashing sneeze,
Off his head tumbled—bowled along the floor;—
Bounced down the steps;—the prisoner said no more!

Mimer or **Mimir,** in Norse myth, a water giant presiding over Mimir's Well, a spring that issued close by the roots of the ash tree Yddrasil, the supposed source of all wisdom and eloquence. Every morning he drank out of it from the horn Gjaller. Odin once drank of its waters and so became the wisest of gods and men, but he had to pay for the privilege by leaving one of his eyes in pawn.

Minerva, the goddess of arms and wisdom among the Romans, was by them identified with the Greek Athena and absorbed her attributes and her fabulous history. In art she is represented like her Greek prototype and *alter ego*.

Minnehaha, in Longfellow's *Hiawatha*, the wife of the titular hero and daughter of the ancient arrow-maker in the land of the Dacotahs.

With him dwelt his dark-eyed daughter,
Wayward as the Minnehaha,
With her moods of shade and sunshine,
Eyes that smiled and frowned alternate,
Feet as rapid as the river,
Tresses flowing like the water,
And as musical a laughter;
And he named her from the river,
From the water-fall he named her,
Minnehaha, Laughing Water.

Minos, king of Crete in classic myth, son of Zeus and brother of Rhadamanthus, and after death one of the judges of the souls in Hades. He is described by Homer, *Odyssey* xi, and by Virgil, *Æneid*, and by Fenelon, *Telemachus*.

Dante follows the classics with mediæval Christian additions. He puts Minos at the entrance to hell, passing sentence on the souls condemned to perdition, and assigning to them their exact quarters.

There Minos stands,
Grinning with ghastly feature: he, of all
Who enter, strict examining the crimes,
Gives sentence, and dismisses them beneath,
According as he foldeth him around:
For when before him comes the ill-fated soul,
It all confesses; and that judge severe
Of sins, considering what place in Hell
Suits the transgression, with his tail so oft
Himself encircles, as degrees beneath
He dooms it to descend. Before him stand
Alway a numerous throng; and in his turn
Each one to judgment passing, speaks, and hears
His fate, thence downward to his dwelling hurl'd.

Inferno, v.

Minotaur, in classic myth, a monster with a man's body and a bull's head, the offspring of unnatural intercourse between a bull and Parsiphæ, wife of Minos II, king of Crete, grandson of Minos the lawgiver. It was confined in a labyrinth specially designed for it by Dædalus. Theseus, with the assistance of a clue to the labyrinth given to him by Adriadne, daughter of Minos, found his way to the Minotaur and slew it. Dante makes the Minotaur guardian of the seventh circle in hell, where the violent are punished (*Inferno*, xii).

Mishe Nahma, in North American myth, the sturgeon, king of fishes, whom Hiawatha slew for the benefit of his fellow Indians. Hiawatha was the first to teach them how to make oil for light and fuel in winter. He cast his line into the water. The sturgeon persuaded the pike to swallow the bait, but Hiawatha flung it back again. The sunfish bit with the same result. Then the vengeful sturgeon swallowed Hiawatha and his canoe, but the hero smote the heart of the fish so that it swam to shore and died. The seagulls opened a rift in the body through which Hiawatha emerged.

"I have slain the Mishé-Nahma,
Slain the king of fishes," said he.
LONGFELLOW: *Hiawatha*, viii (1855).

Mithra or **Mithras,** one of the greatest of the Persian divinities, alike a sun god and a war god, and so combining the attributes of both Apollo and Mars when through the influence of the foreign legionaries he came to be adopted into the Pantheon of imperial Rome. As a war god he almost superseded Mars in the favor of the Roman soldiers. An old Persian hymn describes him as thousand eyed and thousand eared, ever alert, never slumbering. Armed with spears and arrows, symbolizing lightning, he rode a white steed or drove a chariot drawn by horses. The bull, as a symbol of strength and fecundity, was consecrated to him, he is alternately represented as mastering, carrying, or slaying a bull. His worship comprised a baptismal ceremony in which bull's blood was a consecrating element. In the final struggle between Christianity and paganism Mithraism was the most powerful of the forces arrayed against the new faith, partly because Mithra anticipated Christ not only as a mediator between God and man, but also as the adversary of all evil,—opposing to sin and darkness the might of his own clear uprightness and purity. Mithra was one of the gods who sat on the bridge between heaven and earth to judge the souls of the dead (see SRAOSHA). The most ancient instance of Mithra worship among the Romans occurs in an inscription, dated in the third consulate of Trajan (about A.D. 101) on an altar inscribed with the words *Deo Soli Mithræ.* The Roman festivals in honor of Mithras, lasting six days in October, are said to have been derived from Chaldæa, where they had been instituted, it is supposed, to celebrate the entrance of the sun into the sign of Taurus. They were, however, finally proscribed in Rome, by order of Gracchus, prefect of the Prætorium, in the year A.D. 378.

Mithridates VI, king of Pontus (B.C. 120–63), famous in history through his wars against the Romans, is noted in legend for his precautions against assassination. He is said to have safeguarded himself against the designs of his enemies by accustoming his system to the effects of poison and their antidotes. It is added that after his defeat by the Romans, and the rebellion and usurpation of his son he desired to end his life, but the subtlest poison had no effect upon him and he had to command one of his Gallic mercenaries to despatch him with a sword. Racine makes use of this legend in his tragedy *Mithridates.* Hawthorne in his *American Notebook* quotes this passage from Sir Thomas Browne: "A story there passeth of an Indian king that sent unto Alexander a fair woman, fed with aconite and other poisons, with this intent complexionally to destroy him." The entry is significant, because the myth evidently suggested to him his story *Rappacini's Daughter* in *Mosses from an Old Manse* (1846). Sir Thomas probably found the story in the *Gesta Romanorum*, where it forms Tale xi, *Of the Poison of Sin.* The original source is Chapter xxvii of the *Secretum Secretorum*, a twelfth century forgery imputed to Aristotle.

Pain was mixed
In all which was served up to him, until
Like to the Pontic monarch of old days,
He fed on poisons, and they had no power,
But were a kind of nutriment; he lived
Through that which had been death to many men.
BYRON: *The Dream*, l. 189.

Modo or **Modu** (possibly a corruption of Asmodeus), the chief of the fiends by whom Edgar in *King Lear* (1605) in his character of Mad Tom asserts that he is haunted:

> The prince of darkness is a gentleman
> Modo he's called, and Mahu.

Here he seems to confound two into one. But enumerating the five fiends who together possess him, he names "Mahu of stealing, Modo of murder."

Dr. Samuel Harsnet, later Bishop of York, published, in 1603, *A Declaration of Egregious Popish Impostures*, in which he charges that the English Jesuits were in the habit of exorcising pretended demoniacs from the devils who possessed them.

Harsnet says: "Modo, Master Maynie's devil, was a Grand Commander muster-master over the captains of the seven deadly sins. . . . Maho, Sara's devil, was general Dictator of hell; and yet, for good manners' sake, he was contented of his good nature to make show that himself was under the check of Modu, the grand devil of Master Maynie." Knight says: "It is difficult to say where Harsnet found the strange names that the Jesuits bestow on their pretended fiends." A friend of Mr. Knight's points out the similarity between the names "Modo and Mahu" and the Hebrew words to express chaos, "Tohu and Bohu." These are used in the first chapter of Genesis, where the English version translates "without form and void," and this authority says, became proverbial in the seventeenth century. He cites several examples from Cudworth's *Intellectual System* to show the phrase familiarly employed to represent chaos. He also adds: "It is worthy of attention that, in the wild philosophy of Manichæism, the evil principle is the same as chaos, the Tohu and Bohu of the Bible."

Modred or **Mordred,** in the Arthurian cycle of romances, the traitor among the Knights of the Round Table. All accounts agree that he was the nephew of King Arthur by a half sister,—Anne according to Geoffrey; Margause according to Map and Malory; Bellicent according to Tennyson. Map and Malory agree, moreover, that he was the son as well as the nephew of Arthur (see MARGAUSE), though the incest—not, of course, the adultery—was unconscious on his part. When Arthur was temporarily called away from England (either to conquer Rome as in the older legends, or to chastise Lancelot as in Tennyson's version) he placed his kingdom under the charge of Modred, who turned traitor and sought to usurp the crown. According to Geoffrey he married Guinevere. Malory says he attempted to marry her, but failed, for she found refuge in the Tower of London. All accounts agree that Arthur returned on hearing of Modred's treason, led an army against him, defeated him at Camlan (Camelot), and received his own death wound in slaying the traitor.

By ignoring the guilt of Arthur, Tennyson forfeits the great *motif* introduced by Map into the Arthurian legend,—the curse which overshadowed the king's life, until in the fulness of time he made a terrible atonement at the hands of the very wretch whom he had begotten.

Following older traditions Map had to bring about the fall of the king in a final battle, the utter ruin and desolation of which required the richest imagination to scheme and the broadest genius to depict. It was to be the finale of a knightly epoch, the closing scene of a curse; the death of king and knights at the hands of an abandoned and traitorous wretch. How could the northern romancer heighten the picture more effectively than by adopting the story already in existence, and depicting the wretch whose hands were to be stained with the blood of his sovereign as the natural offspring of the monarch? And if, in addition, this miscreant should be painted, not only as a natural son, but as the result of a terrible sin, an incest on the part of the king himself, what could possibly be wanting to render the ending, in the highest degree, tragic? But the deadly sin of incest must be unwittingly committed, else the king would be a villain.—GURTEEN: *The Arthurian Epic.*

Moloch (Heb. *King*), one of the gods worshipped by the Ammonites in their capital city Rabba.

The mediæval demonographers made him a devil, the third in rank of the Satanic hierarchy, Satan being first and Beelzebub second. This classification was adopted by Milton in *Paradise Lost*—

> First Moloch, horrid king, besmeared with blood
> Of human sacrifice, and parents' tears,
> Though, for the noise of drums and timbrels loud,

Their child'n's cries unheard, that passed thro' fire
To his grim idol. Him the Ammonite
Worshipped in Rabba.
MILTON: *Paradise Lost*, i, 392, etc. (1665).

Momus, in classic myth, a god personifying mockery and censure. Hesiod makes him the offspring of Night. His great delight was in carping at gods and men. Neptune, Minerva and Vulcan once had a contest to prove who was the greatest artist. Neptune made a bull, Minerva a house, and Vulcan a man. Momus, chosen judge, found fault with the bull because the horns should have been nearer the front for fighting purposes; with the house, because it was not removable; and with the man, because he had no window in his breast that would reveal his thoughts. At last the gods were so disgusted that they thrust Momus out of heaven. Some accounts say that he died of grief because he could find no imperfection in Venus, although others add that he consoled himself by criticising her sandals.

Montfort, Henry de, the titular hero of a sixteenth century ballad, *The Blind Beggar's Daughter of Bethnal* (or *Bednal*) *Green*, which Percy has preserved in a mutilated and amended form in his *Reliques*. Its wide popularity is attested by numerous references in contemporary English literature:

Rarest ballad that ever was seen
Of the Blind Beggar's daughter of Bednal Green.

A comedy under this title by John Day and Henry Chettle was acted in 1600. It closely followed the incidents of the ballad which were widely departed from in Sheridan Knowles's comedy *The Beggar's Daughter of Bethnal Green* (1834).

Henry, son of Simon de Montfort, joined in his father's rebellion against Henry III and shared his death on the battlefield of Evesham, August 4, 1265. So says history. The ballad asserts that the son, though badly wounded, was nursed back to life by a baron's daughter whom he married. To conceal his identity he disguised himself as a beggar and solicited alms on Bethnal Green. His only child, Bessie, is brought up in the village of Rumford and is greatly courted for her beauty, but lover after lover rides away when she declares that her father is

The silly Blind Beggar of Bednal Green
That daily sits begging for charitie.

At last a knight who loves her for herself alone proposes and is accepted. At the wedding breakfast the beggar, blind no longer and resplendent in silk and laces, appears among the guests and reveals his identity.

Moon, Man in the. It is related of Anaxagoras, the Ionian philosopher, that for calling the moon a mass of dead matter he came near losing his life. To the ancients the moon was no inert ball of stones and clods. It was the horned huntress Artemis, coursing through the upper ether, or bathing herself in the clear lake, or it was Aphrodite, patron of lovers, born of the sea foam in the East near Cyprus.

Many myths in many lands give diverse explanations of the spots on its face. Orientals see there the figure of a hare; in Mongolian myths and in Buddhist jatakas that animal is carried by the moon. Europeans substitute a man with a bundle of sticks on his back and opine that he is the culprit found by Moses gathering sticks on the Sabbath. He once revisited the earth, for a nursery rhyme asserts that:

The Man in the Moon
Came down too soon
And asked his way to Norwich.

Dante (*Inferno*, xx) calls him Cain; Chaucer in the *Testament of Cresside* says simply that he is a "chorl" punished for theft and

Bearing a brush of thorns on his back.

Shakspear also loads him with the thorns but gives him a dog for companion.

In Icelandic mythology the lunar spots are two children whom the

moon kidnapped and carried up to heaven. They had been drawing water in a bucket, still suspended between them on a pole placed across their shoulders. Their names are given as Hjuki and Bill and it is ingeniously surmised that these are the originals of Jack and Jill (*q.v.*) in the nursery jingle.

Morgan le Fay (*i.e.* **La Fee,** the fairy), in Sir Thomas Malory's *Morte d'Arthur* (1470), sister of King Arthur, wife of King Vrience, and paramour of Sir Accolon of Gaul. Among other evil deeds she stole her brother's sword, Excalibur, and sent it to Accolon, who thereupon challenged Arthur to single combat. Accolon dropped the sword in the midst of the fray, it was seized and recognized by Arthur. He would have slain the knight, but that he prayed for mercy and confessed all the treasonable plot, viz., that Arthur should die, whereupon Accolon would seize the kingdom and marry Morgan, Vrience having previously been made away with by that lady.

Morgana, Fata (It. the *fay* or *fairy Morgana*), the name under which Morgan le Fay passed into the Italian Carlovingian romances. In Aristo's *Orlando Furioso* she convinces Arthur of the infidelity of his queen by means of a magic horn.

In Bojardo's *Orlando Innamorato* (1495) she appears as the personification of Fortune, living at the bottom of a lake and dispensing the treasures of the earth, subject only to the all-potent Demogorgon. In other romances she lives in the island of Avalon and transports thither Ogier the Dane, whom she rejuvenates. In French she is called Morgan, Morgaine, or Morgue la Fée. The name Fata Morgana is to-day given to a curious atmospheric phenomenon akin to a mirage which is often witnessed in the straits of Messina and is attributed to her magic powers.

Morgiana, in the *Arabian Nights*, the female slave, "crafty, cunning and fruitful in inventions," who on the death of her first master Cassim transfers her services to his brother Ali Baba and succeeds in baffling the vengeance of the Forty Thieves and eventually in killing them off.

Morice, Gil, *i.e.*, **Childe,** hero of an old ballad preserved in Percy's *Reliques*. He is the illegitimate son of Lady Barnard, whom Lord Barnard slays because he fancies him her paramour. On this ballad Home founded his tragedy of *Douglas*. See MAURICE, CHILDE.

Morolf, the peasant hero of a popular jestbook, *Solomon and Morolf*, translated into German in the 14th century from a Latin original of uncertain date, and thence reproduced in most European languages and countries, to form the inspiration of similar jestbooks under new names. The epitome of all human wisdom is represented as holding a long controversy with a self-confessed fool, who bests him by superior wit. But Morolf, by his flings at women, excites the enmity of Solomon's wives and concubines; they clamor for his death; the monarch yields, but as a concession due to the amusement of a few hours of royal ennui, he allows the fool the privilege of selecting the tree on which he shall be suspended. Morolf is led by the executioners through the Valley of Jehoshaphat to the Mount of Olives, down to the Dead Sea and into Arabia, but all in vain,—nowhere can he find a suitable tree on which to be hanged. See BERTOLDO.

Morpheus, in Greek myth, the son of sleep and the god of dreams. His dwelling was a cave in Cimmeria impervious to the rays of the sun. He is represented as a handsome youth, crowned with poppies and holding in his hand a cornucopia from which he scatters various figures.

Morumendi, The Lady of, in Basque folklore, the soul of a maiden, who, sacrificing for her aged father her own happiness, ended her lonely days in prayer on the peaks of Morumendi. She frequently appears in the form of a white mist, and though her appearance is a warning that the hour of trial is at hand it is also a promise of her assistance.

Moutardier du Pape (Fr. *Mustard mixer to the Pope*), a French phrase colloquially applied to a vain or conceited person in the form, " He thinks himself mustard mixer to the Pope." An official of this sort is said to have been appointed by Pope John XXII at his court in Avignon, the appointee being his own nephew. The latter's vanity was so absurdly tickled by his not over-dignified title and position that he became the object of constant pleasantries. The phrase *Moutardier du Pape* was handed down to posterity, and oddly enough it is recorded that Clement XIV applied it to himself when Cardinal de Berenice called to congratulate him on his elevation. Clement had been a simple monk. " I am sighing for my cloister, cell and books," he said to the Cardinal; " you must not run away with the impression that I think myself the *Moutardier du Pape*." (WALSH, *Handy-book of Literary Curiosities*, p. 752.) Alphonse Musset elaborates this legend in a short story, *Le Moutardier du Pape*.

Mukunda, a mythical " king of Liavati," whose story is told in the *Panchatranta*, a Sanskrit collection of popular tales compiled probably before the Christian era. Mukunda was so pleased with the antics of a hunchback that he made him his court fool, and suffered his presence even in the council chamber. The prime minister was vexed and said reprovingly,

Far flies rumour with three pairs of ears.

To which the king laughingly replied—

The man is an idiot, so have no fears.

Grumbling still, the old and prudent minister said—

The beggar may rise to royal degree,
The monarch descend to beggary.

A Brahmin teaches the king how to send his soul from his own body into any disengaged body that he wished to vivify. The hunchback overheard the lesson. When the king put his new lore into practice by animating the corpse of a Brahmin the hunchback quickly sent his own soul into the vacated body of the king. Everywhere he was received as the true Mukunda, while the real monarch faced poverty and want in the semblance of a begging Brahmin. The prime minister soon began to suspect the truth. Stranger after stranger he accosted in the hope of getting information. At last the Brahmin came his way, begging as usual for alms. The minister said sharply:

Far flies rumour with three pairs of ears;

to which the Brahmin promptly answered—

The man is an idiot, so have no fears.

Hearing this, the old man was arrested by his interest. He hastily continued—

The beggar may rise to royal degree;

and the Brahmin responded without hesitation—

The monarch descend to beggary.

Then the minister had an understanding with the Brahmin and brought him to the palace. They found the queen weeping over the death of her pet parrot. To calm her the false king agreed to animate the dead parrot. The true Mukunda seized the opportunity to regain his proper shape. This is the earliest known version of the story which in mediæval times became King Robert of Sicily (*q.v.*). There are passages in the Psalms, and especially in the song of Hannah, which bear a striking resemblance to the verses of the prime minister, and may be a reference to the fable. Thus, " The Lord maketh poor and maketh rich; he bringeth low and lifteth up. He raiseth up the poor out of the dust, and lifteth up the beggar from the dung-hill, to set them among princes, and to make them inherit the throne of glory."

Mulciber, one of the Latin names for Hephæstus or Vulcan, given to him as a euphemism to conciliate him with the human race. Milton

makes him one of the fallen angels enlisted under the banner of Satan, and alludes to the classic myth of how he was hurled down from Olympus by his father Zeus or Jupiter. See HEPHÆSTUS.

Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men called him Mulciber; and how he fell
From heaven they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropped from the zenith like a falling star,
On Lemnos, the Ægean isle.
MILTON: *Paradise Lost*, i.

Mumbo Jumbo, a bugbear, an impostor, a bogie. The name was introduced into European literature by Mungo Park, who tells in his travels how in December 1795 he arrived at the Mandingo town of Kalor. Hanging upon a tree he noticed a sort of masquerade dress made of the bark of trees. He was told it belonged to Mumbo Jumbo. Further inquiry revealed this as a bugbear resorted to for keeping wives in subjection:

As the Kaffirs are not restricted in the number of their wives, every one marries as many as he can conveniently maintain; and, as it frequently happens that the ladies do not agree among themselves, family quarrels sometimes rise to such a height, that the authority of the husband can no longer preserve peace in his household. In such cases, the interposition of Mumbo Jumbo is called in, and is always decisive. This strange minister of justice (who is supposed to be either the husband himself or some person instructed by him), disguised in the dress that has been mentioned, and armed with the rod of public authority, announces his coming by loud and dismal screams in the woods near the town. He begins the pantomime at the approach of night, and as soon as it is dark he enters the town. The ceremony commences with songs and dances, which continue till midnight, about which time Mumbo fixes on the offender. The unfortunate victim, being seized, is stripped, tied to a post, and severely scourged with Mumbo's rod, amidst the shouts and derision of the whole assembly. Daylight puts an end to the unseemly revel.

Musæus, the pseudonym of a German author whose *Marchen* or folk-tales helped in the revival of the German romantic spirit. The original Musæus was a Greek, who flourished about B.C. 1410 and was the author of the poem *Leander and Hero.* Virgil in the *Æneid* placed him in the Elysian fields, the centre of a vast multitude of ghosts whom he overtops by a head. Hence the allusion in the soliloquy of Faustus: congratulating himself that he had:

Made the flowering pride of Wertenberg
Swarm to my problems, as the infernal spirits
On sweet Musæus when he came to hell.
MARLOWE: *Dr. Faustus* (1590).

Muse, The Tenth. Plato is said to have employed his youthful leisure in making verses. Among those attributed to him is one thus Latinized by Hugo Grotius:

Esse novem guidam Musas dixere, sed errant.
Ecce tibi Sappho Lesbia quae decima fuit.

"Formerly they said there were nine Muses, but they erred. Behold the Lesbian Sappho, who was the tenth." For the Greek original see *Epigrammatum Anthologia Palatina,* vol. ii, p. 105.

In modern times the title of Tenth Muse was bestowed upon four French ladies: Marie Lejars de Gournay (1566–1645); Antoinette Deshoulieres (1633–1694); Mlle. Scuderi (1607–1701) and Delphine Gay, afterwards Madame Emile de Girardin.

In Colonial America the same compliment was bestowed on Anne Bradstreet (1612–1672), the first cis-Atlantic poetess. The title page of her book published in London, in 1650, styled her "The Tenth Muse late sprung up in America." Mrs. Bradstreet was the ancestress of the poets Dana and Holmes, and a kinswoman of Prof. Charles Eliot Norton.

Muses, in classic myth, nine nymphs or goddesses, each of whom took some province of literature, art or science under her patronage. Their names and specialties as finally determined were as follows:

(1) Calliope, the epic; (2) Clio, history; (3) Erato, love poetry; (4) Euterpe, lyrical poetry; (5) Melpo-

mene, tragedy; (6) Polyhymnia, sacred poetry; (7) Terpsichore, choral song and dance; (8) Thalia, comedy and idyllic poetry; (9) Urania, astronomy.

The idea of *nine* Muses is a comparatively modern development, if that can be called modern which dates back to Hesiod (*Theogonis*, B.C. 735). Originally the Muses were a variety of nymphs. The spirits of nature, inhabiting forests and fountains and especially the holy springs, in Helicon and elsewhere, whose waters communicated the poetical afflatus. The semi-mythical Thracians, the supposed originators of their worship, survived in Greek tradition as a race of bards. Thus the differentiation of this group of nymphs into patrons of the arts is readily comprehensible. But it was long before their number was definitely settled as nine. In art itself, which is essentially conservative, they appear originally as three and are so sculptured on the most ancient bas-reliefs, their attributes being the flute, the lyre and the lute. Later they are increased to nine. Three muses were adored at Delphi, personifications of the three strings of the lyre; in Sicily there were seven; in Athens it appears there were at one time eight. Each district has its own name for them, and these were various and confusing. Homer speaks sometimes of one muse, sometimes of many, although in the *Odyssey*, xxiv, 60, he expressly fixes the number at nine without naming them. Hesiod, before Homer, had named and numbered nine, and his names came to be gradually accepted, until now they have become part of universal literature.

Musgrave, Little, hero of an early English ballad preserved in Percy's *Reliques*, iii, i, 11. He is surprised by Lord Barnard in an assignation with his lady. The stern chivalry of the nobleman will not allow him to take advantage of a defenceless man. He makes Little Musgrave rise and don his armor and then slays him in equal combat. Exasperated by his wife's shameless lament for her paramour he kills her also, lamenting bitterly the next moment that his followers did not stay his hand to prevent so hideous a tragedy.

Muspleheim, the Scandinavian hell, a realm of fire which lies to the south of Ginnunagap as Niflheim, the realm of cold and mist, lies to the north. Sun, moon and stars are all sparks from Muspleheim.

Mycerinus, an Egyptian king whose story is told by Herodotus (ii, 129–134) and made the subject of a poem by Matthew Arnold. Son of Cheops he forsook the evil ways of his father and governed with mild paternal rule. But though his father had lived to a green old age, the oracles foretold that within six years he must die. Vainly he protested against this injustice, then determined to make the best of things and double his six years by turning night into day and devoting every available hour to pleasure.

Myrmidons (Lat. *Myrmidones* from Gr. *μύρμηκες*, ants). In classic myth Zeus carried off Ægina to the island of Œnone, thereafter known by her name. As it had been depopulated by a pestilence Zeus changed the ants upon it into human beings (Ovid, *Metamorphoses*, vii, 520). Ægina gave birth to Æacus.

N

Naiads. See Nymphs.

Narcissus, in classic myth, a beautiful youth, son of Cephissus and Liriope, but cold as he was beautiful. Echo pined away for unrequited love of him. Nemesis in punishment made him see his own image reflected in a fountain, and deeming it that of an unattainable nymph he too wasted away until he was metamorphosed into the flower that bears his name.

Nasidienus, a pompous, ill-bred, over-gorged parvenu and tuft hunter,

whom Horace introduces in his second Satire—describing a dinner given by him to all the great men he could manage to secure, and whom he entertained by swaggering and chuckling over every item of his own feast.

Nasr-Eddin, sometimes known as the Turkish Eulenspiegel, is, like his German fellow, the accepted type of the humor of a whole class of his countrymen. Like the German, too, his very existence has been called in question, and it is at least certain that he was not the author of all the jests attributed to him. Some accounts make him a Hodja or preacher, others the court jester of the Emperor Bajazet. He is said to have died in 1410, and his tomb is still shown in the town of Akshehr, where the defeated Ottoman emperor was secluded by his conqueror Tamerlane. A collection of jests attributed to Nasr-Eddin was published at Boulak in 1823, but they present the most contradictory characteristics. Sometimes a witty philosopher, he is at other times an imbecile. The laugh is as often against him as with him. Furthermore the jests are usually of immemorial antiquity, a part of the universal folklore of humanity. The jest-book of Nasr-Eddin was translated into German in 1857 and into French in 1876.

Nausicaa, the daughter of Alcinous, king of the Phæacians, and Arete, who in the *Odyssey*, vi, discovers Odysseus after his shipwreck, and conducts him to the court of her father.

> Nausicaa has no legendary charm; she is neither mystic goddess nor weird woman, nor is hers the dignity of wifehood. She is simply the most perfect maiden, the purest freshest lightest hearted girl of Greek romance. . . . The girlish simplicity of Nausicaa is all the more attractive because the Phæacians are the most luxurious race described by Homer. The palace in which she dwells with her father is all of bronze and silver and gold; it shines like the sun, and a blue line marks the brazen cornice of the walls.—J. A. SYMONDS: *The Greek Poets*, vol. i, p. 152.

Nectanabus, an actual king of Egypt, reigning B.C. 374–364, plays an important part as a necromancer in the mediæval romances concerning Alexander the Great (*q.v.*). According to these authorities he came to Greece in the guise of a priest of Jupiter Ammon, and visited Olympia, queen of Macedon, during the absence of her husband Philip. Some say that he seduced her in his pretended quality of priest; others that, having predicted to her that she would have a son by Ammon, he by magic arts assumed the aspect of that divinity and so was admitted to her embraces. Alexander was the product of this deception.

Josephus (*Antiquities of the Jews*, xviii, 13) tells a not dissimilar story of Mundus, a Roman knight, in the reign of Tiberius, who by personating the Egyptian divinity, Anubis, in the Temple of Isis seduced Paulina, a Roman matron. Next morning she boasted of her interview with Anubis; the full story was revealed, and the emperor demolished the Temple of Isis and crucified its priests. Boccaccio, in the *Decameron*, iv, 2, makes Alberto da Imola triumph over the virtue of a Venetian matron by pretending to be the Angel Gabriel. Her pride in the event leads to the discovery of the fraud, he is mobbed in the streets and subsequently dies in prison. For other cognate stories, see YGUERNE.

Nephelo-Coccygia. See CLOUD-CUCKOOTOWN.

Nessus, in Greek legend, a centaur, who carried Dejanira, the wife of Hercules, across the Evenus. Attempting then to run away with her, Hercules shot him with a poisoned arrow. In his dying agonies Nessus assured Dejanira that his blood would preserve the love of Hercules. She steeped a shirt in it, and later sent the shirt to her lord. The garment inflicted such torture that Hercules tore it off, at the same time tearing off large flakes of skin and flesh, and then in his agony lit a funeral pyre and burnt himself to death.

The story is recorded at length in Ovid, *Metamorphoses*, ix, 101. In the *Inferno*, xii, 67, Nessus guides Dante and Virgil through the first ring of the seventh circle of Hell.

Niblungs or **Nibelungen.** See SIEGFRIED, SIGMUND.

Nicholas, St., whose festival is December 6th, has acquired, under the name of Santa Claus (a diminutive of the Dutch San Nicholaas), an identity of his own in the household mythology of Holland and the United States as the dispenser of Christmas gifts on the eve of that holiday. England adopted him more recently. His alternative name there of Kriss-Kingle, from the German Christkindlein, shows a mixture of continental with transatlantic influences. In Germanic countries St. Nicholas is best known under his own name and he has practically superseded the Christ-kindlein of the past.

"Though he is one of the most popular saints in the Greek as well as the Latin church," says the Catholic Cyclopædia, "there is scarcely anything historically certain about him except that he was bishop of Myra in the 4th century."

Legend is loud and continuous to make up for the silence of history. The emperor Diocletian is said to have imprisoned him. Constantine is said to have liberated him. At the council of Nicæa he carried his opposition to Arianism so far as to give the heresiarch Arius a box on the ear when all other arguments failed.

In 1087 the people of Bari in Italy acquired his remains and built for their reception the basilica in his honor which became and still remains a popular place of pilgrimage. He is the patron saint of Russia and special protector of children, soldiers, merchants and sailors, is interested alike in robbers and in the robbed, being invoked by the former in earlier days and by the latter in modern times. He is represented as a bishop in full paraphernalia standing besides a tub containing 3 naked boys, usually said to have been the children of a nobleman whom a thrifty inn-keeper had killed, cut up and salted down for serving to his guests, but whom the saint resuscitated in all their physical integrity. See SANTA CLAUS.

Nicias, a prominent character in Niccolo Machiavelli's comedy *La Mandragola* (The Mandrake). Macaulay bestows extravagant praise upon this conception. "Old Nicias," he says, "is the glory of the piece." He runs over the chief comic characters of Molière and finds none that surpass him.

> His mind is occupied by no strong feeling; it takes every character, and retains none; its aspect is diversified not by passions but by faint and transitory semblances of passion, a mock joy, a mock fear, a mock love, a mock pride, which chase each other like shadows over its surface and vanish as soon as they appear. He is just idol enough to be an object, not of pity or horror, but of ridicule.—*Essays, Machiavelli.*

Niflheim, in Norse mythology, a part of the underworld, a realm of cold, mist, and darkness, distinguished from Hel, but like Hel a place of punishment for the wicked among the dead. In the midst of Niflheim was Hvergelmir, the fountain from and to which all waters found their way. There, too, was the dread river, Slid, through which the worst criminals had to wade. The dragon Nidhogg which sucked the blood of corpses and the fierce Fenris-wolf both dwelt in Niflheim.

Ninus, in oriental and Greek legend the reputed founder of Nineveh. See SEMIRAMIS.

> The name of Ninus is derived from the city; he is the eponymous king and founder of Nineveh, and stands to it in the same relation as Tros to Troy, Medus to Media, Macon to Maconia, Romulus to Rome. His conquests and those of Semiramis are as unreal as those of Sesostris. It is the characteristic of these fabulous conquerors, that although they are reported to have overrun and subdued many countries, the history of those countries is silent on the subject. Sesostris is related to have conquered Assyria, and the king of Assyria was doubtless one of those whom he harnessed to his chariot. But the history of Assyria makes no mention of Sesostris. Semiramis is related to have conquered Egypt, but the history of Egypt makes no mention of Semiramis.—SIR G. C. LEWIS: *Astronomy of the Ancients*, 408.

Niobe, daughter of Tantalus and wife of Amphion, king of Thebes. Because she had 14 children, 7 sons and 7 daughters, she deemed herself the superior of Leto, who had only 2—Apollo and Artemis. Angered by her presumption, Leto's children slew

Niobe's, and Niobe herself was metamorphosed by Zeus into a stone on Mt. Sipylus in Lydia, which in summer was always moist, supposititiously from her tears. A famous series of 14 statues, probably by Scopas, now in the Uffizi Gallery at Florence, represents Niobe, shielding her youngest daughter with the other 13 children represented in various attitudes of horror and dismay. The number of her children is not always 14.

Amid nine daughters slain by Artemis
Stood Niobe; she raised her head above
Those beauteous forms which had brought down the death
Whence all nine fell, raised it and stood erect,
And thus bespake the goddess enthroned on high:
"Thou heardest Artemis, my daily prayer
That thou wouldst guide these children in the pass
Of virtue, through the tangling wilds of youth,
And thou didst ever guide them; was it just
To smite them for a beauty such as thine?
Deserved they death because thy grace appeared
In ever modest motion? 'twas thy gift,
The richest gift that youth from heaven receives.
True, I did boldly say they might compare
Even with thyself in virgin purity;
May not a mother in her pride repeat
What every mortal said?"

W. S. LANDOR: *Niobe.*

Njal, hero of the Icelandic saga, *The Story of the Burnt Njal,* which is undoubtedly founded upon history. The saga dates from the early 13th century. An English translation by Sir George W. Dasent appeared in 1861. The story opens in 970 and extends over a half century.

Njal was the wisest, gentlest and most virtuous of men, but his character lacked the firmness which would have enabled him to assert the due authority of a husband over his wife, of a parent over his children. He was likewise the handsomest, though his face was beardless. His friend Gunnar was the bravest and most athletic, though he lacked the book learning for which he relied upon Njal. Both men made unfortunate marriages. Gunnar fell in love with Hallgerda, twice widowed by the murderous hand of her foster father at her own instigation. Immediately after her third marriage she excited the wrath of Bergthora, Njal's wife, by twitting her upon her husband's beardlessness. The two noble friends stood aloof from the barbarous rivalry of their fiercer halves and paid the fine for every death that resulted with no diminution of their own friendship. At last Gunnar fell in a murderous fray where he had acted on the defensive. Njal unwittingly starts a new element of discord. He offends the jealous and treacherous priest Mordred, by raising his own foster child, Hauskuld, to the priesthood. Mordred incites the sons of Njal to murder Hauskuld. The feud culminates in the burning of the house of Njal and his own death with that of his wife and three sons. Kraki, his son-in-law, alone escapes alive from the burning building. The name of Kari's Hollow is still retained at the spot where he threw himself into a stream and so quenched the flames that enveloped him.

Nod, Land of, the unknown land lying to the East of Eden whither Cain retired after slaying Abel (Genesis iv). The term has been caught up by the punster and is colloquially used as a synonym for the land of sleep or nodding.

Norembega, or **Norimbegue,** the name given by early French explorers to a fabulous country supposed to lie south of Cape Breton, and its capital city, a metropolis of barbaric splendor situated upon a great river—probably the Penobscot. A map published in Antwerp in 1570 lays down the site of this city. In 1604 Champlain started up the Penobscot on a voyage of discovery to this Eldorado of the New World, but after sailing twenty-two leagues above the Isle Haute he gave up the search and concluded that those travellers who had told extraordinary tales of the great city had never seen it. Whittier in a poem entitled *Norembega* tells the story of a Norman knight dying in the woods of Maine and beholding in the sunset heavens the undiscovered city of his search. See above entry.

Norns, in Norse mythology, the three fates, Urdhr, Verdandi and Skuld (respectively present, past and future), who were descended from the giants. See URDHR.

Nymphs (Latin *nymphæ*), in classic myth, goddesses of an inferior rank who were divided into various classes according to their habitats in the material world.

1. Oceanides, the daughters of Oceanus, who were nymphs of the Ocean, and Nereides, daughters of Nereus, the nymphs of the Mediterranean.

2. Naiades, fresh water nymphs, who dwelt in lakes, rivers, streams, etc. Many of these presided over fountains or springs, whose waters inspired those who drank of them.

3. Oreades, nymphs of mountains, caves and grottoes.

4. Napææ, nymphs of glens.

5. Dryades and Hamadryads, who abode in trees and lived and died with them.

O

Oberon, in mediæval myth, the king of the Fairies. He makes his first appearance in Teutonic legend and poetry as the dwarf Alberich, guardian over the Nibelung treasure. Through the French Alberon or Auberon, the name came, corrupted, into England as Oberon, its owner gathering new characteristics by the way, and the genius of Shakspear, who introduced him and his spouse Titania into *A Midsummer Night's Dream*, has stamped him forever as ruler over a mimic kingdom of elves and sprites. Shakspear himself was indebted to Greene's *Scottish History of James I* (1590), who in turn had borrowed from the mediæval romance of *Huon of Bordeaux* (*q.v.*), the hero whereof receives aid from the tiny potentate in accomplishing a difficult task, and succeeds him as King of the Fairies. Oberon's autobiography is reported at length. His mother was a long-lived lady who had given birth to the magician Nectanebus, and 700 (*sic*) years later, by aid of Julius Cæsar, to Oberon himself.

The latter's birth had been attended by all the fairies save one, who unfortunately had been forgotten, and while all the invited guests had showered gifts upon him, the neglected one had vented her spite by decreeing that he should not grow after his third year. Eventually she tempered this curse by making him "the most beautiful of Nature's works." Oberon told Huon that as a Christian a seat was prepared for him in Paradise. See also OBERON in Vol. I.

Oceanus, in classic myth, the god of the great salt river which was believed to surround the whole earth. Son of Heaven and Earth and father of all the river gods and water nymphs (Homer, *Iliad*, xiv, 201). Virgil, in the *Georgics*, iv, 382, alludes to him as *Oceanumque patrem verum* ("and Oceanus, father of All Things").

Octavia, in Roman history, the daughter of the Emperor Claudius and Messalina. Her mother was murdered by order of Claudius. Claudius himself was murdered by his second wife, Agrippina, mother of Nero. Octavia married Nero, with whom she lived a wretched life, and who finally banished her to Panditaria to make room for a new wife Poppæa. She is the heroine of Seneca's tragedy named after her.

Odin or **Woden,** in Norse myth, the wind god. Originally he seems to have been the god of the heavens or heaven itself; a later development makes him the husband of earth, the god of storm, of war and of wisdom, the lord of the ravens, and also of the gallows,—hence the latter is sometimes known as Odin's or Woden's tree. In Valhalla, Odin feasts with his chosen heroes, those who died violent deaths in battle or otherwise; all who died peacefully are excluded. When seated on his throne he overlooks heaven and earth. His consort Frigga sits beside him. The ravens, Hugin and Munin,—Thought and

Memory—fly over the earth to gather news which they report daily to him from their perch on his shoulders. At his feet crouch two wolves, Geri and Freki, ever engaged in eating the meat which is offered to the god. He himself finds both food and drink in megathin or mead. Wednesday (Woden's day) was dedicated to this god.

Odrovir or **Odhrevir,** in Norse myth, a cauldron containing the magic mead which was the inspiration of bards and seers. It had been brewed for the giant Suttungr by two dwarfs, Fjalar and Galar, from honey mingled with the blood of Kvasir, the wisest of men. Suttungr placed it under the guardianship of his daughter Gunlod. Wodan transformed himself into a snake, and bored his way through the rock to where Gunlod sat on her golden stool. He lay in her arms for three days, which he spent in draining the cauldron, then flew away to Asgard in the form of an eagle and spewed the liquor into a vessel.

Odysseus, as described in Homer's *Iliad,* son of Laertes, King of the island of Ithaca. At the opening of the Trojan war he was loath to leave his wife Penelope and his babe, Telemachus. Instead of bluntly refusing he feigned insanity, yoked a horse and an ox together and began ploughing. Palamedes to test him set the babe on the ground. Odysseus swerved the plough so as not to harm him and the sham was detected. He was compelled to join the expedition. His first service was to detect Thetis's stratagem to save her son, Achilles, by dressing him up as a girl (see Lycomedes). On the death of Achilles he obtained that hero's armor and later surrendered it to Neoptolemos. With the help of Diomed he seized the Palladium of Troy and carried it off to the Greek camp. It was he who planned the stratagem of the Wooden Horse. After the fall of Troy he returned to Ithaca, meeting strange adventures on the way that delayed him twenty years. These form the subject of Homer's *Odyssey.*

Odysseus is best known to moderns under the Latin form of Ulysses (*q.v.*).

Œdipus, in a classic myth which forms the basis of many Greek tragedies—notably the great trilogy by Sophocles, *Œdipus Tyrannos, Œdipus at Colonna* and the *Antigone*—the son of Laius, king of Thebes, and his wife Jocasta. An oracle had warned Laius that he was fated to perish at the hands of this son. Hence the infant was exposed on Mount Cithæron with his feet pierced and bound together. He was rescued by a shepherd of Polybus, king of Corinth, who called him Œdipus or "swollen feet," and gave him in charge to Polybus, who brought him up as his own son. Arriving at maturity Œdipus learned from an oracle that he was destined to slay his own father and commit incest with his mother. Ignorant of his true paternity he resolved to cheat destiny by forsaking Corinth. On his way to Daulis he met Laius and killed him in a scuffle. He solved the riddle of the Sphinx (*q.v.*), and being rewarded with the vacant throne of Thebes, unwittingly married his own mother. From this incestuous union sprang Eteocles, Polynices, Antigone and Ismene. But the gods sent a plague that desolated Thebes, and the oracle declared they could only be appeased if the murderer of Laius were banished. Tiresias the seer revealed to Œdipus that he was the guilty man. Jocasta hanged herself. Œdipus put out his own eyes and, with Antigone as his guide, wandered from Thebes. He found a temporary refuge in Attica. At Colonus, near Athens, the Eumenides removed him from earth. In modern times Corneille (1659) and Voltaire (1718) made him the subject of tragedies entitled *Œdipe.*

The story is older than Greek literature and was told by Homer in a manner which shows that previous to the date of the *Iliad* and the *Odyssey,* it had formed part of the mythical folklore of the Hellenes.

Œgir (the Terrible), the Norse god of the sea, brother to Kari, ruler of the air, and Logi, ruler of fire. He is

identical with the Greek Oceanus, but possesses a more distinct personality, as the Greeks knew the Ocean only by hearsay, whereas Norse navigators boldly faced its terrors. He is usually represented sitting on a rock, playing on a harp or a shell, at the sound of which the waves rose with a roar that threatened to split the heavens and sent a tremor through all the earth. He was married to Bar, who like him used to drag men down into the deep and bury them in the sand. See Ogres.

Œnone, in classic myth, a Phrygian nymph, daughter of the river god, Cebren. She married Paris and lived happily with him on Mount Ida until he deserted her for Helen. When Paris, wounded nigh unto death at the capture of Troy, returned to Mount Ida to seek her aid, she refused to heal the wound and he died. Œnone, repenting too late, put an end to her own life. The story has been retold in a modern setting by Tennyson in two poems, *Œnone* and *The Death of Œnone*, and by William Morris in *The Death of Paris* (*Earthly Paradise*, Part iii). The latter presents a striking contrast between the quenchless love of the mountain nymph, and the irresolute, unstable, volatile selfishness of Paris, only partially redeemed by his tongue's refusal to be false to his later and lawless love when life or death hangs upon his word.

Œnopion, in classic myth, king of Chios and father of Merope. Orion sued for the maiden's hand, but Œnopion continually deferred the marriage, and Orion, when intoxicated, violated her. Thereupon, with the assistance of Dionysus, the father blinded Orion when asleep and drove him from the island.

Ofterdingen, Henry of, a semi-mythical German minnesinger of the thirteenth century, especially famous for his connection with the Krieg von Wartburg, or tournament of song, held at the Castle of Wartburg somewhere between 1206 and 1208. The historical facts are blurred by legend, which states that all the most famous of the minstrels took part in the contest, including Wolfram von Eschenbach, Walter von der Vogelweide and Heinrich von Ofterdingen. The penalty of failure was death. Ofterdingen was conquered, but obtained permission to renew the combat in a year and a day. At the second trial he brought with him his master, Klingsor, a minstrel and a magician. By magic means the latter succeeded in rivalling though not overcoming Wolfram and Henry's life was spared. Novalis made the latter the hero of a romance *Heinrich von Ofterdingen* (1800).

Og, king of Bashan, according to Rabbinical legend, was a giant nearly 6 miles high or, to be exact, 23,033 cubits. He drank water from the clouds, and toasted fish by holding them before the orb of the sun. When the waters of the Deluge were at their height they reached only up to his knees. Noah refused to admit him into the Ark, but allowed him to sit on its roof and handed him out every day a dole of food. In return Og promised that he and his descendants would serve him and his as slaves in perpetuity.

Ogier the Dane (Dan. *Holger Danske*), in Carlovingian romance, a son of King Godfrey of Denmark. Six fairies visited his cradle, among them Morgana le Fay, who promised him future bliss in Avalon, after a glorious career on earth. He was brought up by Charlemagne, who conquered his father. In a great battle against invading Paynims, Charlemagne's forces were beginning to yield when the stripling, donning the armor of a recreant knight, rushed into the conflict and saved the day. He was straightway knighted and made a paladin of France. With his sword, Courtain, and his charger, Broiefort, he worsted paladins and giants until he became the most famous warrior in the world. When his father was slain in Denmark Ogier led his armies to victory against the invaders, and became king himself. After 5 years he returned to the French court to do homage for his kingdom. But,

because when his son was wantonly slain by Charlemagne's son, Charlevoix, Charlemagne himself refused him justice. Ogier went over to the king of Lombardy. Eventually he was reconciled. Going on a crusade to Palestine he captured Acre, Babylon and Jerusalem, was made king of all, but handed them over to his kinsmen. Being now 100 years old, he set sail for France, and was wrecked on a desolate island. Here Morgana appeared, gave him a ring that restored his youth and a crown that destroyed his memory and took him with her to Avalon. For 200 years he remained in bliss, careless and ignorant of what happened in the upper world. But when a great Paynim invasion swept over Europe, Morgana restored his memory and sent him back to earth. He marvelled greatly at the changes that had occurred, but soon accommodated himself to his surroundings, displayed his old prowess, routed the infidel, and was on the point of marrying the Queen of France when Morgana reclaimed him. Whenever France has sore need of a champion he will appear again.

Ogma or **Ogham,** the Cadmus of Keltic myth, inventor of the so-called Ogam alphabet which was meant to provide esoteric signs for the enlightened as against their illiterate brethren. According to Lucian, Ogham was painted in the second century as a herculean Mercury, clad in a lion's skin, a club in his right hand and a bent bow in his left. The ears of his worshippers were bound by a chain of gold and amber to his tongue.

Ogres, in popular myth, a race of giants, fond of human flesh, especially that of young children. They are pictured as a robust, ungainly race, with large chests, and pale, thin, ugly, faces, pointed chins, retreating lower jaws, long, sharp teeth, thick thighs and short legs. Perrault makes great use of them in his fairy tales. Conjectures as to the etymological origin of the name range from the Biblical Og, king of Bashan, to the Scandinavian sea-god Œgir.

The name of the god Œgir, used first as a name for the sea, has come to denote the ogres with which nurses frighten children. If, as Grimm supposes, the word belongs to the same root with the Gothic ugas and og; the Anglo-Saxon ege, egesa; O. H. G. aki, eki; "fear, dread, horror," the latter meaning is quite in accordance with its original form. But, however this may be, the word Œgir as a name for the sea carries us to the Greek stream which surrounds the earth. —G. W. Cox: *Mythology of the Aryan Nations,* p. 199.

O'Groat, John, or **Johnny Groat,** the reputed builder of John O'Groat's house, whose ruins are still pointed out at Duncan's Bay Head, the northernmost point of the mainland of Scotland. Tradition is not agreed as to his personality. One legend makes him a poor man who used to ferry passengers over to the island of Stroma for a groat. But the most popular story makes him the descendant of De Groot, a Hollander who in the reign of James IV settled in the vicinity. Every year John and his seven cousins would meet to celebrate the memory of their ancestor, and every year they quarrelled over the question of precedence, until finally John invented a method of settling the difficulty. He built an eight-sided and single roomed house, with eight windows and eight doors and an octagon table in the centre of the room, so that all might enter simultaneously, each at his own door, and there might be no head of the table.

Olaf, St., or **Olaf II,** a king of Norway, who was largely instrumental in rescuing that country from heathenism. He was slain in battle against the invader, Canute, King of England and Denmark, in 1030. Some years afterward, his remains being found in a miraculous state of preservation, he was canonized and his body was buried at Drontheim. The shrine attracted so many pilgrims that the city speedily grew to be the largest and most important in the land. According to popular legend, St. Olaf was the founder of the great cathedral at Drontheim, though he really only erected a small chapel on the site where the cathedral now stands. The legend runs that he had vowed to

build to God the largest temple in the world. While revolving his plans a certain Troll, who was a great builder, came to him promising to erect such a church if he might have as his reward the sun and the moon, or else the person of the king, unless Olaf could discover the builder's name. As the work approached completion, Olaf was wandering disconsolate among the hills, when inside one of them he heard a mother quieting her child with the words: "Hush, hush, to-morrow comes back Father Wind-and-Weather, and brings with him the sun and the moon, or else King Olaf himself." Then Olaf returned to the church, and finding it just completed, he called out: "Ho! Master Wind-and-Weather, you have set the steeple awry," and thereat the Troll fell down and burst.

Old Man of the Sea, in the *Arabian Nights* story of *Sinbad the Sailor* (voyage v), a monster who leaped upon the back of the hero, impeding his progress and exhausting his energies, preserving an obstinate silence, and refusing to get off again until Sinbad succeeded in intoxicating him and so escaping. The term has passed into current speech as a synonym for a human leech, or sponge, or bore. It has been suggested that the original may have been a gorilla, who according to native testimony, is afraid to use his gift of speech lest he be set to work, is in the habit of carrying off men and women and detaining them in the woods, and has a very human capacity for drunkenness.

> He has powers of boring beyond ten of the dullest of all possible doctors,—stuck like a limpet to a rock—a perfect double of the Old Man of the Sea, whom I take to have been the greatest bore on record.—Sir Walter Scott.

Oldenburg, Count Otto of, in mediæval Spanish legend, when hunting on Mount Ossenberg was attacked with an overwhelming thirst which there was no means of gratifying. He swore a great oath that come what will he must have a drink. The devil appeared in the form of a damsel bearing a horn richly carved and filled with some unrecognizable liquor. A sudden spasm of doubt made Otto empty the contents upon his horse's neck, and wherever they touched they burned away the skin. The first printed version of the legend was in the *Oldenburger Chronik*, by the sixteenth century Hamelmann, who dates the event in the year 990, and connects it with the "Horn of Oldenberg," still exhibited in the palace of Rosenberg at Copenhagen. It is of silver gilt, ornamented in paste with enamel, and bears an inscription showing that it was made for King Christian I of Denmark in honor of the Three Kings of Cologne. It cannot, therefore, be older than the middle of the 15th century.

Oliver (It. *Oliviero*), one of the two great Paladins of Charlemagne, the other being Roland (*q.v.*). The phrase "a Roland for an Oliver" grew out of their rivalry, but though rivals they were ever knit by bonds of closest friendship. Even in death they were united.

Both fell at Roncesvalles. Being encompassed by overwhelming numbers of Saracen enemies, Oliver had prayed Roland to wind his horn Olifaunt, so that Charlemagne might know of their straits. Roland demurs; "God forbid that I should be heard sounding my horn because of pagans!" The Franks perform wonders, but they are outnumbered and drop one by one. At length Roland reluctantly winds his horn. Before help can arrive Oliver falls mortally wounded. The dimness of death upon his eyes he mistakes Roland for one of the enemy and cleaves his helmet in a last effort. Roland, fearing that the blow may have been struck purposely, says, "I am Roland, who has ever loved you well." "I hear your voice," says Oliver, "but I see you not; forgive me that I struck you." "I have no hurt," says Roland; "here and before God I forgive you." So saying they leaned one to the other and in that love they were parted. At last the answering horns of Charlemagne's hosts are heard across the mountains.

The Saracens turn and flee. Charlemagne comes up breathing vengeance and pursues the Saracens down to the Ebro. But Roland is dead and so is Archbishop Turpin. They are buried with due pomp at Blave.

Olympias, the mother of Alexander the Great and consort of Philip, King of Macedon. Alexander, however, acknowledged not Philip, but Zeus himself, as his father. Plutarch mentions the legend that Zeus visited Olympias in the form of a serpent. He quotes Eratasthenes as saying ' that Olympias, when she attended Alexander on his way to the army in his first expedition, told him the secret of his birth, and bade him behave himself with courage suitable to his divine extraction." Just before the battle of Arbela, Alexander had consulted the oracle of Jupiter Amnon in the Libyan desert, where his claims had received full recognition. Timotheus in Dryden's *Alexander's Feast* begins his song by assuming his hero's godship:

> The song began from Jove,
> Who left his blissful seats above
> (Such is the power of mighty love).
> A dragon's fiery form belied the god,
> Sublime on radiant spires he rode;
> When he to fair Olympia pressed,
> And while he sought her snowy breast;
> Then, round her slender waist he curled,
> And stamped an image of himself, a sovereign of the world.

Olympus, Mount, the highest peak in a range of mountains dividing Macedonia from Thessaly. It rises 9700 feet above sea level, clouds hang around it, but the snow-clad peak is itself cloudless.

In Greek myth this was the abode of the dynasty of gods, who owned Zeus as their chief. Homer describes them as having here their palaces, and sitting in solemn conclave with Zeus during the day, while the minor gods dance around them and the Muses entertain them with music and song. The later poets transferred the abode of the gods to the vault of heaven. When the giants sought to scale Olympus, they piled Pelion upon Ossa on the lower slopes of Olympus.

Omphale, in Greek myth, daughter of the Lydian king Iardanus or Sardanus, and wife of Tmolus, god of the mountain of that name. After the death of her father she ruled over Lydia. Hercules was sold to her as a slave by Hermes and grew so enamored of her that he forgot in her arms all manly accomplishments, assumed female attire, placed rings on his fingers, had his hair curled and joined Omphale's women slaves in their spinning, while she wore the lion's skin and wielded the club. She has some affinity with Delilah, who exercised the like evil influence over Samson. See also SARDANAPALUS.

Orc, in Ariosto's *Orlando Furioso,* a horrid sea-monster patterned after the dragon which attacked Andromeda in classic myth, but more elaborately described. Angelica, like the Greek maiden, was bound to a rock in sacrifice to the monster, but just as he raised his head above the waters, Rogero, mounted on his hippogriff, shot down through the air to the rescue. The Orc was one mass of tossing and twisting body, with nothing of the animal but head, eyes and mouth, the latter furnished with tusks like those of a wild boar. Rogero dealt him furious blows, but found it impossible to pierce through his scales. Then he bethought him of the burnished shield he bore whose brightness neither man nor beast could withstand. The effect was immediate. The monster, deprived of sense and motion, rolled over on the sea and lay floating on his back. Rogero unshackled Angelica, made her mount behind him on his hippogriff and rapidly flew away from the Irish coast to Brittany. Pictures of Rogero conquering the dragon have sometimes been mistaken for Perseus. Hence possibly arose the notion which has no classical sanction that Perseus came to Andromeda's assistance on his winged steed, Pegasus.

Orestes, in classic myth, son of Agamemnon and Clytemnestra. He was saved by his sister Electra from the fate which destroyed his father.

She had him secretly carried to Phocis. There he formed a famous friendship with Pylades, and when grown up the two repaired to Argos, where Orestes avenged his father's murder by slaying Clytemnestra and her seducer Ægisthus. After the matricide, Orestes, seized with madness, fled from land to land, pursued by the Furies. At length the court of the Areopagus in Athens acquitted and absolved him. These events are celebrated by Æschylus in the great trilogy of dramas, the *Agamemnon*, *Chœphori*, and *Eumenides*. Ovid versifies another legend in his *Letters from the Pontus*. Apollo had informed Orestes that he could recover from his madness by fetching the statue of Artemis or Diana from the Tauric Chersoneus. With Pylades he landed at Tauri. According to the custom of the place they were seized and taken by the natives to the temple of Diana. There one of them must be offered to the goddess. The king selected Orestes, while allowing Pylades to go free, but as he did not know which was which each claimed to be Orestes so as to save the other.

While they are contending it is discovered that the priestess is Iphigenia, sister of Orestes. By her help they escape with the statue of the goddess.

In Dante's *Purgatory* a voice from an invisible source keeps continually crying "I am Orestes," as a reminder to the spirits, in torment for their selfishness, of that pagan instance of altruism.

Orfeo, King, subject and title of an ancient Shetland ballad of which three fragmentary versions exist. Orfeo lives in the east, Lady Isabel in the west. It is presumed they courted and married, but the intercalary stanzas are lost. Lady Isabel is spirited away by the king of the Fairies, Orfeo follows and redeems her out of fairyland by playing on his pipes. Of course this is a vague popular reminiscence of the classic myth of Orpheus, with fairyland substituted for Hades. This is Number 19 in *English and Scotch Popular Ballads*, edited by Sargent and Kittredge.

Orion, in classic myth, a son of Neptune and a great hunter, famed also for his beauty and stature. Œnopion blinded him for ravishing Merope and expelled him from Chios. An oracle declared that he would regain his sight if he journeyed to the East and exposed his eyes to the rising sun. With Cedalion, a blacksmith, as his guide, he found his way to the East and after recovering his sight lived as a hunter along with Artemis. Accounts differ as to the manner of his death. Homer (*Odyssey*, v, 121–124), who is followed by Spenser (*Faërie Queene*, vii, vii, 39), says he married Eos (Aurora) and was killed by the jealous Artemis. According to others Apollo took offence that his sister Artemis should love Orion and challenged her to hit a mark which he pointed out to her in the sea. She succeeded but it turned out to be the head of her lover swimming in the sea. Horace says he offered violence to Artemis, who consequently killed him. After his death Orion was placed among the stars, where he forms the most splendid of all the constellations, appearing as a giant wearing a lion's skin and a girdle and wielding sword and club. "Canst thou bind the sweet influences of Pleiades," asks Jehovah in Job xxxviii, 31, "or loose the bands of Orion?" Longfellow has a poem on *The Occultation of Orion*, in which these lines occur:

> When blinded by Œnopion
> He sought the blacksmith at the forge,
> And climbing up the mountain gorge
> Fixed his black eyes upon the sea.

Orlando. See ROLAND in this volume, also ORLANDO in Vol. I.

Orpheus, a famous poet in Greek myth, who was so powerful in song that he moved trees and rocks and tamed wild beasts by the charms of his voice. Others say he drew his music from a lyre given him by Apollo. When his wife, the nymph Eurydice, died from the bite of a serpent Orpheus descended to the lower

regions in search of her. He so influenced Persephone by his music that she gave him permission to take back his bride to the upper world on condition that he should not look back during his ascent thither. In his impatience he disregarded the injunction and having turned his head for a backward gaze, Eurydice had to return forever to Hades (VIRGIL, *Georgics* iv, v, 457).

A picture on this subject by Frederick Leighton, exhibited in the Royal Academy, 1804, inspired Browning's poem *Eurydice to Orpheus*. She addresses to him the passionate words of love which made Orpheus forget and turn his head. The grief of Orpheus for Eurydice inspired him with contempt for the Thracian women, and he was torn to pieces by them in a Bacchanalian orgy. His limbs were strewn upon the plains and his head was cast into the river Hebrus and was carried to Lesbos.

> What could the Muse herself that Orpheus bore
> The Muse herself for her enchanting son,
> Whom universal Nature did lament,
> When by the rout that made the hideous roar
> His gory visage down the stream was sent
> Down the swift Hebrus to the Lesbian shore
> MILTON: *Lycidas*, l. 58.

A graphic description of the effects of Orpheus's lute is given by the chorus in Seneca's *Hercules Octavus*, l. 1031. Not only birds, beasts, trees and mountains, but the Dryads and the Centaurs gathered round the tuneful bard. When he entered Tartarus the sullen gods of Erebus were moved to tears; Ixion's wheel stood still, the immortal liver of Tityos grew undevoured, Tantalus forgot both hunger and thirst, and "the impious rock of Sisyphus" was moved to follow him.

Orson, one of the heroes of a mediæval French romance, *Valentine and Orson*, first printed at Lyons in 1489. He and Valentine are twins of whom their mother, Empress of Greece, is delivered in a forest. Valentine is brought to the court of his uncle Pepin of France, Orson is rescued and nurtured by a she-bear. Hence his name from Ourson, a bear's cub. Hence, also, the rough and unpolished manners that mark him as he grows up to manhood.

Osiris, the chief god of the Egyptians, son of the earth god Seb and the sky goddess Nut, brother and husband of Isis. The giver of life, the source of fecundity, he was also the ruler over the dead. According to Plutarch in his treatise on *Isis and Osiris* he was a wise and benevolent king of Egypt, who reclaimed his subjects from barbarism and taught them agriculture and other peaceful arts. Subsequently he travelled into foreign lands distributing the blessings of civilization wherever he went. On his return to Egypt he was murdered by his brother Set or Typhon, who cut his body into 14 bits and threw them into the Nile. Isis recovered the fragments, put them together and the dead king rose to life again as the god of the underworld. The Greeks identified Osiris with Pluto and Dionysus (HERODOTUS, ii, 144), but his cult had a closer kinship with that of Adonis.

Ostara, in Norse myth, the goddess of spring and returning sunshine after the long night of winter. Her ancient popularity is testified to by the fact that Christian zeal could not prevent her name being immortalized in the word Easter. In her honor the Easter bonfires blaze to this day in Scandinavian countries despite all endeavors, secular and clerical, to do away with the custom. As early as 752, when the first Church Synod was held at Regensburg, St. Boniface condemned these fires as a heathenish practice.

Nevertheless, the Church adopted the original signification in the Easter candle and Easter lamp, which burn throughout the year. According to ancient custom they must be extinguished on Good Friday and relighted from virgin fire, kindled by flint and steel, not from any already burning. From this sacred flame the whole parish used, in former days, to fetch

a light for their hearth. On Easter Eve the fire was kindled in the churchyard and the old holy oil was burnt; after which the candles were lighted.

Another Easter custom, that of giving colored eggs as presents, originated in heathendom, when they were made symbolical of the revivification of nature, for an egg typified the beginning of life. Christianity put another meaning on the old custom by connecting it with the feast of the Resurrection of Christ, who, like the hidden life in the egg, slept in the grave three days ere He resumed His body.

Ottnit, hero of *King Ottnit*, an anonymous German epic of the mid-thirteenth century, and of a later adaptation by Kaspar von der Rou which forms Part i of the *Heldenbuch* or *Book of Heroes*.

Ottnit, king of Lampertie or Lombardy, leaves his widowed mother and goes out to seek the beautiful daughter of Machabol, a heathen monarch. He falls in with Alberich (*q.v.*), who reveals that he is the young man's real father, and the two agree to join forces and set sail for Paynim land. After many adventures, and largely through the assistance of the magic arts of Alberich, Ottnit succeeds in carrying off the maiden to Lombardy, where he converts her to Christianity, baptizes her by the name of Sidrat and marries her. Here Van de Rou's poem ends, but the subsequent adventures of Ottnit are related in the poem of *Hug Cietrich* (also contained in the *Heldenbuch*). According to this authority the cunning Machabol revenged himself upon his son-in-law by sending him, as a present, a couple of dragon's eggs, which in due time were hatched, and the young dragons spread ruin and devastation over Lombardy. Undeterred by the prayers of his wife and the warnings of Alberich, Ottnit goes out to slay them, and, contrary to all precedents in romance, he is himself slain and devoured by the dragons.

Ovid, the name under which the English speaking races know the Roman poet Publius Ovidius Naso (43 B.C., 17 or 18 A.D.). He enjoys in the popular traditions of Italy a supplementary reputation as a great magician, prophet, preacher, saint and even paladin. Like Virgil he guards the treasures supposed to be concealed in his villa. Vain are all the efforts made to carry them off on the eve of the Annunciation. The preaching of the poet is connected with a pulpit of curious workmanship which formerly stood in the church Della Tomba in Sulmona. Like Virgil Ovid is believed to have announced the coming of Christ.

Desirous of discovering the origin of God, he is said to have been converted by seeing a man, or some say an apostle or even St. Joseph, dipping water with a little shell from the sea into a ditch. The same story is told of St. Augustine and his reflections on the Trinity. Finally Ovid is said to have been a doughty warrior, and as such is associated in the popular fancy with Charlemagne and his peers. See A. De Nino, *Ovid nella Traditione Popolare di Sulmona*, 1886.

Ozair (*i.e.* Esdras), according to a Mohammedan legend, doubted whether Jerusalem could be rebuilt after its destruction by Nebuchadnezzar.

"How," said he, "shall God give life to this city, after she hath been dead?" And God caused him to die for an hundred years, and then raised him to life. *And God* said, "How long hast thou waited?" He said, "I have waited a day or part of a day." He said, "Nay, thou hast waited an hundred years. Look on thy food and thy drink; they are not corrupted; and look on thine ass: we would make thee a sign unto men: And look on the bones *of thine ass*, how we will raise them, then clothe them with flesh." And when this was shewn to him, he said, "I acknowledge that God hath power to do all things" (the *Koran*, Sura ii, 260: *The Cow*). The legend may have been suggested by the circuit which Nehemiah made around the ruined city (Neh. ii, 13).

P

Pacari Tampu (House of the Dawn), in Peruvian myth, a mythical cave out of which there appeared upon earth the four divine brothers who instituted the four cults of the Incas. The eldest climbed a mountain; from its summit he cast stones to the four points of the compass as an indication that all the land was his. But the youngest, who made up in cunning for what he lacked in prowess, succeeded in inveigling the elder into a cave which he sealed up with a great stone forever. Then he cast the second brother from the top of the mountain and changed him into a stone as he descended. The third brother fled in dismay and the youngest ruled over the earth.

Another and more official form of the myth asserts that there were three brothers, Pachamac, Virachoca and Manco Ccapac, and one sister, Mama Oullo Huacha, who became the bride of her brother Manco Ccapac. Their father was the sun, their mother the moon. To Manco Ccapac was given dominion over mankind. The others were entrusted with the regulation of the cosmos, Pachamac taking care of the land and Virachoca of the sea.

Pachamac (Earth Generator), in early Peruvian myth, the god of the earth (see above) and the ruler of the earthquake. In the time of Pizarro a great temple, now in ruins, was the centre of his worship,—standing in the valley of Rimac, near Lima. His voice was recognized in the muttering and rumbling of the earthquake, sounds that precipitated the ancient Peruvians to their knees. Like his brother Virachoca, the Peruvian Neptune, he was a god of fertility. From birth there had been a rivalry between the brothers, which ended in the triumph of Pachamac.

Pæan (Gr. *Paian, the Healer*), the son of Endymion, was originally the physician of the gods on Olympus. When Ares is wounded by Diomed and flies screaming up to heaven, Zeus commands Pæan to heal him:

> He said; and straight to Pæan gave command
> To heal the wound; with soothing anodynes
> He heal'd it quickly; soon as liquid milk
> Is curdled by the fig-tree's juice, and turns
> In whirling flakes, so soon was healed the wound.
> By Hebe bathed, and robed afresh, he sat
> In health and strength restored, by Saturn's son.
>
> HOMER: *Iliad*, v, 899. DERBY, trans.

Subsequently the name was used in the more general sense of a deliverer from any great evil and was thus applied to Apollo, and in the end came to mean a warlike song, or a song dedicated to Apollo. In this sense, also, it is used by Homer:

> All day they sought the favor of the God,
> The glorious pæans chanting and the praise
> Of Phœbus, he well pleased the strain received.
>
> *Ibid.*, xxii, 391.

Ovid, *Metamorphoses*, xv, mentions Pæon (*sic*) in reference to the sickness of Hippolytus. The following is Golding's translation:

> Had not Apollo's son imploid the aid
> Of his great art, I with the dead had staid.
> But when by potent herbs and Pæon's skill
> I was restored against stern Pluto's will,
> Lest I, if seen, might envie have procured,
> Me, friendly Cynthia in a cloud immured.

Spenser has a reference to wise Pæon, son of Apollo and "the lily-handed Liagore," who healed Marinell of the grievous wounds inflicted on him by Britomart. (*Faërie Queene*, iii, 4, 41.) See PEONA.

Paladin, from the Latin *Palatinus*, means strictly an attaché of a palace, a member of a royal household. The *Twelve Paladins* of Carlovingian romance, however, *i.e.*, the peers who served both at court and in the armies of Charlemagne, won for the name a distinct meaning as characterizing a knight of great prowess. Authorities vary as to what heroes constituted the famous dozen, but the following nine appear in all the enumerations: Roland (in Italian Orlando), favorite

nephew of Charlemagne; Oliver (Oliviero); Renauld (Rinaldo) of Montalban, cousin of Orlando; Namo, Duke of Bavaria; Solomon, king of Brittany; Archbishop Turpin; Astolpho of England; Ogier the Dane, Malagigi the Magician, and Ganelon (Gan) of Majence. The latter, like Judas, proved a traitor.

Palamedes, in later Greek myth, one of the heroes in the army before Troy. Though not mentioned by Homer he plays a prominent part in the post-Homeric traditions. It is generally agreed that he was the son of Nauplius, king of Eubœa, and was especially distinguished for quickness of wit and fertility of resource. He was said to have invented dice and instruments for weighing and measuring.

When Ulysses, feigning madness to avoid joining in the Trojan war, ploughed up the seashore and sowed it with salt, it was Palamedes who exposed the fraud by placing the infant Telemachus in front of the father's plcughshare. Ulysses never forgave Palamedes and eventually wrought his ruin, though the manner of his doing this is variously stated. The favorite account, which may be found in Ovid's *Metamorphoses*, makes Ulysses forge a letter from Priam thanking Palamedes for proffered assistance to the Trojan cause and begging his acceptance of a sum of money. By bribing the servants of Palamedes he caused a quantity of gold to be buried under his tent. The letter was intercepted and carried to Agamemnon; Palamedes was summoned to the royal presence. Here Ulysses appeared as his friend and craftily suggested that if no gold were found in his possession the charge would be disproved. The gold being found, Palamedes was stoned to death.

His brother Œax wrote an account of the execution upon an oar which he cast into the sea. It reached Nauplius, who took a terrible vengeance on the returning Greeks by raising deceptive fire-signals and stranding their ships among the breakers on his coasts.

Palamedes, or **Palomedes,** in Arthurian romance, the unsuccessful rival of Tristan for the love of Yseult of Cornwall. Sir Walter Scott thinks there is no truer picture of the human mind than the struggle between "the hatred of rivalship and the chivalrous dictates of knightly generosity which alternately sway both the warriors." Rusticien de Pise, who introduced Palamedes into his romance of *Meliadus*, says that this was a favorite character with King Henry III of England, who showed his appreciation by bestowing two castles upon the author. It probably suggested the Palamon of Boccaccio and Chaucer.

According to Rusticien, Palamedes, a Saracen knight, had been betrothed to Yseult before her marriage to King Mark. When he heard of that event he appeared at the court in Cornwall disguised as a minstrel and bearing a strangely fashioned harp. He refused to play on this until the king promised to grant him a boon. Spurred by curiosity Mark promised the minstrel anything he might desire. Sir Palamedes sang a lay in which he demanded Yseult, as the promised boon, nor could Mark refuse to keep faith. The lady, mounted on her horse, was led away. Tristram, who had been absent, returned to learn the news and hastened after the pair. They had just embarked when he reached the shore, but Tristram played upon his rote and the sounds so deeply affected Yseult that she induced Palamedes to return with her to land. Tristram seized the lady's horse by the bridle, and plunged into the forest, tauntingly informing his rival that "what he had got by the harp he had lost by the rote." Palamedes pursued; a combat was imminent, whose result must have been fatal to one or the other knight; but Yseult stepped between them, and, addressing Palamedes, said, "You tell me that you love me; you will not then deny me the request I am about to make?" "Lady," he replied, "I will perform your bidding." "Leave, then," said

she, "this contest, and repair to King Arthur's court, and salute Queen Guinevere from me; tell her that there are in the world but two ladies, herself and I, and two lovers, hers and mine; and come thou not in future in any place where I am." Palamedes sorrowfully withdrew.

Palamon and **Arcite,** joint heroes of an episode in Boccaccio's *Teseide* (1344), on which Chaucer founded *The Knight's Tale* in his *Canterbury Tales* (1388). They are ardent friends until their imprisonment in Athens by Duke Theseus, when both fall in love with Emilia, sister of Hippolyta, the duke's wife. Theseus advises them to put their rival claims to the ordeal of battle. Arcite triumphs, but, immediately after, his horse falls upon him with fatal effect. On his deathbed he is reconciled to Palamon, and hastens his betrothal to Emilia. The rivalry between these noble lovers may have been suggested by that of Palamedes (*q.v.*) and Tristan. Boccaccio borrowed largely from Statius, in whose *Thebaid* we find the first version of the plot.

The Knight's Tale is an abridged translation of a part of Boccaccio's *Teseide*, with considerable change in the plan, and important additions in the more imaginative portions of the story. It would seem that a longer poem on the same subject was originally composed by Chaucer as a separate work. As such, it is mentioned by him, among some of his other works, in the *Legende of Goode Women* (ll. 420, 1), under the title of "*Al the Love of Palamon and Arcite of Thebes*, thogh the storye ys knowen lyte"; and the last words seem to imply that it had not made itself very popular. It is not impossible that at first it was a mere translation of the *Teseide* of Boccaccio, and that its present form was given it when Chaucer determined to assign it the first place among his *Canterbury Tales*.

Richard Edwardes dramatized this tale in a play (1566) now lost. In Henslowe's *Diary* this or another lost play on the same subject is recorded as having been four times performed in 1594. Chaucer's story undoubtedly suggested *The Two Noble Kinsmen* (first printed 1634), a play to which Shakspear contributed; and it affected, if it did not supply, that part of the plot of *A Midsummer Night's Dream* which deals with the loves of Lysander and Helena, Demetrius and Hermia, in the kingdom of Duke Theseus.

Dryden in his *Fables* (1699) included a modernized version of Chaucer's story which he called *Palamon and Arcite.* Chaucer's spelling had made them Palamoun and Arcyte. "I prefer in our countryman," says Dryden, in his preface, "far above all his other stories, the noble poem of *Palamon and Arcite*, which is of the epic kind, and perhaps not much inferior to the *Ilias* or the *Æneis*: the story is more pleasing than either of them, the manners as perfect, the diction as poetical, the learning as deep and various, and the disposition full as artful."

Palamon and Arcite, the two central figures, are "good friends and good haters." Arcite is eminently a gentleman; quick, daring, and impulsive, he is yet always honorable, generous, and ready to forgive. His farewell to Emily is used both by Chaucer and Dryden to bring out plainly the noble character of the man. No such opportunity is given for making clear and distinct the character of Palamon, and, though he wins Emily at the last, he himself remains of secondary interest. He is, however, a true lover, and is only second to Arcite in the animation and interest with which he is depicted.

Palatine, The, in New England legend, a vessel which one stormy winter night in the eighteenth century was lured ashore by false lights placed among the rocks of Block Island by its treacherous inhabitants. After being pillaged it was fired and set adrift with passengers and crew. Ever since the spectre of a burning ship has made periodical visits to the island. The facts are that a vessel (name unknown), laden with 200 emigrants from the German Palatinate, many of them wealthy burghers,

set sail for New York in 1720. Through the greed of captain and crew the ship was run ashore at Block Island, where the emigrants were hurriedly landed, leaving their effects aboard. At flood tide the ship floated clear, put out to sea, and was never seen again. A dancing light of the St. Elmo order whose outlines vaguely suggest a burning ship is occasionally visible off the western coast of the island. The legend has been versified by Whittier in a ballad *The Palatine.* It suggested to R. H. Dana the plot of his poem *The Buccaneer.*

Pales, in early Roman myth, a divinity worshipped by shepherds and cattle tenders. Originally he was masculine, but as the later poets knew him only through his festival, the Palilea or Parilia, they lost sight of his sex and numbered him among the goddesses. The festival was celebrated on April 21 (the reputed anniversary of the founding of Rome by shepherds under Romulus and Remus) when the ancient pastoral rites were joined in by all the inhabitants.

> Pomona loves the orchard,
> And Liber loves the vine,
> And Pales loves the straw-built shed
> Warm with the breath of kine.
> MACAULAY: *Lays of Ancient Rome.*

Palici, in ancient Sicilian myth, twin spirits worshipped in the neighborhood of Mount Etna as benevolent deities and protectors of agriculture. The original legend made them sons of Zeus and of a mortal daughter of Hephæstus named Thalia, who, fearing the jealous wrath of Hera, hid herself in the earth, whereupon two hot sulphur springs burst out of the ground. (DIODORUS SICULUS xi, 89.) Later accounts identified them as the sons of Adranus, a native hero honored throughout Sicily. Solemn oaths were taken besides the springs which if false were punished by the blinding of the perjurer or his instantaneous death.

Palinurus, in Virgil's *Æneid,* v, the pilot of Æneas. Neptune selected him as the victim who must be sacrificed to ransom the Trojan fleet as it sailed out from Sicily. Somnus (sleep) overwhelmed him; his eyes closed despite himself and he fell overboard, carrying with him the helm. Neptune, mindful of his promise, kept the ship on her track without helm or pilot until Æneas discovered the mishap and took charge of the vessel.

In the introduction to Canto i of *Marmion* Sir Walter Scott compares William Pitt, who had recently died, to Palinurus:

> Oh, think how, to his latest day,
> When death just hovering claimed his prey,
> With Palinure's unaltered mood,
> Firm at his dangerous post he stood;
> Each call for needful rest repelled,
> With dying hand the rudder held,
> Till in his fall, with fateful sway,
> The steerage of the realm gave way.

Palladium, in classic myth, a name originally given to any image of Pallas, but more specifically applied to an ancient image of this goddess in Troy upon whose safety depended that of the city. Homer in the *Odyssey* describes how Ulysses and Diomed stole it and carried it to Greece. Virgil, however, in the *Æneid* contends that the image so stolen was a counterfeit and that Æneas brought the true palladium with him to Italy, where it was eventually placed in the Roman temple of Vesta.

Pallas, in Greek myth, a son of Pandion. He robbed his brother Ægius of the dominion of Attica, but was, together with his 50 gigantic sons, slain by the youthful Theseus, the son of Ægius. Another Pallas, mentioned by Virgil in the *Æneid,* was the son of Evander, an Arcadian prince, who ruled a city on the future site of Rome. With his father he joined the Trojan forces in their contest against Turnus. He was slain by Turnus, who delivered up the body to his comrades-in-arms, retaining for himself, however, a famous golden belt, engraved by Clonus. His death wrought in the brain of Æneas a mad lust for revenge similar to that which had aroused Achilles from his torpor when Patro-

clus was slain (Book x). When finally, at the end of Book xii, Æneas meets Turnus himself and ends by overthrowing him, the vanquished hero sues for his life:

Wrathful in arms, with rolling eyeballs, stood
Æneas, and his lifted arm withdrew;
And more and more now melts his wavering mood,
When lo, on Turnus' shoulder—known too true—
The luckless sword-belt flashed upon his view;
And bright with gold studs shone the glittering prey,
Which ruthless Turnus, when the youth he slew,
Stripped from the lifeless Pallas, as he lay,
And on his shoulders wore, in token of the day.

Then terribly Æneas' wrath upboils,
His fierce eyes fixt upon the sign of woe.
"Shalt *thou* go hence, and with the loved one's spoils?
'Tis Pallas—Pallas deals the deadly blow,
And claims this victim for his ghost below."
He spake, and mad with fury, as he said,
Drove the keen falchion through his prostrate foe.
The stalwart limbs grew stiff with cold and dead,
And, groaning, to the shades the scornful spirit fled.

These are the concluding lines of *The Æneid*, the version quoted being that of E. Fairfax Taylor.

Pallas, another name for Athena, sometimes used by itself, but oftener in conjunction with the elder name, *i.e.*, Pallas Athena.

Can tyrants but by tyrants conquered be,
And Freedom find no champion and no child,
Such as Columbia saw arise, when she
Sprang forth a Pallas, armed and undefiled?
BYRON.

After early girlhood comes the maturity of virgin womanhood, touched by meditation, but not yet by passion. This the Greek mythology symbolizes in Pallas Athena. She is the riper Artemis, passing beyond her early nymph-like years, and reaching the highest consummation that woman can attain alone. And so fascinating is this moment of serene self-pose, that the virgin Athena ranks in some respects at the head of all the goddesses. Beside her Artemis is undeveloped, while all the rest have passed in a manner out of themselves, have shared the being of others and the responsibilities of love or home. Of all conceptions of woman ever framed, Athena most combines strength and loveliness. She has no feeble aspect, no relation of dependence; her purity is the height of power. No compliment ever paid to woman was so high as that paid by the Greeks, when incarnating the highest wisdom in this maiden's form, and making this attribute only increase her virtue and her charms.—T. W. HIGGINSON: *The Greek Goddesses.*

Palmerin de Oliva (Span. *Palmer of the Olive Tree*), hero and title of a Spanish romance of chivalry, printed at Salamanca in 1511 and variously attributed to Francesco Vazquez and to the unnamed daughter of a carpenter in Burgos. Palmerin, illegitimate grandson of a Greek emperor of Constantinople, is abandoned by his mother on a mountain top among olives and palm trees (hence his name), is found by shepherds, grows up into a warrior whose doughty deeds against Saracen giants and enchanters give evidence of high birth and a noble spirit, is finally recognized by his mother in Constantinople and marries a daughter of the Emperor of Germany. The success of this romance led to seven sequels in which the name Palmerin was conferred upon heroes of divers nationalities. They are all cheap imitations of the Amadis romances, with the exception of the sixth in the series, *Palmerin of England.*

Palmerin of England (in the original Spanish, Palmerin de Inglaterra), the hero of a chivalric romance of that name attributed to Leon Hurtado, originally printed in Toledo (1547); translated into English by Anthony Munday (1580), and, in an abridgment, by Robert Southey (1807). The latter wrongly named the author as Francesco de Moraes, a Portuguese. The English Palmerin is a son of Don Duardo (Edward), king of England. He falls in love with Flerida, daughter of Palmerin de Oliva, whose feats of derring-do he emulates in a soberer fashion, insomuch that Cervantes, who burns *Palmerin de Oliva* in the holocaust of Don Quixote's library, spares *Palmerin of England.* He gives two reasons, "First, because it is a right good book in itself; and the other because the report is that a wise king of Portugal composed it. All

the adventures of the castle of Miraguarda are excellent, and managed with great skill; the discourses are clear, observing with much propriety the judgment and decorum of the speaker."

Palnatoki, a Danish hero, mentioned by Saxo Grammaticus in his *Historia Danica* (1185), who is interesting in folklore as an anticipator of William Tell's apple-cleaving feat. Saxo says he was a member of Harold Bluetooth's body guard, a brave man and a skilled archer, but vain and boastful, especially in his cups. Backbiters reported to the king how he had declared that he could hit the smallest apple placed a long way off on a pole. Thereupon Harold ordered that Palnatoki's son should be substituted for the pole and that the archer must at the first shot strike an apple off the head of his son, or forfeit his own. "Palnatoki," says the chronicler, "warned the boy urgently when he took his stand to await the coming of the hurtling arrow with calm ears and unbent head, lest, by a slight turn of his body, he should defeat the practised skill of the bowman; and, taking further counsel to prevent his fear, he turned away his face, lest he should be scared at the sight of the weapon. Then, taking three arrows from the quiver, he struck the mark given him with the first he fitted to the string. . . . But Palnatoki, when asked by the king why he had taken more arrows from the quiver, when it had been settled that he should only try the fortune of the bow *once*, made answer, 'That I might avenge on thee the swerving of the first by the points of the rest, lest perchance my innocence might have been punished, while your violence escaped scot-free.'" Saxo placed this occurrence in the year 950. Tell is reputed to have performed his feat in 1296.

Pamela, one of the heroines of Sidney's *Arcadia*: beloved by Musidorus.

Pan (Gr. *το παν*, the whole), in classic myth, the son of Hermes and Penelope and the god of flocks and pastures. Originally an Arcadian deity his worship spread over other parts of Greece, reaching Athens at the time of the battle of Marathon. (See PHEIDIPPIDES.) He is represented as grim and shaggy, with horns, puck-nose and goat's legs ending in cloven hoofs, sometimes dancing and sometimes playing upon the syrinx (*q.v.*), a reed instrument of his own invention. Like other gods infesting the forests he was dreaded by travellers, who frequently heard his bellowing voice and sometimes were startled by his unexpected apparition. Hence the word panic for a sudden and causeless fear. It was a current belief among the early Christians, based upon a story told by Plutarch (see Rabelais, ch. xxviii), that at the moment of the Crucifixion, a deep groan heard throughout the Grecian isles announced that "Great Pan is dead" and that all the gods of Olympus had fallen. On this story Mrs. Browning based her poem *Pan*. In another poem, *A Musical Instrument*, the same poet makes the legend of Pan and his pipes teach her favorite moral of the cruel isolation of poetical genius:

> Yes, half a beast is the great god Pan
> To laugh as he sits by the river,
> Making a poet out of a man:
> The true gods sigh for the cost and pain,
> For the reed which grows never more again
> As a reed with the reeds by the river.

Virgil in his *Georgics*, iii, 600, alludes to a fable, first told by Nicander, that Pan cajoled the Moon to his embraces by an offer of snowy fleeces of wool. Dryden thus translates the lines:

> Twas thus with fleeces milky white (if we
> May trust report) Pan, god of Arcady,
> Did bribe thee, Cynthia; nor didst thou disdain
> When called in woody shades, to cure a lover's pain.

The fancy may perhaps have been derived from white patches of moonlight seen in openings of the woods. Robert Browning, who elaborates the myth in *Pan and Luna*, prefers to believe that the Moon, too visible in a clear sky, sought to veil her

beauties in a fleecy cloud, craftily placed to delude her by Pan. Though he deviates from his original by turning into a snare Virgil's bait or bribe, he declines to invent an apology for her further conduct:

Ha, Virgil? Tell the rest, you! "To the deep
Of his domain, the wildwood, Pan forthwith
Called her; and so she followed"—in her sleep,
Surely?—"by no means spurning him." The myth
Explain who may—Let all else go, I keep
—As of a ruin just a monolith—
Thus much, one verse of five words, each a boon,
Arcadia, night, a cloud, Pan, and the moon.

Pandareos of Miletus, in classic myth, the husband of Harmothea, and father of Merope, Cleodora or Chelidonis, and Ædon. Having stolen from the temple of Zeus in Crete a golden dog, fashioned by Hephæstus and endowed with life, Pandareos and his wife were both turned into stones. Homer (*Odyssey*, xx, 66) says that two of his orphaned daughters Merope and Cleodora were brought up by Aphrodite, that Hera dowered them with beauty and wisdom, Artemis with lofty stature, and Athene with skill in handiwork. One day Aphrodite went to Olympus to implore Zeus that he would grant them happy marriages, but the Harpies took advantage of her absence to carry off the maidens and deliver them up to the Erinyes as servants. Thus was the father's crime avenged in his descendants. The other daughter, Ædon, married Zethus, king of Thebes, and became the mother of Italus. Jealous because her sister-in-law Niobe had six sons, she sought to slay the eldest of them, but by mistake killed her own. Zeus metamorphosed her into a nightingale who perpetually bewails her son Italus. A later legend, however, made Ædon the wife of Polytechnus (*q.v.*) and not of Zethus.

Pandarus, in classic legend, one of the Lycian allies of Priam in the Trojan war, an excellent archer, slain by Diomed, whose memory was honored by his fellow-citizens both in life and death. In modern literature he reappears as the uncle of Cressida and a go-between in her amours. This degradation began with Boccaccio in *Filostrato*, who calls the niece Griselda, and represents Pandaro as a depraved old dotard vicariously glutting a licentious imagination with the spectacle of satiated lust. It is in this mood that he hands over his niece to the frenzied appetite of Troilo. Chaucer in *Troilus and Cressida* (1382) partially redeems Pandarus by giving him humor, courtliness and worldly wisdom, and ascribing his amiable assiduity in his friend's behalf to the bond of "sworn brotherhood" that closely united Troilus and himself,—taking care the while that his affairs of the heart shall be kept a secret from the world. Shakspear's Pandarus follows Boccaccio rather than Chaucer, though the imitation may have been entirely unconscious. See PANDARUS in Vol. I.

Pandemonium (Gr. παν, all, and δαιμων, a demon), a name apparently coined by Milton for the metropolis of the infernal regions,—

the high capital
Of Satan and his peers.
Paradise Lost, i.

Pandora, in classic myth, the first woman, created by order of Zeus in a fit of spite against Prometheus because he had stolen fire from heaven for the use of man. How man had persisted all through the Golden Age without woman is not explained. We are told that Hephæstus fashioned her out of earth, Athena breathed into her the breath of life, Aphrodite gifted her with beauty, Hermes "with craft, and treacherous manners and a shameless mind," while the other gods contributed each a power that should be fatal (HESIOD, *Theogony* and *Works and Days*). Hence her name Pandora, the all-gifted, a name further justified, it might seem, by a box she bore which really contained every human ill. Prometheus was too wary to receive her,

but the more trustful Epinetheus, disregarding his brother's warnings, fell in love with her and made her his wife.

"Now aforetime," Hesiod continues, "the races of men were wont to live on the earth apart and free from ills, and without harsh labor and painful diseases, which have brought death on mortals; but the Woman having with her hands removed the great lid from the receptacle (wherein all the ills that flesh is heir to had been carefully hived), dispersed them; then contrived she baneful cares for men. Hope only remained in the box, but not, as was sometimes held, out of mercy to man." "The diseases and evils are inoperative," says Grote, "so long as they remain shut up in the cask. The same mischief-making which lets them out to their calamitous work takes care that Hope shall continue a powerless prisoner in the inside." A later version of the myth makes the box contain all the blessings necessary to man, but, being winged, all save Hope escaped when the lid was lifted. It is noteworthy that Genesis also connects the introduction of sin and death and "all our woe" with the advent of the first woman. This parallel was too obvious to escape Milton. In *Paradise Lost*, iv, he compares Eve to Pandora:

> More lovely than Pandora, whom the gods
> Endowed with all their gifts; and O, too like
> In sad event, when to the unwiser son
> Of Japhet, brought by Hermes, she ensnared
> Mankind with her fair looks, to be avenged
> On him who had stole Jove's authentic fire.

Longfellow has retold the classic myth in his dramatic poem, *The Masque of Pandora.*

> Look at mythology—that is, at man's earliest theories of the world. Man always comes first and alone into the world. Woman follows to bring a curse, in Greece, among the Hebrews, among the Minitarees. The very gods are unhappily married in the Aztec, as well as in the Greek, mythology. Men and women are made to thwart and to misunderstand each other, no less than each is made to be, and may be, the helpmeet of the other. But the way of evil is easy, and the way of good is steep and hard to climb. And so it happens, in the words of Rochefoucauld, that "there are excellent marriages, but there is scarce such a thing as a delightful marriage." St. Paul is of the same mind as the wise Duke: they speak the voice of humanity and of experience, not of stupid scorn and silly pessimism. Life is hard, and marriage is harder; we cannot mend the matter by effusive twaddle.—ANDREW LANG: *North American Review.*

Pandosto, in Robert Green's *Pandosto or the Triumph of Time* (1588), a king of Bohemia who becomes jealous of his wife, Bellaria, and orders his infant daughter to be cast upon a desert shore. The main part of the story concerns the loves of Dorastus and Fawnia, who correspond with the Florizel and Perdita of Shakspear. This novel is the obvious original of *The Winter's Tale.* Shakspear has given new names to all the characters and shifted the scenes of action. His jealous king rules over Sicily; his injured friend comes from Bohemia. Green's Bellaria really dies, while Shakspear's Hermione only seems to die. Pandosto unwittingly falls in love with Fawnia, his own daughter, and then, moved with desperate thoughts, and "to close up the comedie with a tragical strategeme," commits suicide.

Pankrates, in Lucian's *Wonder-Lover* (*Φιλοψευδής*, circa A.D. 150), a magician, whose story has been versified by Goethe in a ballad entitled *The Magician's Apprentice* (Ger. *Der Zauberlehrling*). The apprentice, called Eukrates by Lucian, turns a broom into a kobold by the secret incantation he has learned through eavesdropping, and employs it to fill a bathtub. As he has not learned the three words which restore the water carrier to its proper shape the bath is not only filled, but pail after pail is discharged until the house is flooded. The apprentice cuts the kobold in two with a sabre. There are now two kobolds, both pouring water into the house, until the apprentice flies to his master for assistance. The obvious moral is the danger of a half knowledge of anything.

Pantaleone or **Pantalone,** a stock character in the old Italian comedy

still with his valet Zacometo, surviving locally on the stage, especially in his birthplace, Venice. In England he has suffered a sea change into the Pantaloon of the pantomimes. Pantaleone is a thin old man who shuffles along in slippers. Hence Shakspear's allusion to him as personifying the penultimate stage in the story of man:

> The sixth age shifts
> Into the lean and slippered Pantaloon.

A plausible suggestion as to the etymology of the name derives it from *pianta-leone*, the war cry of the Venetian republic. Whenever a new island or other possession came into possession of the Venetians they signalized the victory by erecting their standard which bore the lions of St. Mark as its device,—in other words they planted the lion. Because of their boastings on this subject they were nicknamed the Lion-planters, which from Pianta-leone degenerated into Piantaleone. Cf. Bryon:

> In youth she was all glory—a new Tyre—
> Her very by-word sprang from victory,
> The "Planter of the Lion" which through fire
> And blood she bore o'er subject earth and sea.
>
> *Childe Harold.*

Another etymology is equally probable and it may be that each influenced the other and led to the general acceptance of a fusion of two local names, originally distinct. The name Pantaleon is Greek, signifying all lion. Herodotus mentions a king of Lydia so called. He was half-brother to Crœsus. One of the patron saints of Venice was St. Pantaleon, who divided honors with the more famous St. Mark. He was a native of Nicomedia in Bythynia, said to have been the favorite physician of the Emperor Diocletian, who condemned him to martyrdom when he discovered that he was a Christian.

As one of the chief performers in Italian comedies and pantomimes Pantaleon was dressed like a Venetian burgher in long loose trousers which served as both breeches and stockings. Evelyn mentions these as the germ of the more modern garment introduced by Charles II. This clumsy dress together with the slippers which were permitted later came finally to represent not a jolly young rogue but "a lean and slippered pantaloon."

Panthea, consort of Abradates (*q.v.*), king of Susa, and heroine of the first Greek love-story in prose, an episode in Xenophon's historical romance *The Cyropædia.*

Panthea is captured in one of Cyrus's victories over the Assyrians. The conqueror treats her with so much consideration that Abradates in gratitude deserts to his standard with about 1000 horse. When the next battle occurs Abradates, urged by his spouse to remember the gratitude due from both to Cyrus, rushes into the thickest of the fight and is slain in the very hour of victory. Next day Panthea recovers the body of her lord, and stabs herself to death over the loved remains. This is the first extant example of a prose love-story in European literature. It was greatly admired by the ancients. Plutarch in his essay against the doctrines of Epicurus asks "whether the actual enjoyments of love could be superior to the imaginative pleasure of reading the tale of Panthea as related by Xenophon."

Paolo, the lover of Francesca da Rimini. See RIMINI.

Paphnutius the Hermit, hero and title of a religious drama by the nun Hrosvitha, written in Latin at the beginning of the tenth century.

Paphnutius makes up his mind to reclaim Thais, a celebrated courtesan who has established herself not far from his cell and proved the ruin of many souls. He introduces himself in the character of a somewhat aged debauchee and as soon as he is alone with her preaches a sermon that works a sudden conversion. She willingly follows the hermit to a convent, where she allows herself to be walled up in a cell, with only a simple opening through which light and air and food may reach her, and after three years of prayer and inces-

sant austerities she is called up to heaven.

Parasite, from the Greek *parasitos*, meaning literally a table companion, was a favorite figure in Greek and Latin comedy. Originally the name was given to the assistant of the Greek priests and carried no reproach with it until it was adopted in the Middle and New comedy of Greece, first by Alexis and then by Plautus and others, as a synonym for a sponger, a sycophant, a professional diner-out, who plays the flatterer or the buffoon at rich men's tables. For the sake of an invitation he would submit to any humiliation at the hands of host or guests. See PLUTARCH, *De Adulatore*, 23, and JUVENAL, v, 170.

Pardonere, The, in Chaucer's *Canterbury Tales* (1388), who tells the tale of *Death and the Rioters*, draws a portrait of himself in the prologue, which is full of vivacity, humor and unintentional self-satire. It may be compared with that of Fra Cipolla which drew down upon Boccaccio the censure of the Council of Trent. It does not appear that Chaucer had ever read the *Decameron*, but he was evidently familiar with many of its tales through oral accounts. (See GRISELDA.)

The Pardonere's tale runs as follows: Three "hasardours" or gamblers agree to hunt down Death and slay him. An old man informs them he has just left Death at the foot of a certain tree. They find there a treasure and agree to divide it equally. One of them goes to a neighboring village for meat and wine. The other two agree to kill him on his return and take his share. He on his side poisons the wine he fetches back. So all three find death at the foot of the tree, as promised by the old man, who, of course, was Death himself.

Chaucer seems to have found the tale in a fabliau, now lost, whose outline is preserved, not only here, but in the *Cento Novelle Antiche*, lxxxii (end of the 13th century). It came down to the compilers from a remote oriental source, for it may be found in the *Jataka* (vol. i. 246) or Book of Buddhist Birth-Stories. There it is told of some *pesanakacoras* (thieves who had a peculiar artifice in obtaining ransom for their prisoners, not unlike that of the modern Italian or Greek brigand). And just as Chaucer bids his readers to "ware them from avarice," so in the Buddhist story we find the proverb that "greed indeed is the root of destruction"; reminding us of our own familiar expression that "the love of money is the root of all evil."

In the Buddhist tale there were two robbers, of whom one stayed by the treasure, while the other took some rice to the village to have it cooked. Moved by avarice, he poisoned the rice, and returned with it to his comrade. "No sooner had he put the rice down than the other cut him in two with his sword, and threw his body into a tangled thicket. Then he ate the rice, and fell dead on the spot."

It was evidently from a Hindu source that Rudyard Kipling derives a kindred story which he tells in the *Second Jungle Book*, under the title *The King's Ankus*.

> Here is the same quaint and powerfully effective use of the death element; the same fatal influence of treasure on those whom it touches; even the same coincidence of the double murders, by poison and by blow of weapon. To be sure, Chaucer's old man, with his little-understood wisdom, has in Kipling's story become the old White Cobra; but common traits still linger,—both have learned from life a bitter wisdom, both have outlived their vigor,—for the Cobra's poison gland was "thuu." The moral platitudes of the Pardoner are replaced by the naive reflections of Little Brother and Bagheera. Yet, with much superficial difference, the fundamental similarity of the two stories and their occasional parallelism in details are enough to arouse curiosity.—*Atlantic Monthly.*

Paribanou, a fairy in the *Arabian Nights* story of *Ahmed and Paribanou*. (See AHMED.) This is the spelling usually given in the translations; but rightly the name is the Peri (or Fairy) Banow. See PERI.

Paris figures in Homer's *Iliad* and *Odyssey* and in Virgil's *Æneid* as the abductor of Menelaus's wife Helen (and thus the primal cause of the

Trojan war) and as one of the defenders of Troy. According to classic myth he was the son of Priam and Hecuba. His mother dreamed before his birth that she had been delivered of a firebrand, and so exposed him as soon as born on Mount Ida, where he was rescued and brought up by a shepherd. He married Œnone and was living with her on Mount Ida when the goddesses Hera, Aphrodite and Athena, by order of Zeus, appealed to his decision as to which was entitled to the apple of Eris inscribed "to the most beautiful." Hera promised him the sovereignty of Asia, Athena fame in war, and Aphrodite the fairest of women for his wife. Paris gave the apple to Aphrodite, under whose protection he sailed to Sparta. He was hospitably received by King Menelaus, whose wife was the fairest of women, but betrayed his host by eloping with Helen. She had been courted by many suitors before she surrendered to Menelaus. These, spurred on by the disappointed divinities, Hera and Athena, resolved to avenge her abduction and joined forces in the siege of Troy. Paris was defeated in single combat by Menelaus, but was carried off by Aphrodite. Homer says he killed Achilles. Sophocles in *Philoctetes* adds that on the capture of Troy Paris was wounded by Philoctetes with one of the arrows of Hercules. Feeling that Œnone alone could cure him, for she knew many secret things, he sought his deserted wife. See Œnone.

Virgil (*Æneid*, ii, 601) does his best to whitewash Paris by placing the responsibility for his conduct on the immortal gods.

Homer is less lenient. He punishes Paris by making him the object of general reprobation by his own countrymen (*Iliad*, iii, 453). Even Hector, his brother, addresses him in this contemptuous fashion after he has shirked a hand to hand contest with Menelaus:

Thou wretched Paris, though in form so fair,
Thou slave of woman, manhood's counterfeit!
Would thou hadst ne'er been born, or died at least
Unwedded; so 'twere better far for all,
Than thus to live a scandal and reproach.
Well may the long-hair'd Greeks triumphant boast,
Who think thee, from thine outward show, a chief
Among our warriors; but thou hast in truth
Nor strength of mind, nor courage in the fight.
How was't that such as thou could e'er induce
A noble band, in ocean-going ships
To cross the main, with men of other lands
Mixing in amity, and bearing thence
A woman, fair of face, by marriage ties
Bound to a race of warriors; to thy sire,
Thy state, thy people, cause of endless grief,
Of triumph to thy foes, contempt to thee!
Iliad, iii, 43. Derby, trans.

Parnassus, a range of mountains in Northern Greece extending southeast through Doris and Phocis and terminating at the Gulf of Corinth between Cirrha and Anticyra. In poetry and myth the name is usually restricted to the loftiest part of the range, a few miles north of Delphi. As it consists of two peaks classic authors frequently speak of it as double-headed. They fabled that it was one of the chief seats of Apollo and the Muses and the inspiring source of poetry and song. According to Lucan the mount was sacred to Bacchus as well as to Apollo (*Pharsalia*, v, 72). Dante at the beginning of his *Paradiso* (i, 16) invokes both peaks, though one had sufficed for other portions of the poem.

Parthenia, in Sir Philip Sidney's *Arcadia*, the mistress of Argalus.

Parthenope, in classic myth, one of the three Sirens. She fell in love with Ulysses, but failing to win any return, threw herself into the sea and was cast up on the shore where Napies afterwards stood. The city was originally called by her name.

Partholan, in Irish myth, the first man to land in Ireland. With him came his queen Dalny and many companions of both sexes. They found the country infested with savage and misshapen monsters, the Fomorians, whom they drove out of their haunts, and who were later exterminated by the Danaans. Partholan died after a peaceful and

prosperous reign. His descendants, the Partholians, were all with a single exception swept away in one week by a pestilence. That exception was Tuan (*q.v.*). Cæsar tells how the Celts boasted of their descent from the God of the Dead in the mystic land of the West.

Partlet, or **Pertilote, Dame,** the favorite spouse of Chanticleer in Chaucer's *The Nonne Prieste's Tale,* and in Dryden's refacimento of Chaucer in his *Fables.* Also the name of the hen in the mediæval epic *Reynard the Fox.*

This gentle cock had in his gouvernance
Seven hens for to do all his pleasaunce,
Of which the fairest colored on her throat
Was cleped fayre damysel Pertilote.
The Nonne Prieste's Tale.

Leontes. Thou dotard! Thou are woman-tired: unroosted
By thy dame Partlet here.
SHAKSPEAR: *The Winter's Tale,* II, iii, 75.

Parzival, hero and title of a German epic (composed between 1204 and 1215) by Wolfram von Eschenbach, usually considered the greatest of all the romances of the San Greal (*q.v.*). Its fame has been enhanced in modern times by Wagner's acceptance of it as the basis of his opera *Parsifal* (1882). Wolfram himself was in some degree influenced by Chrétien de Troyes's *Conte del Graal,* written probably a half century earlier, while Chrétien, in turn, adapted and Christianized various legends which had come to Europe through the Aryan migrations from Asia. Or not impossibly he utilized earlier French poems and romances (now lost) which had been based on those legends.

As to the meaning of the name Parzifal, or Parsifal, Wagner endorses the theory of Görres, who derives it from the Arabic Parsch-Fal, *i.e.,* the pure or guileless fool.

Parzival is the posthumous son of Gamuret, Duke of Anjou, by his second wife, Herzeloide, a sister of King Amfortas, guardian of the San Greal. Gamuret's first wife, the Moorish queen Belacane, had presented him with a son, Feirifiz, who eventually became king of India. Parzival himself was brought up by Herzeloide in a secluded forest, in all the innocence of ignorance. While still a boy his pulses are stirred and his curiosity awakened at sight of some stray knights riding through the forest. Learning that they belong to the court of King Arthur he yearns to follow them. His mother finally consents, but puts on him a fool's cap and bells. An old knight Gurnemanz does what he can to teach him courtly manners and dismisses him with the caution to restrain his tongue from unnecessary questions. He becomes a knight of the Round Table, but loses neither his innocence nor his ignorance. Riding out in search of adventures he rescues Queen Condwiramur from an oppressor, marries her and becomes king of Brobarz.

Leaving her to pay a visit to his mother (little knowing that she was dead of a broken heart) he arrives at a mysterious lake and is directed by a fisherman (see PÊCHEUR, ROI) richly dressed but evidently suffering from some serious ailment, to the castle of the San Greal on Mont Salvagge. Arriving there it turns out that the fisherman is King Amfortas (Parzival's uncle), the keeper of the Greal, who has been grievously wounded, and who can be cured only when a guileless fool, seated beside him at a banquet, asks him the origin of his wound. The banquet occurs, splendid ceremonies dazzle the youth's eyes, the mystic San Greal is borne solemnly into the hall, but he remembers too literally Gurnemanz's warning against idle questionings. Thus for the nonce he forfeits his splendid destiny as the successor to Amfortas, is dismissed in disgrace from the castle, wanders back to King Arthur's court and eventually is banished also from the Round Table.

He now loses all faith in God and man, but never his sense of duty. Struggling against different forms of temptation to which he never succumbs he regains at last his faith in God and his love of his fellowman,

and is restored to the Round Table. Cundrie, a witch (see Kundry), who had already explained to him his failure at Mont Salvagge, reappears at King Arthur's court and announces that he is now qualified to fulfil his mission. He finds his way to the Castle, is welcomed again to the banquet of the San Greal, asks the requisite questions, and,—Amfortas being cured of his wound—he succeeds him as king of Mont Salvagge and keeper of the Greal relics. These include not only the mystic vessel, but the lance of Longinus which had wounded Amfortas for his sin of unchastity. Parzival names his own son Loherangrin as his successor. He welcomes to the castle his half-brother Fierifiz, converts and baptizes him, and rejoices when he marries Parzival's maternal aunt, Urepanse-de-Joie. The newly married pair set out for India, where a son is born to them,—the famous Prester John, and it is hinted that the San Greal eventually found its way to India.

Parzival is also an important character in *Titurel*, a German Grail romance which was begun by Wolfram von Eschenbach and finished half a century later by Albrecht von Scharfenberg. Albrecht develops Wolfram's hint. He makes Parzival remove the San Greal from the degenerate West to the more worthy East. Taking his family and his companions with him, he embarks at Marseilles, journeys to Fierifiz's court in India and would have entrusted the sacred relics to that king's son, now ruling a neighboring country, but that the cup manifests its desire that he himself should assume the name and dignity of Prester John. He does so and by the prayers of himself and his comrades the castle of Mont Salvagge is miraculously transferred to India. On Parzival's death Fierifiz's son again becomes Prester John, and assumes, in addition, the guardianship of the Greal.

Pasiphæ, in classic myth, daughter of Helios and Perseis, sister of Ætes and Circe, and wife of Minos. She fell in love with the white bull presented by Poseidon to Minos, and thereby became the mother of the Minotaur.

Pasquin (It. *Pasquino*), the name given to a mutilated antique statue standing in the Piazza Pasquino, Rome, at an angle of the Palazzo Orsini, which is variously supposed to have been originally intended for Hercules or Alexander or Menelaus. This fragment was dug up in 1503 near one of the entrances of the ancient amphitheatre of Alexander Severus. The tradition which explains its modern name is first mentioned by Castelvetro in 1553 in his critique of a canzone by Annibal Caro. Maestro Pasquino, the story runs, was a fashionable Roman tailor who flourished at the end of the fifteenth century. His shop was frequented by prelates, courtiers and other personages, who met there to exchange the gossip and scandal of the day. Pasquino was a wag himself, and his epigrams upon men and affairs were so widely repeated that in time he was credited with every current bit of witty malice, insomuch that if anyone wished to say a hard thing of another he did it under cover of the person of Master Pasquin, pretending he had heard it said at his shop. In time the tailor died and it happened that, in improving the street, the broken statue was unearthed and set up by the side of the shop, and people said humorously that Master Pasquin had come back. Finally the custom arose of hanging placards on the statue, and as it had been allowed the tailor to say what he chose, so by means of the statue anyone might publish what he would not have ventured to speak. These came to be known as pasquinades. Even before Luther had made himself feared in Rome, Pasquin was already well known as the satirist of the church, and the substitute for a free press under the papal government. He could not be silenced. "Great sums," said he one day, in an epigram addressed to

Paul III, who was pope from 1534 to 1549, "great sums were formerly given to poets for singing; how much will you give me, O Paul, to be silent?"

Adrian VI, we are told, was withheld from burning the statue by the suggestion that its ashes would turn into frogs, "which would croak louder than Pasquin had done."

In time other statues, in other parts of Rome, imitated him by breaking out into written speech. There was Marforio, for example, a gigantic torso on the Capitoline Hill which had been found in the sixteenth century in the forum of Mars, whence some would derive its name. Marforio had originally been a river god. He rarely took the initiative, but served as an interlocutor to Pasquino, a stimulus to renewed epigram and invective. Dialogues were carried on between the two. Sometimes a third party joined in the conversation, the so-called Facchino or Porter of the Palazzo Piombino. Sprenger in his *Roma Nova* (1660) tells us that Pasquino was the spokesman of the nobles, Marforio of the *bourgeoisie*, and the Facchino of the proletariat. These examples grew contagious. The Abate Luigi at the Palazzo Valle, the Baboon who gave his name to the Via Babuino, and the marble effigy of Scanderbeg, perched on the house he at one time occupied in Rome, all joined in the conversation at staccato intervals.

But Pasquin remained the great protagonist of the pasquinade. In 1544 a collection of his epigrams and lampoons was published under the title *Pasquilorum, tomi duo*, which served to extend his reputation throughout Europe. His image was put to strange uses. On public festivals it would be decorated with paint or clad in representative garb. He figured as Neptune, or Fate, or Apollo, or Bacchus. In the year 1515, memorable as that of the descent of Francis I into Italy, he became Orpheus and carried a lyre and wore a plectus. Marforio greeted him with a Latin distich, which runs thus in English:

"In the midst of war and slaughter, and the sound of trumpets, you sing and strike your lyre. Well do you understand the temper of your lord." See also W. W. STORY, *Roba di Roma;* WALSH, *Handy-book of Literary Curiosities*, p. 874.

Patelin, Lawyer (Fr. *L'Avocat Patelin*), titular hero of the first regular comedy in France (14th century), a smooth, subtle, knavish attorney.

Guillaume, a draper, angered by repeated robberies, seeks to make an example of his shepherd Agnelet, who has stolen 26 sheep. At the trial he finds that Agnelet is defended by Patelin, who has stolen from him 6 ells of cloth. His wits running on both losses, he gets verbally tangled up between his sheep and his cloth and is continually brought to book by the judge in a phrase that has become proverbial, *Revenons à nos moutons*, "Let us return to our sheep."

Patrise, Sir, in Arthurian romance, an Irish knight who attended Queen Guinevere's banquet to the Greal seekers, and ate by misadventure of a poisoned apple, intended for Gawain by his enemy Sir Pinel le Savage. Guinevere fell under suspicion. Sir Mador de la Porte, cousin to the victim, openly accused her and challenged any champion she might select. Lancelot being absent and estranged from her she chooses Sir Bors, but Lancelot appears in disguise and defeats the challenger. Shortly afterwards either Nimue or Vivien, coming to the court of King Arthur, cleared up the mystery by her magic arts; Pinel fled for his life, and Mador acknowledged his error.

Then was it openly known that Sir Pinel empoisoned the apples at the feast to that intent to have destroyed Sir Gawain, by cause Sir Gawain and his brethren destroyed Sir Lamoris de Galis, to the which Sir Pinel was cousin unto. Then was Sir Patrise buried in the church of Westminster in a tomb, and thereupon was written: "Here lieth Sir Patrise of Ireland, slain by Sir Pinel le Savage, that empoisoned apples to have slain Sir Gawain, and by misfortune Sir Patrise ate one of those apples and then suddenly he burst."—MALORY: *Morte d'Arthur*, xviii, 1.

Patroclus, in Greek myth, the bosom friend of Achilles, whose armor he borrowed when the latter was sulking in his tent. In the ensuing conflict he was slain by Hector (*Iliad*, xvi), whereupon Achilles, in mingled wrath and grief, resumed the conflict with the Trojans.

Pêcheur, Roi (Fr. *Fisher King or King Fisherman*, known also as the Maimed King), in the San Greal cycle of romances, the sobriquet of one of the guardians of the Holy Grail, miraculously wounded as a punishment for misconduct, who could be relieved from a living death only through the aid of a sinless youth. As a rule the youth knew nothing of his mission, whence many complications arose. As a rule, also, the wound had been inflicted by a weapon, generally the lance of Longinus (*q.v.*), which formed a part of the relics of the Holy Grail. Sometimes its cure was effected by the weapon that had inflicted it, a detail borrowed apparently from the Pelian Spear (*q.v.*) of pagan antiquity.

There is reason to believe that the name Pêcheur (fisherman) was a popular misconception for Pécheur (sinner), the more obviously appropriate term. In written French of to-day there is only the difference of an accent between the words, in the lax orthography of the middle ages no difference would be recognized. At all events in spoken language the two were and are still practically identical. The change to Pêcheur was facilitated by analogy with the fishermen of Galilee, and by the mystic properties that Christian tradition attributed to the Greek word ἰχθύς, whose initials form an anagram for a phrase signifying Jesus Christ, Son of God, Saviour.

From this multiplicity of kinships, classical and mediæval, pagan and Christian, Aryan and Semitic, much confusion has arisen as to the story and the very identity of the Roi Pêcheur. The great name of Wolfram von Eschenbach in the 13th century, the greater name of Wagner in the 19th—respectively in the epic of *Parzeval* and the opera of *Parsifal*, have, in the modern mind, identified the Fisher King with Amfortas (*q.v.*). Nor was this identification a novelty even with Wolfram. As a novelty, however, it had been introduced some short period before the writing of his *Parzival*,—exactly when, it is impossible to say, as many of the San Greal romances survive only in their titles.

In the 12th century *Conte del Graal* of Chrétien de Troyes, Perceval, a knight errant in search of adventures, comes upon two fishermen who direct him to a neighboring castle where he will receive bed and board. There he finds an old man stretched upon a couch who gives him a sword and a bleeding lance. At supper a damsel enters bearing the Holy Grail. Next morning he awakes to find the castle deserted. Outside its gates a weeping damsel explains that the fisherman who had directed him to the castle was none other than the old man who had presented him with sword and lance. Long ago he had been wounded through both legs, which barred him from all form of exercise save fishing. Hence he was called Le Roi Pêcheur. Had Perceval inquired the meaning of all he had seen the king would have been cured. Chrétien left his story unfinished. Thirteenth century sequels took it up and explained that the Roi Pêcheur was Perceval's uncle, Amfortas. The youth returns, asks the necessary questions, the king's wound is cured, and Perceval becomes his heir.

In the *Grand St. Graal*, an early 13th century romance, Alain, a grandson of Joseph of Arimathea, and guardian of the Grail, is called the Rich Fisher because once he had caught a great fish and fed an entire company therewith. The title descends to successive keepers of the Grail. Alain had enshrined this cup in the Castle of Corbenic. Pelles, one of his descendants, for contumaciously reposing in the chamber that contained it, was wounded in both thighs and was ever after known as the Maimed King. In the *Quête*

del San Graal, a later 13th century romance, the name of the Maimed King becomes Peleur. But his literary descent from Peleus, father of Achilles, is evidenced by the fact that Galahad, who here supplants Perceval, heals him with blood scraped from the Grail lance, which had inflicted the wound. In Robert de Borrons's romance, *Joseph of Arimathea* (*q.v.*), Brons, the brother-in-law of Joseph and his successor as keeper of the Grail, catches a fish by means of which sinners are detected and is known as the Rich Fisher. Here we have the earliest recognition of any connection, and that but a cursory one, between Pêcheur and Pécheur.

Wagner's genius selects from all the old legends whatever is available for his purpose and synthesizes the result into a new and brilliant whole that has stamped itself forever upon musical and poetical literature. His Fisher King is Amfortas, who has sinned with the witch Kundry and is punished by a wound from the sacred lance. The weapon passes into the keeping of the evil magician Klingsor. Amfortas, left suffering bodily pangs that nothing can heal save the weapon that caused them, is tortured also in soul by shame and remorse. In vain his knights scour the world for medicines. In vain Kundry, anxious now to repair the wrong she has done, penetrates the deeps of Arabia for secret balsams. In vain is Amfortas taken in his litter to bathe in the sacred lake. One hope only remains. On the Grail chalice there appears overnight this legend,

> By pity enlightened, a guileless fool,
> Wait for him—my chosen tool.

The fool must ask Amfortas the cause of his wound. Then it will be healed and the fool will succeed to the kingship. Parsifal arrives. Gurnemanz, a wise old knight, sees in him the promised rescuer and brings him to the annual Grail banquet on Good Friday. The knights in solemn procession file into the hall. Another solemn procession bears Amfortas in a litter. It is his duty to uncover the Grail, whose contents rejuvenate the knights for the coming year. But he too is rejuvenated; his agony is only prolonged, fain would he be relieved from this duty. The voice of Titurel, however, urges him on; finally he uncovers the Grail. Parsifal remains dumb and dazed. With an impatient jibe at his folly Gurnemanz thrusts him out into the night. He is beguiled into the magician's enchanted palace, where Klingsor orders the reluctant Kundry to tempt him into sin. Maddened by her failure, Klingsor hurls the sacred lance at Parsifal, who makes the sign of the cross. The lance remains suspended in air, the youth captures it, and the castle disappears. Conscious now of his mission, enlightened as to his former failure, he finds his way to another Grail banquet, asks the necessary questions, touches the wounds of Amfortas with the sacred spear, and straightway they are healed.

Pedauque, Queen (Fr. *La Reine Pédauque*, a corruption of the Latin *Regina pede aucæ*), one of the names of Bertha of the Big-foot, or goose's foot. See BERTHA, and GOOSE, MOTHER.

> Elles étaient largement patées comme tout les oies, et comme jadis à Toulouse le portait la reine Pédauque.—RABELAIS.

Peeping Tom, in a local tradition of Coventry, England, (forming a later addition to the mediæval myth of Lady Godiva) was a tailor at the time that lady took her famous ride naked through the streets of the city. Peeping Tom is all myth. Lady Godiva (see in Vol. I) was a real character, wife of Leofric, Earl of Mercia and Lord of Coventry. It is historically true that through the efforts of Godiva Leofric's vassals did receive some sort of manumission from servile tenure. Legend, building on history, asserts that she released the town folk of Coventry from heavy taxation imposed by her husband by riding through the town

clothed only in her long hair, having previously issued a proclamation that all doors and windows should be closed, and the streets be left deserted so that she might ride unseen. In St. Michael's Church a stained glass window commemorates this legendary event and in a niche is an effigy of Peeping Tom, who was struck blind as he peeped out upon her from behind his shutters. Tennyson tells the story thus:

Then she rode forth, clothed on with chastity;
* * * * *
And one low churl, compact of thankless earth,
The fatal by-word of all years to come,
Boring a little auger hole in fear,
Peeped, but his eyes before they had their will
Were shrivelled into darkness in his head,
And dropt before him. So the Powers who wait
On noble deeds cancel a sense misused.
Lady Godiva. A Tale of Coventry.

An analogous legend in France is that of Andret, while classical precedents are furnished by Actæon and Pentheus. See also WALSH, *Curiosities of Popular Customs*, p. 471.

Effigies of Peeping Tom are countless here,—in stone, in wood, in delft, in porcelain, in wax; while the very schoolboys are eternally testing new jack-knives upon grotesque imitations of the repulsive thing. The thing leers at you from niches above ancient buildings; seems to crane its lecherous head from the cornices of new and old hotels; shows its horse-like teeth from among shop-window trifles, and haunts and pursues you until you are startled to see its lineaments reproduced in the faces of tramps and beldames in shadowy quarters of the musty old town. Truly the Peeping Tom you will find everywhere in Coventry is a dreadful travesty upon the human form and face. They have put his trunk and chest in armor. He is made a man of arms as well as shears, with a military cocked hat decked with a huge rosette. His face is wide, square and white. The eyes are Brobdignagian in size and possess a leer both sanctimonious and repulsively suggestive. His bearded chin looks like the mirage of a savage flame. And the mouth as wide as a cow's, discloses a ghastly row of gravestone teeth.—*Edward L. Wakeman* in a letter from Coventry to *New York Sun*, October 18, 1891.

Pegasus, in classic myth, a winged steed, so called because, according to Hesiod (*Theogony*, 281), he was born of the springs (*pegæ*) of ocean. Begotten by Poseidon, he sprang from the bleeding trunk of Medusa when her head was cut off by Perseus, and soaring into the air found his first resting place at the acropolis of Corinth. Here Bellerophon captured him and tamed him (PINDAR, *Olympia*, xiii, 63), using him thereafter in all his exploits, including the conquest of the Chimæra and the Amazons. When, however, he sought to mount to the sky, Pegasus threw him, and continuing his course, arrived on Mount Olympus, where he served Zeus by fetching him the thunder and the lightning. Pausanias (ii, 31; ix, 31) says that where he struck the earth, Hippocrene, the fountain of the Muses, sprang up. Hence perhaps the modern representation of Pegasus as the steed of poets, which dates no further back than Bojardo in the *Orlando Innamorato*. The idea that Perseus was mounted on Pegasus when he rescued Andromeda results from his being popularly confused with Ariosto's Rogero, who, mounted on the hippogriff, rescued Angelica from a sea-monster.

Peleus, king of the Myrmidons, son of Accus and father of Achilles by the sea-nymph Thetis. His first wife was Antigone, daughter of Eurytion. Peleus accidentally slew the latter with his fateful spear, which he subsequently presented to Achilles,—his son by his second marriage to Thetis. According to a late tradition, unknown to Homer, Thetis forsook her husband, because his presence hindered her from making her son immortal.

Pelian Spear, an alternative name for the spear of Achilles, which had been given him by his father, Peleus. When Achilles in single combat wounded Telephus, king of Mysia, an oracle declared the hurt could never be healed save by that which had inflicted it. Ulyssus scraped rust from the spear, made it up into a plaster, and cured the sufferer. See PELLES.

Such was the cure the Arcadian hero found,—
The Pelian spear that wounded, made him sound.
OVID: *Remedy of Love.*

Whose smile and frown, like to Achilles' spear,
Is able with the change to kill and cure.
SHAKSPEAR: *II Henry VI*, v, i.

Werenfels in his *Dissertation on Superstitions* p. 8 writes: "If the superstitious person be wounded by any chance, he applies the salve, not to the wound, but what is more effectual to the weapon by which he received it. By a new kind of art he will transplant his disease like a scion, and graft it into what tree he pleases. The fever he will not drive away by medicines, but what is a more certain remedy having pared his nails, and tied them to a crayfish, he will turn his back, and as Deucalion did the stones from which a new progeny of men arose, throw them behind him into the next river." William Foster in a treatise *Hoplo-Crisma Spongus or a Sponge to wipe away the Weapon Salve* (1631) argued that this alleged remedy was magical, unlawful, and, what was more to the point, useless.

Pelias and **Neleus**, in Greek myth, twin brothers born to Tyro, a maiden of Thessaly, as the result of an intrigue with the god Poseidon. At birth they were exposed by the mother and reared by a countryman. Tyro subsequently married Cretheus, king of Iolcus. When the twins discovered their parentage they seized the throne of Iolcus. Then Pelias banished Nelius and became sole ruler. He promised, however, to abdicate in favor of Jason if that son of Cretheus would fetch the Golden Fleece from Colchis. This was the origin of the expedition of the Argonauts.

Jason, returning with Medea, found Pelias unwilling to keep his word. The daughters of Pelias were not kindly disposed towards the stranger woman. They did their best to extinguish the waning love of Jason. Medea determined at one blow to rid herself of Pelias, to punish his daughters, and to reconquer Jason's love. She had the power of restoring youth to the aged by means of a magic bath. She persuaded her new nieces to try her method upon their father, with the result that he died in agony, and they stood guilty of a hideous murder. As to Jason, she had ruined him,—indifference now turned to hatred. A lost play of Euripides was entitled *The Daughters of Pelias* (B.C. 455).

Pelican, a clumsy, gluttonous, fish eating water bird, which has been transformed by legend into a symbol of Christianity. It is characterized by a huge dilatable pouch, supported by the two flexible bony arches in the lower mandible. The mother feeds her young by pushing their bills into this pouch. The appearance of their red bills on her snowy breast apparently gave rise to the fable that she feeds her young on her own blood. In Egypt the vulture is somehow credited with this philoprogenitive phenomenon, a fact that has doubtless influenced the heraldic representations of the pelican, which closely resemble the vulture. A further extension of the legend is recorded by Du Bartas, who says that though the father bird be an unnatural parent,

The other, kindly, for her tender brood
Tears her own bowels, trilleth out her blood,
To heal her young, and in a wondrous sort,
Unto her children doth her life transport:
For finding them by some fell serpent slain
She rends her breast, and doth upon them rain
Her vital humor; whence recovering heat,
They by her death another life do get.

St. Hieronymus quotes the story of the pelican restoring her young, after they have been destroyed by serpents, as an illustration of the destruction of man by the Old Serpent and his salvation by the blood of Christ.

Then said the pelican
When my brats be slain,
With my blood I them revive.
Scripture doth record
The same did Our Lord
And rose from death to life.
SKELTON: *Armory of Birds.*

Pelles, King, in Arthurian romance, the father of Elaine (*q.v.*) and grandfather of Galahad. Some of the San Greal legends make him a cousin of Joseph of Arimathea, and a few identify him with the Roi Pêcheur. These few represent him as a guardian of the Holy Grail in his castle of Corbonec. He was permitted within the sacred chamber, but because he once attempted to sleep therein he received a wound from the lance of Longinus. Galahad, or, some say, Parzival cured him by anointing him with a compost made of blood scraped from the lance. Evidently this is a Christian recrudescence of the pagan myth of the Pelian Spear (*q.v.*).

Pelops, Greek myth, son of Tantalus, king of Phrygia. His father, at a great banquet of the gods, caused him to be cut to pieces, boiled and served up as one of the courses. The divinities were not to be deceived and refused to partake of the dish,—all save Demeter, who, being absorbed in grief for the loss of her daughter, eat the shoulder. When Zeus ordered Hermes to restore the dead to life an ivory shoulder supplied the missing one. Hence the notion that his descendants all had one shoulder as white as ivory. Pindar rejects the story, preferring the version that Pelops was carried off by Poseidon, as Ganymede was taken by the eagle to Olympus. Pelops later went to Elis, where King Œnamus had announced that he would give his daughter, Hippodamia, to any one who could vanquish him in a chariot-race. If the candidate failed he should suffer death. Œnamus believed his horses the swiftest in the world. He wished to discourage suitors for his daughter, as an oracle had declared that he would be slain by his son-in-law. Pelops bribed Myrtilos, the king's charioteer, to loosen the wheels of the royal chariot. Œnamus was slain in the resulting accident and Pelops married his daughter, but he fell under the dying curse of Myrtilos, whom he had ungratefully drowned in the sea. This curse was wrought out in the misfortunes of his sons, Chrysippus, Atreus and Thyestes, and their descendants. Chrysippus, as his father's favorite, excited the jealousy of his brothers, who with the connivance of Hippodamia, murdered him and threw his body into a well. Suspecting his sons of the murder, Pelops banished them from the country. After his death Pelops was honored at Olympia above all other heroes. His name was so famous that it was constantly used by the poets in connection with his descendants, the Pelopides, and the places they inhabited, as for instance the Peloponnesus. His name does not appear in Homer.

> Sometime let gorgeous Tragedy
> In sceptred pall come sweeping by,
> Presenting Thebes or Pelops' line
> Or the tale of Troy divine.
> MILTON: *Il Penseroso*, 96.

Penates, in Roman myth, the household gods, two in number, who looked after the welfare and prosperity of the family. The hearth of the house was their altar, where offerings were made jointly to themselves and to the Lar (see LARES). There were, also, Penates belonging to the state, whose temples were originally in the quarter Velia, where their statues stood below those of the Dioscuri, but later these were enshrined in the temple of Vesta.

Penelope, in classic myth, daughter of Icarius and Peribœa of Sparta and spouse of Odysseus. Her only son Telemachus was an infant when Odysseus sailed for Troy. Homer in the *Odyssey* affirms that during his twenty years' absence she was faithful to her husband, though towards the end she was beleaguered by suitors. Day by day she put them off on the plea that she must finish a web or a robe she was working for her father-in-law Laertes. Every night she undid the work of the day. Hence the proverbial phrase, "Penelope's web," for work undone as soon as done. The trick served for three years, then it was betrayed by one of her attendants.

The work she plied; but, studious of delay,
By night reversed the labors of the day.
While thrice the sun his annual journey made,
The conscious lamp the midnight fraud survey'd;
Unheard, unseen, three years her arts prevail:
The fourth, her maid unfolds the amazing tale.
We saw as unperceived we took our stand,
The backward labors of her faithless hand.
HOMER: *Odyssey*, xxiv. POPE, trans.

Penelope was forced to consent to the terms named by the suitors and backed by her family, that she would marry whomever, with the bow of Odysseus, could speed an arrow through a given number of axe-eyes placed in succession. A stranger disguised as a beggar was the only one who succeeded. This proved to be Odysseus himself, who straightway slew one suitor after another with his remaining shafts.

Herodotus (ii, 145) tells a very different story,—that she was seduced by Hermes and repudiated on his return by Ulysses. A more abhorrent tale told in later times made her unfaithful with all the suitors so that she had as offspring the infant appropriately named Pan.

Penelope does not interest us in an equal degree with her husband. She is chaste and prudent; but as Ulysses scruples not to accept the favors of Calypso and Circe, so she evidently goes considerable lengths in the way of coquetry with her suitors. Antinoüs declares in public that she had made promises to every one of them, and had sent messages to them; she undoubtedly wishes earnestly for her husband's return, and seems sincere in her dislike of the prospect of a second marriage; nevertheless, she is not insensible to the charm of being admired and courted, and does not appear very seriously angry at the boldness of Antinoüs and others, to which, it should seem, she might have put a stop by removing to her father's house, as Telemachus repeatedly hints she ought to do, and then choosing or refusing a husband as she pleased. She permits the constant spoil and dilapidation of her husband's or son's substance, and even the life of the latter to be perpetually exposed to the violence and hostility of men whom, according to their frequent professions, she had the means of leading in another direction.—COLERIDGE.

Penthesilea, in classic myth, daughter of Ares and Otrera and queen of the Amazons. The post-Homeric poets tell how after the death of Hector she came to the assistance of the Trojans with a troop of her female warriors. She was slain by Achilles, who mourned over the dying queen in recognition of her beauty, youth and valor. Because Thersites mocked at his grief Achilles slew him, whereupon Diomedes, a relative of Thersites, threw the body of Penthesilea into the river Scamander. Other accounts make Achilles himself bury her on the banks of the Xanthus.

Pentheus, in classic myth, the son of Echion and Agave. The latter was daughter of Cadmus, whom Pentheus succeeded on the throne of Thebes. Finding that the worship of Dionysus, recently introduced, was turning the heads of his subjects Pentheus attempted to crush it. The offended deity persuaded him to disguise himself as a Bacchante in order that he might pry into the mysteries. Then Dionysus led him to the mountains and delivered him up to the mad horde of Bacchantes. Though it included his own mother and sisters they failed to recognize him in their Bacchic fury and he was torn limb from limb. Euripides in *The Bacchæ*, 1043, makes a slave who had gone with him tell the story. In another legend Pentheus goes to the revels on his own motion and climbs a tree in order the better to view the proceedings. Being discovered, he is torn to pieces by the women.

Peona, according to Keats (*Endymion*, i, 408), was the sister of Endymion, and tends him with watchful care during his sickness. At the close of the poem, when Endymion announces his intention of retiring to a hermit's cell, he makes her his deputy in the words

Through me the shepherd realm shall prosper well;
For to thy tongue will I all health confide.

There is no classical authority for Peona's existence, but Keats doubtless coined the name as the feminine of Pæon (see PÆAN), whom Lemprière gives as one of the sons of

Endymion. Keats was familiar with Lemprière and with Golding's translation of Ovid, where he found the name of the ancient god of healing spelt as Pæon. He may also have been influenced by Spenser's Pœana (*sic*), a light damsel introduced into the *Faërie Queene*, iv, 8, 9.

Perceforest, a mythical king of Britain whose adventures are set forth in a prose romance of early date, first printed in a French version in 1528, and entitled *Histoire du Tres Noble Roy Perceforest.* His name was originally Betis; he was the son of Gaddifer, governor of Galde in Asia, and, by a fine historical confusion, was crowned king of Britain by Alexander the Great, who had been driven upon the coast by a storm at sea. He received the name of Perceforest because one of his first royal exploits was to pierce through an enchanted forest where women and children were held in cruel bondage. After this the romance degenerates into a medley of variegated deeds of prowess performed by Perceforest and his brother Gaddifer, made king of Scotland, and by the individual knights in their train. Even after Perceforest and Gaddifer have been driven from the throne of Julius Cæsar, whose invasion triumphs through the treachery of Perceforest's daughter-in-law, wife of his son Berthides, a new crop of heroes springs up to engage the historian's pen. At last Gallifer, a grandson of Gaddifer, delivers his country from the anarchy in which it had been left by the Romans. He becomes king, is converted to Christianity, is baptized as Arfaran, and resigns to preach the gospel to his ancestors, Perceforest and Gaddifer, still alive (presumably as centenarians) in the Island of Life, *i.e.*, Wight.

Perceval (**Peredur** in Welsh legend, and **Parzival** in the German myth renewed into fame by Richard Wagner's opera *Parsival*), the English name of a knight of the Round Table whose origin and character are variously represented.

There is substantial agreement at first in the main outlines, that he was brought up in a forest in ignorant innocence; that a vision of splendid activity in the great world was opened out to him by an accidental meeting with Arthur's knights, and that he found his way to the king's court. Then follows the only broadly comic episode in the Arthurian cycle, the story of a raw and inexperienced countryman's first entrance into the world. Nothing daunted by the mockery of Sir Kay and others, Perceval succeeds in ridding Arthur of his pet aversion, the Red Knight, whose armor he assumes and then rides out in search of adventure. Here the legends diverge. In the Welsh and English versions he joins Sir Gawain or Sir Galahad, or both, in a quest for the Holy Grail that brings absolute success only to one or the other of his rivals. In the German versions he is the true hero of the search. The Holy Grail here is kept in the charge of Parzival's uncle Amfortas, nicknamed Le Roi Pêcheur (*q.v.*), whom he eventually delivers from an evil spell and whom he succeeds as guardian of the holy relics.

Peredur appears to have been the actual name of a knight who fell in the battle of Cuttræth, early in the sixth century. Aneurin mentions "Peredur of steel arms" among the slain in that fight. He is frequently alluded to as a warrior of great prowess by the Bards of the 12th and 13th centuries. Eventually he passed into the San Greal cycle of myths and around his name crystallized many of the legends elsewhere connected with Parzival. The Welsh romance *Peredur, the Son of Evrawe*, included in the fourteenth century MS. known as *The Red Book of Hergest*, frankly identifies him with the Perceval of the *Conte del Graal* by Chrétien de Troyes, though the story differs in details. See PERCEVAL and PÊCHEUR, ROI.

Peri (Persian *Pari*), in Oriental folklore a class of supernatural beings whom the Persians borrowed from ancient Iranian myth, changing their

characteristics from evil to good. The original Pairika was a malignant female demon, the Persian Pari was a beautiful fairy of either sex, though the female was the favorite in fiction, kindly disposed to men, immortal on earth but not sharing a mortal's hope of eternal felicity in heaven. The name has been translated Peri in the current versions of Oriental tales, and in poems like Moore's *Paradise and the Peri*.

Perseus, in classic myth, the son of Zeus and Danæ. The latter's father, Acrisius, put mother and son into a chest and cast them into the sea, but they were rescued by a shepherd and taken to King Polydectes. In course of time Polydectes, having fallen in love with the mother, sent the son to secure the head of Medusa, one of the Gorgons. Hermes furnished the youth with a sickle-shaped sword, Athena with a mirror, and the nymphs with winged sandals, a wallet, and a helmet of invisibility. Thus equipped, Perseus cut off the head of Medusa, which turned to stone all who gazed upon it. With its aid he petrified the sea-monster to whom Andromeda had been exposed, and performed many other exploits.

According to the more ancient myth he turned the dragon to stone by flashing upon it the head of Medusa. Ovid's Perseus (*Metamorphoses*) more chivalrously slays it with his falchion.

Andromeda had been promised to Phineus, hence the famous fight between Phineus and Perseus, at the latter's wedding to Andromeda. Ovid makes Perseus once more true to his principles. He defends himself at first with mortal weapons, and performs wondrous feats. Not until he finds his friends overwhelmed by numbers does he bare the dreadful head, first on the adherents of Phineus, then on the leader:

> He flashed
> Full on the cowering wretch the Gorgon-head.
> Vainly he strove to shun it! Into stone
> The writhing neck was stiffened:—white the eyes
> Froze in their sockets:—and the statue still,
> With hands beseeching spread, and guilty fear
> Writ in its face, for mercy seemed to pray.

Perseus then bore his bride to Argos. Later, he rescued his mother from the persecutions of Polydectes, whom he turned into stone, and inadvertently slew his maternal grandfather, Acrisius, king of Argos, while hurling a quoit, thus fulfilling the prophecy made at his birth. (See Danæ.) E. S. Hartland in *The Legend of Perseus* (3 vols. 1894–96) has made a notable study of the myth and its counterparts in *Märchen*, saga, and superstition. Kingsley's *Heroes* gives an entertaining version in prose. See also Pegasus, George, St., and Andromeda.

Persina, queen of Ethiopia and mother of Chariclea in *Theagenes and Chariclea*, a pastoral romance by Heliodorus (fourth century). She is interesting as supplying an early embodiment of the scientific theory of prenatal influence, which, though founded on fact, is here carried to an exaggerated point. Herself a negress, Persina has viewed a statue of Andromeda at an amorous crisis and consequently gives birth to a daughter of fair complexion. Fearing her husband's suspicions she abandons the infant, who falls into the hands of Charicles, priest of Delphos.

Persina, in the prose romance *Theagenes and Chariclea*, by Heliodorus (fourth century), the mother of the heroine. She was Queen of Ethiopia, and consequently of ebon hue. At an amorous crisis she viewed too curiously a statue of the Greek Andromeda. Hence she gave birth to a fair-skinned daughter. Fearing that her husband would not accept her explanation she committed the infant to the charge of Sisimithrus, an Ethiopian senator, depositing with him also certain papers that disclosed the secret when the psychological moment had arrived in the history of the lovers.

Tasso has imitated this episode in his *Jerusalem Delivered* (1575). There the nurse Arsite relates to Clorinda

the story of her birth and early life. King Senapus, her father, was wildly jealous of his wife, and kept her immured in a secluded chamber.

Her pictured room a sacred story shows,
Where, rich with life, each mimic figure glows:
There, white as snow, appears a beauteous maid,
And near a dragon's hideous form display'd.
A champion through the beast a javelin sends,
And in his blood the monster's bulk extends.
Here oft the Queen her secret faults confess'd,
And prostrate here her humble vows address'd.
At length her womb disburthen'd gave to view
(Her offspring thou) a child of snowy hue.
Struck with th' unusual birth, with looks amaz'd,
As on some strange portent, the matron gaz'd;
She knew what fears possess'd her husband's mind,
And hence to hide thee from his sight design'd,
And, as her own, expose to public view
A new-born infant like herself in hue:
And since the tower, in which she then remain'd
Alone her damsels and myself contain'd;
To me, who loved her with a faithful mind,
Her infant charge she unbaptiz'd consign'd,
With tears and sighs she gave thee to my care,
Remote from thence the precious pledge to bear!
What tongues her sorrows and her plaints can tell,
How oft she press'd thee with a last farewell.

Jerusalem Delivered, xii, v, 161.
HOOLE, trans.

Pétaud, King (Fr. *Le Roi Pétaud*). In the middle ages and even so recently as the sixteenth century, various communities, groups or gangs in France had a chief whom they called King. Thus the beggars were ruled by a head whom they nicknamed King Peto, from the Latin verb *peto*, "I beg." The natural consequence was that these gentry had among them various members who aspired to the chief command. Hence a familiar proverb, "'Tis the court of King Peto (or, as the word was finally corrupted, Pétaud), where every one is master."

Chacun y contredit, chacun y parte haut
Et e'est justment la cour du Rui Petaud
They wrangle and shout, give their neighbors the no,
Tis just like the court of the monarch Petaud.)
MOLIERE: *Tartuffe*, Act i, Sc. 1.

Rabelais in *Pantagruel* caricatured Henry VIII under the name of Le Roi Pétaud.

Petitcru, in Gottfried of Strasburg's epic *Tristan and Iseulte*, Book xxv, a little dog presented by a fairy to Gilan, the Prince of Wales, and won from that prince by Tristan, who sent it to Iseulte to console her during his absence. The hair of the dog shimmered in all bright colors, and from its neck there hung a bell, the sound banishing all sorrow from him who heard it. But Iseulte remembering that her lover had no consolation in his loneliness threw the bell into the sea.

Phæacians, in Greek myth, a people who originally dwelt in Hypereia, the Cyclops in Sicily, but finding those terrible neighbors a menace to their happiness migrated under their king Nausithous to the island of Scheria. Odysseus was shipwrecked on this island after leaving Calypso (*Odyssey*, vi), was rescued by Nausicaa, and conducted by her to the palace of her father, King Alcinous, the son and successor of Nausithous. The palace is thus described by Homer:

The front appear'd with radiant splendors gay,
Bright as the lamp of night, or orb of day,
The walls were massy brass: the cornice high
Blue metals crown'd in colors of the sky;
Rich plates of gold the folding doors incase;
The pillars silver, on a brazen base;
Silver the lintels deep-projecting o'er,
And gold the ringlets that command the door.
Two rows of stately dogs, on either hand,
In sculptured gold and labor'd silver stand.
These Vulcan form'd with art divine, to wait
Immortal guardians at Alcinoüs' gate;
Alive each animated frame appears,
And still to live beyond the power of years.
Fair thrones within from space to space were raised
Where various carpets with embroidery blazed,
The work of matrons: these the princes press'd,
Day following day, a long-continued feast.
Refulgent pedestals the walls surround,
Which boys of gold with flaming torches crown'd;

The polish'd ore, reflecting every ray,
Blazed on the banquets with a double day,
Full fifty handmaids form the household train;
Some turn the mill, or sift the golden grain;
Some ply the loom; their busy fingers move
Like poplar-leaves when Zephyr fans the grove.
Not more renown'd the men of Scheria's isle
For sailing arts and all the naval toil,
Than works of female skill their women's pride,
The flying shuttle through the threads to guide:
Pallas to these her double gifts imparts,
Inventive genius, and industrious arts.
Odyssey, vii, 63. POPE, trans.

Among the inventions of this people were automatic ships, which needed neither sail nor oar to propel them,—a curious anticipation of the modern steamboat. They were famous not only as navigators, but also as hunters and herdsmen, and lived a life of undisturbed happiness and peace. Andrew Lang in *A Song of Phæacia* has described this earthly paradise. To the Romans of the empire, however, themselves surfeited with a life of luxury, they appeared as revellers and wine-bibbers, hence a glutton is called Phæax by Horace. See MERRIAM, *Phæacians of Homer*, 1880.

Though the Phæaces and their abodes, Hypereia and Scheria, alike, are obviously mythical, the kingdom of Alcinous was early identified as Corcyra (Corfu). Here a shrine was dedicated to him and a harbor named after him. Later Argonautic myth made Jason and Medea stop at Corcyra on their flight from Æetes, and, like Odysseus, receive aid and protection from Alcinous.

Phædra, in Greek myth, daughter of Minos and Pasiphæ, wife of Theseus and mother of Acamon and Demophoon. She fell in love with her stepson, Hippolytus, and when he repelled her advances calumniated him to Theseus. Meanwhile Hippolytus drove wildly to the seashore, his horses took fright, the chariot was dashed to pieces among the rocks and he was thrown out and killed. On hearing of this, Phædra confessed that she had maligned the youth and committed suicide. She is the heroine of tragedies by Euripides, Seneca and Racine, and of a lost tragedy by Sophocles of which only a later and emasculated version has survived.

It was the first version, however, which was imitated by Seneca, who took from it one of the features objected to by the Greeks, Phædra's personal declaration to Hippolytus of her passion. Racine adapted this scene into his tragedy *Phèdre* (1677), still regarded as his masterpiece and as one of the chief glories of French tragedy, although in his lifetime a literary cabal sought to humiliate him by preferring the *Phèdre* of a forgotten rival, one Pradon, and in England Dr. Johnson held it inferior to the *Phædra* of Edmund Smith (1708).

As to Phædra, she has certainly made a finer figure under Mr. Smith's conduct, upon the English stage, than either in Rome or Athens; and if she excels the Greek and Latin Phædra, I need not say she surpasses the French one, though embellished with whatever regular beauties and moving softness Racine himself could give her.—JOHNSON: *Lives of the Poets.*

Phaëton (Gr. *The Radiant One*), in classic myth, son of Apollo by the nymph Clymene. One day his companion Epaphus scoffed at the idea of his divine origin. Stung to the quick, Phaëton appealed to his mother. She referred him to his father, bidding him make haste to reach the god's palace in the East ere he set out on his daily round. On the description of this palace poets ancient and modern, from Ovid to Landor, have lavished their choicest epithets.

Phœbus was enraged at the doubts cast upon his son's word and swore to grant him any proof he wished. He was taken aback when the boy begged to be allowed to drive the sun chariot that very morning. Well he knew that he alone could control the four fiery steeds harnessed to the golden wheeled sun-car. But he had sworn and as Phaëton insisted he had no alternative but to keep his oath.

For an hour or two the lad bore

n mind his father's injunctions, but lated by his exalted position he rew careless and then reckless. He ost his way and in regaining it came o close to the earth that the fruits erished and the grass withered and ountains were dried up, and white eople turned black,—a color they ver after retained in the lands over hich he passed. Then he flew up so igh that freezing cold succeeded to listering heat. To relieve the situaion Zeus hurled a bolt at the charteer, whose blackened corpse fell nto the Eridanus. His sisters, the Heliades, mourning for him, were urned into poplars on the river ank, their tears, still flowing, beame amber as they dropped into he stream. The Italian Naiads eared a tomb for him whereon they nscribed a Latin couplet,

Hic situs est Phaëton, currus auriga paterni
quem si non tenuit, magnis tamen excidit ausis.

Driver of Phœbus' chariot, Phaëton,
struck by Jove's thunder, rests beneath this stone.
He could not rule his father's car of fire,
Yet was it much so nobly to aspire.

OVID: *Metamorphoses*, ii, 2 and 3.

Efforts to rationalize the myth re numerous,—and humorous. Aristotle suggests that it arose from some atural phenomena of excessive heat; ossibly flames falling from heaven nd ravaging several countries. Some f the Christian fathers saw in it a eathen misconception of the burng of the cities of the plain, or the ay of the sun in his course at the ommand of Joshua. St. Chrysosom suggests that it is based upon an nperfect version of the ascent of lijah in a chariot of fire; Elias, the reek form of the name, bearing a rong resemblance to *Ἥλιος*, the sun. ossius suggests that this is an gyptian history, and considers the ory of the grief of Phœbus for the ss of his son to be another version the sorrows of the Egyptians for e death of Osiris. The tears of e Heliades, or sisters of Phaëton, conceives to be identical with the mentations of the women who wept r the death of Thammuz.

Plutarch and Tzetzes say that Phaëton was a king of the Molossians, who drowned himself in the Po. A student of astronomy, he foretold an excessive heat which happened in his reign, and laid waste his kingdom. Lucian, in his *Discourse on Astronomy*, adds that this prince dying very young, left his observations imperfect, which gave rise to the fable that he did not know how to drive the chariot of the sun to the end of its course.

Phaon, in Greek legend, a beautiful youth with whom Sappho was in love, but who loved her not in return. Thereupon she threw herself from the promontory of Leucadia into the sea, for she held the current belief that survivors of that "Lover's Leap" would be cured of their infatuation. She perished in the attempt. Among the few fragments of Sappho's verse which have come down to us is an ode reputed to have been addressed to Phaon, which begins thus in Ambrose Phillips's translation:

Blest as the immortal Gods is he,
The youth who fondly sits by thee;
And hears and sees thee all the while
Softly speak and sweetly smile.

John Lyly has an amusing prose drama *Sappho and Phaon* (1584); Percy Mackaye treated the subject seriously in a poetical tragedy, *Sappho and Phaon* (1907); one of Landor's *Imaginary Conversations* has for its interlocutors Sappho, Phaon, Alcæus, and Anacreon.

There is an ancient myth that Phaon was an ugly old man who ferried a boat between Lesbos and Chios. One day Aphrodite in the guise of an old hag begged a passage, which was so readily granted that she presented Phaon with a box of ointment. By rubbing himself with the contents he was restored to youth and became so beautiful that all the maidens of Lesbos were enamored of him; but none other loved so fiercely and so fatally as Sappho.

Pharamond, the mythical first king of France, who reigned, according to some early chroniclers, from 420 to 428. The *Gesta Regum Fran-*

corum (eighth century) says only that the Franks, wishing for but a single king such as ruled other nations, elected Faramond, son of Markomir, and raised him above themselves as a long haired king. But he seems to have been a merely temporary experiment and soon sank back into the obscurity of a tribal chief, like all the leaders of the Franks until Pepin. In myth he achieved splendid proportions, however, and it was once the fashion of serious historians to date the beginnings of France from his apocryphal rule. Popular myth was confirmed by popular romance when Gaulthier de la Calprenede made him the hero of his *Pharamond* (1661), a novel written to flatter Louis XIV as the descendant of an illustrious sire, wherefore the sire was fashioned in the image of that descendant, clothed in modern costume, and made to live in Louis Quatorze style and to enunciate sentiments that would have been no discredit to the Roi Solèil himself.

In the Arthurian cycle of myths Pharamond appears as a French knight who tried to win himself a place in the Round Table.

William Morris versifies another legend concerning this monarch in *Love is Enough or the Freeing of Pharamond, A Morality* (1873). The king, who has just won his kingdom, already regrets his triumph. Grave in war and wise in governing he is haunted amid all his regal splendor by visions of an ideal love that drive him, heart hungered, wandering through the world with his henchman Oliver until he encounters Azalias, a low born maiden who realizes his dream. Returning to find his people estranged he abdicates and retires into obscurity with the love that is enough.

Pheidippides, in Aristophanes's comedy *The Clouds* (B.C. 415), is an evident caricature of Alcibiades (B.C. 450–404), the spoiled favorite of Athens. His extravagance, love of horses, affected lisp and his relation to Socrates as a pupil are so many points of resemblance. *The Clouds*, despite its merit, failed to receive either first or second prize, a result largely due to the influence of Alcibiades and his friends. Alcibiades and some of his fantastic projects are also caricatured in Pisthetærus, a character in *The Birds* who persuades the eponymic fowls to build the city of Cloud-cuckootown and rewards himself by taking to wife Basilea (sovereignty), the ruler of the Olympian household.

A historical Pheidippides, mentioned by Herodotus in his account of the battle of Marathon, is the hero of a poem by Robert Browning in *Dramatic Idyls*. Browning's version runs as follows: When Athens (B.C. 490) was threatened by the invading Persians under Darius, she sent a running messenger to Sparta to solicit help against the foreign foe. Pheidippides arrived there on the second day from his leaving Athens, thus accomplishing a very creditable "cross-country run" over vile roads. The mission was fruitless. But Pheidippides, on his return, fell in with the god Pan, who reproached the Athenian folk for that they alone among the Greeks had refused to include him in their public worship, but none the less promised to fight with them in the coming battle and in testimony thereof entrusted the courier with a sprig of fennel, or marathus. This pledge was fulfilled by the "Panic" fright which turned the tide on the plain of Marathon. Herodotus does not sanction Browning's addition to the tale Pheidippides, says the poet, was present when the battle was fought and won. Dispatched by Miltiades to carry the news of the victory to Athens, he fell dead with the word "Rejoice, we conquer!"

Philemium, heroine of a tale told by Heywood (*Hierarchie of Blessed Angels*, vii, 479), on the authority of Phlegon, the freedman of Hadrian. The legend has been versified by Goethe in his ballad *The Bride of Corinth*. She fell in love with Melcha, a guest in her father's house, who was

onsequently excluded from the family. Thereupon she pined away and ied. Some 6 months later the youth vas readmitted; Philemium, rising rom the grave, sought him in his bed. The young people were rudely wakened by the parents, who would ave rejoiced over the daughter's eturn to life. But Philemium upraided them for interrupting what ould have been a three days' visit t best and straightway died once nore. When the grave was opened o corpse was found within it.

Philemon, an aged Phrygian who ith his wife Baucis welcomed Zeus nd Hermes to their home when very one else had refused them ntertainment. Zeus punished the nhospitable ones with an inundaion which spared only the old ouple, whose modest dwelling he onverted into a magnificent temple f which they became priest and riestess. Having expressed a wish o die together when their time came, eus changed them simultaneously nto two trees before the temple. (Ovid: *Metamorphoses*, viii, 611.)

In the second part of Goethe's *aust* Philemon and Baucis are an ged couple who own a cottage on ne land that Faust is redeeming om the sea. Vainly he seeks to uy them out at any price,—the d homestead is too dear to them. aust is finally obliged to oust them, ut, calling in the aid of Mephisopheles, the fiend accomplishes his sk so brusquely that they die of ight. Philemon and Baucis undoubtedly represent the too conserative spirit which in its comfort nd contentment obstructs the car progress and is unwittingly crushed eneath its wheels.

Faust had confidently consoled himself th the expectation that Philemon and aucis would in time thank him for having, ainst their will, removed them to a richer d larger estate, where they might spend eir last days in prosperity and ease. hen he hears of their death he curses the olent deed for which he disclaims all sponsibility. And yet he was, although thout his own intent, the cause of their in.—H. H. Boyesen: *Goethe and Schiller*, 276.

Philoctetes, in Greek myth, the most famous archer among the Greeks before Troy. Hercules on his death pyre, which Philoctetes was ordered to light, had bequeathed to him his bow and poisonous arrows. Yet he did not appear until late in the conflict. Having been bitten by a snake on his way thither, or wounded by one of his own arrows, the resultant stench was so noisome that by advice of Ulysses the Greeks abandoned him in the island of Lemnos. For nine years he lived there in solitude, making clothing for himself out of the feathers of birds. At last an oracle announced that Troy could not be taken save by the aid of the arrows of Hercules. Diomed and Ulysses now sent to Philoctetes, he consented to return with them. Machaon cured his wound. Paris was the first victim of his arrows. Philoctetes's story was dramatized by Euripides (B.C. 431) and by Sophocles (B.C. 409).

Philomela, in classic myth, a sister-in-law of Tereus, king of Thrace, who dishonored her because he preferred her to his wife Procne (*q.v.*). She prayed to be changed into a bird and became, as some say, a nightingale, and others, a swallow. The former is the best known version. Hence in France the nightingale is always personified as Philomele. Ovid tells the story in *Metamorphoses* vi, 6. Homer alludes to a different tradition. He makes Penelope in her grief compare herself to the inconsolable Philomela, the daughter of Pandareos (*q.v.*).

> Within the grove's
> Thick foliage perched, she pours her echoing voice,
> Now deep, now clear, still echoing the strain
> With which she mourns her Itylus, her son
> By royal Zethus, whom she, erring, slew.
> *Odyssey*, xix, 648. Cowper, trans.

Phineus, in classic myth, a son of Belus, and suitor for Medea. He was turned to stone by Perseus. Another Phineus was a blind king of Thrace, a celebrated soothsayer and poet. Having put out his son's eyes because of a false accusation by their

stepmother, Idæa, he himself was smitten with blindness by the gods and tormented by the Harpies, who snatched away or defiled his food whenever he sat down to eat. For Milton's reference to Phineus's blindness, see TIRESIAS.

Phlegethon, in classic myth, a river in Hades, in whose channel flowed flames instead of water. Nothing grew on its parched and arid shores. Dante (*Inferno* xii) puts this river into his hell as the medium for the punishment of sinners who had offered violence to their neighbors. Here they are kept immersed at different depths in boiling blood by troops of centaurs who patrol the banks, armed with bows and arrows.

Faust. Now, by the kingdoms of infernal rule,
Of Styx, of Acheron, and the fiery lake
Of ever-burning Phlegethon, I swear.
MARLOWE: *Doctor Faustus.*

Phlegyas, in Greek myth, son of Ares and Chryse, father of Ixion and Coronis, and king of the robber tribe Phlegæ in Bœotia. To avenge his daughter, Coronis, who had been ravished by Apollo, he set fire to the god's temple at Delphi and was slain, with all his people, either by the arrows of Apollo or the bolts of Zeus. He was punished in Hades by being made to stand beneath a huge impending rock, ever ready, as it seemed, to fall upon him. Virgil makes Æneas a witness to his tortures:

Phlegyas mournfully cries through the shadows,
Testifying aloud, and admonishing all who will listen
"Learn from my fate to be just, and hold not the gods in derision."
Æneid, vi, 618. H. H. BALLARD, trans.

Dante in the *Inferno,* viii, 1, appropriately selects Phlegyas to guard the access to the inner division of hell where are punished sins against celestial and earthly rulers. Phlegyas surlily ferries Dante and Virgil across the Stygian marsh, and lands them under the walls of the city of Dis.

Phœnix, in Greek myth, son of Amynton and Cleobule. The latter persuaded him to win away the affections of his father's mistress. Success brought down upon him the parental curse. Fleeing to Phthia in Thessaly he was received into the household of King Peleus as tutor to his son Achilles, and made ruler of the country of the Dolopes. As a friend of Achilles he took part in the Trojan war (HOMER, *Iliad,* ix, 447; OVID, *Metamorphoses,* viii, 307; *Ibid., Heroides,* iii, 27).

There was another Phœnix, who, according to Homer (*Iliad,* xiv, 321), was the father of Europa, though other authorities make him her brother. He went to Africa in pursuit of Europa when she was carried off to Zeus and gave his name to a people called after him Phœnices (APOLLODORUS, iii, 1, § 1).

Phœnix, in classic myth, a fabulous bird of whom Herodotus (ii, 73) gives the current Egyptian account which he heard in Heliopolis. Once every 500 years the young Phœnix appeared in that city to bury its parent in the sanctuary of Helios. It came from Arabia, where it had made a large egg out of myrrh and hollowed it out so as to enclose the corpse. When its own life drew near to an end it followed the hereditary custom of building a nest for itself in Arabia. After death a young Phœnix rose and transplanted the parent's remains to the temple of Helios. So the eternal round went on.

Other forms of the myth may be inferred from the following verses:

He [Phœbus] did appoint her Fate to be her Pheer,
And Death's cold kisses to restore her her
Her life again, which never shall expire
Until (as she) the World consume in fire.
For having passed under divers climes
A thousand winters and a thousand primes
Worn out with years, wishing her endless end,
To shining flames she doth her life commend
Dies to revive, and goes into her grave
To rise again more beautiful and brave.
DU BARTAS: *The Creation.*

A famous Latin poem on the Phœnix, attributed to Lanctantius Firmianus (circa A.D. 300), concludes with the following invocation:

Oh bird of happy lot, to whom God him-
f has granted to be born from itself.
hether female or male or neither or both,
ppy the individual who enters into no
mpacts with Venus! Death is Venus to
e phœnix. Its only pleasure is in death.
iat it may be born it desires previously
die. It is an offspring to itself, its own
:her and heir, its own nurse and always
oster child to itself. It is ever the same
t not the same, since it is itself and not
elf,—having gained eternal life by the
ssing of death.

Phtha or **Ptah,** the chief god of emphis in Egypt, known as the ather of the Beginning. Phtha eans " the opener " or " the carver" d as the prime artificer he was in a easure akin to the Greek Hephæs-s. He is represented as a mummy a pygmy. His consort, Pakht, was presented with a lion's head. The t-headed Bast of Bubastis, wor-ipped there as daughter of Isis, pears to have been another form Phtha.

Picus, in Latin myth, a god of riculture or, more specifically, of anure, the son of Saturn and :her of Faunus (*Æneid* vii, 48). e was the earliest king of Latium, is enormously wealthy, and ended being changed into a woodpecker. cording to Ovid, *Metamorphoses*, , 320, this was because he spurned e love of Circe and was faithful to e nymph Canens. Virgil calls him e Subduer of Horses, makes him e husband of Circe, and attributes him prophetic powers:

en, with his augur's wand, a short robe girded about him,
med with his oval shield, there sat the Subduer of Horses,
us himself, whom Circe, his wife, in a frenzy of passion
iting with golden rod, transformed with subtle enchantment,
anging him into a bird, and sprinkling his plumage with color.
Æneid, vii, 186. H. H. Ballard, trans.

Pied Piper, hero of a mediæval end still current in the town of melin in Westphalia which has come especially famous in modern erature through two poems, *Der ttenfänger*, by Julius Wolff, and *e Pied Piper of Hamelin*, by bert Browning. The latter found authority in a curious sixteenth century miscellany, *Jocoseria*, whose title he afterwards borrowed for a volume of his own poems. Mérimée, in the first chapter of *A Chronicle of the Reign of Charles IX* (1829), puts the legend in the mouth of Mila, a gypsy maiden, who had heard it from her grandmother, an eye-witness. The town of Hamelin, according to this version, had been tormented by innumerable rats, who came from the north in swarms so thick that the earth was black with them and a carter would not have dared to drive his horses across a road where the pests were passing. Mousetraps and poison were useless. Even a boatload of 1100 cats from Bremen could not rise to the occasion. On a certain Friday there came before the burgomaster a tall man, swarthy and parched of aspect, with large eyes and a mouth from ear to ear. " He was dressed in a red jerkin, a pointed hat, wide breeches trimmed with ribbons, gray stockings, and shoes with flame-colored rosettes. He had a little leather wallet slung at his side." For a fee of 100 ducats he offered to deliver the city from its scourge. " Done," said burgomaster and citizens. Forthwith the stranger drew from his wallet a bronze flute, and taking up his station in the market place he began an air so strange that no German flute-player had ever played the like. From garret and rat hole, from rafter and tile, rats and mice by the thousand came flocking around him, and, piping still, he bent his way to the river Weser. There stripping off his hose he entered the water, followed by all the rats of Hamelin, who were incontinently drowned. But when the piper applied at the town hall for his reward, the burgomaster and citizens despite all his protestations put him off with a beggarly ten ducats. Next Friday at noon-day he reappeared, this time with a purple hat, curiously cocked, drew from his wallet a flute quite different from the first, and as soon as he had begun to play all the boys of the city from six

years old to fifteen followed him out of the town precincts to Koppenburg Hill close to a cavern which is now closed up. The piper entered the cave; all the children followed. For a time one could hear the sound of the flute, then little by little it died away into nothingness. The children had vanished forever.

"But the strangest thing of all," concludes Myla, "is that at the very same time there appeared, far off in Transylvania, certain children who spoke good German, and who could not tell whence they came." They married in the country, and taught their tongue to their own offspring, whence it comes that, at this day, "men speak German in Transylvania."

Pierides, a surname of the Muses, given to them after they had vanquished in song the nine daughters (their namesakes) of Pierus. Deeming that some magic lay in their mystic number the original Pierides had challenged the Muses, had been adjudged defeated by the unanimous decision of the tribunal agreed upon, the Nymphs, had revolted against the judgment and had been metamorphosed into magpies. (OVID, *Metamorphoses.*)

Placidus, hero of a mediæval legend which forms Tale cx of the *Gesta Romanorum.* Commander-in-chief of Trojan's army, with a wife and two sons, he was kind and charitable and was passionately fond of hunting. One day he pursued a noble stag into a solitude, when it turned upon him. A crucifix appeared in the centre of its forehead, and it spoke, saying, "Why dost thou persecute me, Placidus? For thy sake have I assumed the shape of this animal: I am Christ, whom thou ignorantly worshippest. As thou hast hunted this stag, so do I hunt thee." Placidus was converted and with his wife and children was baptized, he taking the name of Eustacius. Again the stag appeared and warned him that he should suffer much for the faith. The family was impoverished and dispersed and its members after many strange chances were reunited in the reign of Adrian, only to suffer persecution and death at his hands. This was the evident original of the legend of St. Hubert. See WALSH, *Curiosities of Popular Customs,* p. 544.

Pleiades, in Greek myth, the seven daughters of Atlas and Pleone, who were changed into stars, some say, to enable them to avoid the pursuit of Orion. Six are visible to the naked eye; these had consorted with the gods and given birth to immortals; the seventh, Merope (the name means mortal), hid herself out of shame for her marriage with Sisyphus, a mere man. Their name may have been given them from a fancied resemblance to a flight of doves (peliades) and they may therefore be alluded to in Homer's story (*Odyssey,* xii, 62) of the doves who brought ambrosia to Zeus, one of whom, always lost at the Planetæ Rocks, was always replaced by a new one.

Plowman, Piers, a personification of the mediaeval English agriculturist who in William Langland's *Vision of Piers Plowman* (circa 1360) is fabled to have been visited by prophetic dreams. Incidentally these rebuked current abuses among the clergy. The poet is no anti-Catholic. His idea is plainly to represent the objectionable practices complained of as being done by the connivance of the parish priest, and without the sanction or knowledge of the Bishop. The latter's permission for the accomplishment of a certain purpose is perverted into a purpose of quite different character.

The great religious revolution of the sixteenth century caused the reformers to search diligently for anything and everything in the literature of the past that could be deemed hostile to the creed of the Church of Rome, or that represented the conduct of its members in an unfavorable light. The view that could recognize in Chaucer a religious enthusiast was not likely to let Langland pass unobserved. His work could never have been regarded by any one who read it dispassionately as the production of a man who looked upon the Pope as Antichrist. Still, it did contain many fierce attacks upon abuses then widely prevalent in the various ecclesiastical organ

zations. It had, in particular, predicted he destruction of the monasteries, and the ourse of events had given to this lucky precast almost the character of an inspired rophecy. Besides, the poem throughout as marked by a lofty spiritual tone which erged towards the extreme of asceticism. hese things were sufficient for it to find avor with the men who were engaged in the rotestant movement of the sixteenth entury.

It was accordingly religious partisanship nd not literary appreciation that brought bout the first printing of the poem.— *. Y. Nation*, March 31, 1886.

Pluto, in classic myth, was originlly a surname of Hades, but this ventually superseded all his other ames. In Dante's *Inferno*, vii, he ; made to utter a bit of jargon, *'ape Satan, pape Satan, aleppe!* vhich has called forth a volume of omment. Rossetti would have us ead *Pap' è Satan* ("the Pope is atan"). This is no worse than ellini's explanation. He says that judge in the Law Courts at Paris, a true double for Pluto," shouted ut to some disturbers of order *'aix, paix, Satan! Allez, paix!* and urmises that Dante had heard the tory. It is disputed whether Pluto r Plutus was here meant, but it is ighly probable that Dante did not now the difference between the two.

Plutus, the god of wealth in classic ıyth, son of Jason and Ceres Demeter). When he carries his enefactions to the virtuous he mps, but he flies when his object is succor the wicked. Formerly, ideed, he had been a fair and just od, but Zeus blinded him and ever fter he distributed his favors at ndom. He is represented as an d man, lame but winged. In one ınd he bears a cornucopia full of old and silver, which he scatters ong the way with the other hand. is eyes are blindfolded and he ears a crown.

Plutus is the titular hero of the test of the extant comedies of ristophanes. Its aim is to vindite the conduct of Providence in e distribution of wealth. Plutus ruck blind by Jupiter for declaring s intention of bestowing wealth ly on the virtuous is discovered by Chremylus, a worthy old man, who compassionately invited him to his house. Here Poverty, the old man's life-long companion, refuses to yield to the strange guest and delivers a lecture on political economy. Plutus is nevertheless installed, and being subsequently cured by Æsculapius, proceeds to distribute riches according to his original intention. Great calamities follow, the wicked are rendered only more desperate by the poverty to which they are reduced and the good become corrupted, Chremylus himself proposing to substitute the worship of Plutus for that of Jupiter. Thus the wisdom of the latter was justified.

Polycrates, tyrant of Samos and one of the most powerful of the Greek rulers, was, according to Herodotus (Book iii), the owner of a matchless emerald ring. At the height of his prosperity, Amasis, king of Egypt, warned him that he should avert the envy of the gods ("let blood in time, so that the plethora of happiness might not end in apoplexy"), by sacrificing some highly prized treasure. Polycrates obeyed. He rowed far out to sea and flung his ring into the deep. A few days later a fisherman presented him with a monstrous fish. When opened, there in its stomach lay the rejected ring. Greatly rejoiced, Polycrates wrote to Amasis, but the latter only took the deeper alarm at this continuous run of good luck and severed all relations with him in the certainty that luck would change. A short while later Oroctes, the satrap of Sardis, obtained possession of Polycrates by a stratagem and crucified him. Schiller versifies this legend in a ballad, *The Ring of Polycrates*, which has been translated by Bulwer and J. C. Mangan.

Polydorus, in classic myth, youngest and favorite son of Priam, who according to Homer was killed while still a boy by Achilles (*Iliad*, xx, 470). The epic poets give him Laothe for mother, the tragedians substitute Hecuba and record a different fate for him. Before the fall of Troy he

was committed to the care of Polymester, king of Thrace, who broke faith when Troy was captured, put the boy to death and threw the body into the sea. It was cast up on the Trojan shore just as Polyxena was on the point of being sacrificed. Here Hecuba discovered it. Wild for revenge she enlisted the help of captive Trojan women to kill the two children of the murderer and to blind Polymester himself. In another version Polymester's wife, Ilione, a daughter of Priam, brings up her brother as her own son, to the exclusion of her own child, Deiphilus. The Greeks, bent on extinguishing all Priam's line, win over Polymester by promising him the hand of Electra and much treasure if he will slay Polydorus. He murders his own son by mistake, and is blinded and killed by Ilione.

Polyidos, in Grecian myth, a soothsayer of Argos. Glaucus, the young son of the Cretan King Minos, having been smothered in a cask of honey, was discovered there by Polyidos, who had been pointed out by Apollo for the purpose. Minos then caused the soothsayer to be shut up with the corpse, with orders to restore it to life. Polyidos slew a dragon which was approaching the body, and presently was surprised at seeing another dragon come with a blade of grass and place it on its dead companion, which at once rose from the ground. Polyidos, with the same leaf, resuscitated Glaucus. This story reappears, in different forms, in the folklore of many nations. Thus in Grimm's tale of the *Three Snake Leaves*, a prince is buried alive (like Sindbad) with his dead wife, and seeing a serpent approaching the body, he cuts it into three pieces. Another serpent soon appeared with three green leaves in its mouth, and, putting the three pieces together, it laid a leaf on each wound, and the serpent was alive again. The prince, applying the leaf to his wife's body, restores her also to life. A similar incident occurs in the Hindu story of *Panc Phul Rame*, and in Fouqué's *Sir Elidoc*, which is founded on a Breton legend. See ELIDUC.

Polyphemus, in classic myth, chief of the Cyclops. He makes his first literary appearance in Homer's *Odyssey*, Book ix. He is there described as a giant of enormous strength, with a single eye placed in the middle of his forehead. This last characteristic was afterwards extended to his companions. Like these he was a cannibal and a cave-dweller engaged in pastoral pursuits in the daytime. Odysseus, shipwrecked on the coast of Sicily, was with twelve companions imprisoned by Polyphemus in his cave. Six of the Greeks were slaughtered and eaten before Odysseus could contrive an escape. At last he succeeded in making Polyphemus drunk, blinded him by plunging a burning stake into his eye while he slept, and with his friends escaped from the cavern by clinging to the bellies of the sheep led out to pasture. Euripides tells the same story in his drama *The Cyclops*. In a later legend Polyphemus appears as the lover of Galatea and slayer of his rival Acis.

Homer makes him the son of Poseidon, who pursued Odysseus with savage parental fury ever after the blinding of Polyphemus.

Polyphontes, in Greek myth, a descendant of Hercules who slew Cresphontes, king of Massena, and took forcible possession of his throne and his widow Merope. Her son Æpytus alone escaped the general massacre. When grown to manhood he freed her from hateful matrimony by slaying Polyphontes and regaining his patrimony. (See MEROPE.) All the playwrights who treated this subject before Matthew Arnold agreed in making Polyphontes a detestable villain so that, contrary to the orthodox principles of tragedy, his death ended the story to the unmixed satisfaction of the audience. This error Arnold avoided by giving him a mixed character and dwelling on the consideration and respect he had always shown to

Merope after she came into his power.

Polytechnus, in Grecian myth, an artificer at Colophon in Lydia, who married Ædon, the daughter of Pandareos, by whom he had one son, Itylus. Because the wife boasted that she lived more happily with her husband than did Hera with Zeus, the goddess sent Eris (strife) to instigate a contest between husband and wife as to who could first finish a piece of work each had in hand. By Hera's help Ædon won the wager, whereupon Polytechnus, piqued by defeat, brought her sister Chelidonis to the house, having first outraged her and bound her to secrecy, and introduced her, unrecognized, as a slave. One day Ædon overheard Chelidonis bewailing her lot, the truth came out, and the sisters, in fire revenge, killed Itylus, cooked him, and set him before the father to eat. Polytechnus detected the hideous imposition and pursued Chelidonis to her home, where the gods turned the whole family into birds. Pandareos became an osprey, Ædon a kingfisher and Chelidonis a swallow. See PROCNE.

Polyxena, in classic myth, daughter of Priam and Hecuba. Unknown to Homer and ignored by Virgil,—the stories told about her by other authorities are self-contradictory. Some are apparently based upon a lost play, named after her, by Sophocles; some are told in extant dramas (EURIPIDES, *Hecuba,* and SENECA, *Troiades*); cheerless are mediæval creations which have gained currency through the early Italian poets. This much emerges from the confusion: Achilles and Polyxena, meeting over the corpse of Hector, when Priam came to demand it from the Greek hero, fell in love with each other. Paris, under pretence of sanctioning their marriage, inveigled Achilles into the temple of Apollo in Troy, where he slew him from an ambush. After the fall of Troy the shade of Achilles demanded that the maiden be immolated upon his tomb. Ovid makes her cheerfully accept her doom:

> The very priest
> Whose knife was buried in her proffered breast
> Unwilling struck, and blinded by his tears,
> But she as to the earth with failing knees
> She sank, intrepid to the last, her robe
> Drew round her form and from the vulgar gaze
> Concealed what virgin modesty required.
> *Metamorphoses,* xiii, l. 638.
> HENRY KING, trans.

According to Philostratus, Polyxena fled to the Greeks after the murder of Achilles and slew herself upon his tomb.

In the Loggia de Lanzi, in Florence, there is a famous statue by Fedi, *The Rape of Polyxena* (1866), which is based upon still another legend,—that Achilles escaped alive from the temple of Apollo, bearing Polyxena with him.

Pomona, the Latin goddess of fruit-trees, in whose honor the Romans celebrated the festival of the Pomonalis. Like her consort, Vertumnus, she was especially worshipped in the country. In art she figured as a beautiful young matron with fruits in her bosom and a pruning knife in her hand. Ovid (*Metamorphoses* xiv, 623) tells how she was wooed and won by Vertumnus, god of the revolving year, who seems to have been known also under the name of Pomonus.

Pond of Kings, a sheet of water in the ancient town of Zaba or Java, capital of the semi-mythical empire of Zabedj, said to have once extended from Cape Camorin to the southern frontier of China. Founded before Christ it flourished in ever increasing splendor until the seventh century A.D., when it waned and fell, — vanishing so completely at last as to leave hardly a record of its existence. The story of the Pond of Kings is told in early narratives of Arabian travel and adventure. Every morning the Treasurer of the Maharajah or Emperor of Zabedj would cast into this pond, which lay in front of the imperial palace, an ingot of gold. On the death of each sovereign the ingots were fished out and divided among his household.

Poppæa, in Roman history, one of the most beautiful, dissolute and unscrupulous women of her day, the mistress and afterwards the wife of Nero. In modern fiction she is an important character in Sienkiewicz's *Quo Vadis* (1895). Seneca had already painted her in the blackest colors in his tragedy *Octavia.*

Poseidon, in Greek myth, the god of the Mediterranean Sea, identified by the Romans with Neptunus or Neptune. A son of Cronos (in Latin Saturn) and Rhea, he divided with his brothers Zeus and Hades the empire of the world, Zeus taking the visible land, Poseidon the sea, and Hades the underworld. The *Homeric Hymns* describe him as equal to Zeus, but less powerful. He had staccato powers of creation, for he made the horse.

And yet another praise is mine to sing,
Gift of the mighty God
To this our city, mother of us all
Her greatest, noblest boast,
Famed for her goodly steeds
Famed for her bounding colts,
Famed for her sparkling sea
Poseidon, son of Kronos, Lord and King
To thee this boast we owe.
SOPHOCLES: *Œdipus at Colonna.*
PLUMPTRE, trans.

Though generally loyal to Zeus, he once plotted with Hera and Pallas to bind him in chains, but was outwitted by Thetis, at whose warning Zeus placed the hundred-handed Briareus besides his throne to frighten the conspirators. Poseidon had three children, Triton, Rhode and Benthesicme, by his wife Amphitrite, and countless others by nymphs and mortals. His symbol was the trident or three-pointed spear. His palace was at the bottom of the sea (*Iliad,* xiii, 21) and he drove over the waves in a chariot drawn by horses with brazen hoofs and golden manes, and accompanied by dolphins and various monsters of the deep. He sided with the Greeks in their war against Troy, although Homer in the *Odyssey* makes him bear an especial animosity to Odysseus in revenge for that hero's treatment of Polyphemus.

In Book xv of Homer's *Iliad* Zeus, alarmed at a defeat of the Trojans, sends Iris to warn Poseidon that he should withdraw his aid from the Greeks. At first Poseidon is inclined to be defiant, answering in great wrath,

We were three brethren, all of Rhæa born
To Saturn; Jove and I, and Pluto third,
Who o'er the nether regions holds his sway.
Threefold was our partition; each obtain'd
His meed of honour due; the hoary Sea
By lot my habitation was assign'd;
The realms of Darkness fell to Pluto's share;
Broad Heav'n, amid the sky and clouds, to Jove;
But Earth, and high Olympus, are to all
A common heritage, nor will I walk
To please the will of Jove; though great he be,
With his own third contented let him rest:
Nor let him think that I, as wholly vile,
Shall quail before his arm; his lofty words
Were better to his daughters and his sons
Address'd, his own begotten; who perforce
Must listen to his mandates, and obey.
Iliad, XV, 212. DERBY, trans.

Iris soothes him into a more compliant mood, and he concludes:

I yield, but with indignant sense of wrong.

Prester John, a mythical Christian conqueror in the East who during the 12th and 13th centuries was believed to have established a vast empire in the very heart of Moslem territory. The delusion was fed by a remarkable forgery, dating from 1165, which purported to be a letter to the Emperor Manuel of Constantinople from "Presbyter Joannes, by the power and virtue of God, and of the Lord Jesus Christ, Lord of Lords." With Oriental extravagance the epistle dilated upon the splendors of his empire. Seventy-two kings were his vassals. When he went forth to war 13 gold crosses preceded him as his standards, each followed by 10,000 horsemen and 100,000 foot soldiers. In his palace he was waited on by 7 kings, 60 dukes and 365 counts; 12 archbishops sat on his right hand and 20 bishops on his left. All the strange beasts and monsters of current legend abounded in his dominions, from the "worm called salamander" to the headless men called Acephali.

Pope Alexander III in 1177 replied to this screed in a letter still extant and believed to be genuine. It is said that he sent a copy by an envoy to this potentate *in nubibus*. Imagine the situation of this hapless diplomat, turned loose among Tartars and Saracens, and knocking at the gate of one paynim sovereign after another in quest of the great Christian emperor upon whose alliance wild hopes had been based! As the envoy never returned, his experiences are lost to us.

The myth acquired additional countenance from vague reports regarding the Syrian church in Malabar, and when at a later period the existence of an actual Christian country in Abyssinia became known to Marco Polo, he had no scruple in classing "Habeischia" as a second division of India, thus supplying a link of identification with Prester John.

When at last the researches of Catholic missionaries had made it clear that no Christian empire had existed in Asia its locality was transferred by common consent to Africa. Former etymologists had found in Prester a corruption of Presbyter, thus indicating a compound of priest and prince. Their successors decided that Prester was simply a corruption of the Portuguese *preto*, black.

Dr. Oppert in *Der Presbyter Johannes in Sage und Geschichte* (1864) plausibly but not convincingly identifies Prester John with Torkhan, the Tartar sovereign of Cashgar.

Wolfram von Eschenbach in his romantic poem *Parzival* (circa 1205) makes Jean-le-Pretre the issue of a marriage between Parzival's aunt and his half brother, Fierifix, king of India, and intimates that after the death of Loherangrin (Parzival's son and heir) Prester John will succeed to the kingship of the San Greal. This hint was seized upon and amplified (circa 1290) in Alfred von Scharfenberg's *Titurel*. See PARZIFAL.

Priam, king of Troy, slain by Pyrrhus on the fall of that city. He was married successively to Arisba and Hecuba, had affairs with other women, and according to Homer was the father of 50 children, among then the ill-fated Paris and Polites, and the heroic Hector. In the *Iliad*, xxiv, he obtains the body of the latter by an effective plea to Achilles, Hector's slayer.

Priapus, in later Greek myth, son of Dionysus and Aphrodite, the god of fruitfulness and the creative principle. Horticulture, vine-growing, the breeding of animals, beekeeping and even fishing, were held to be under his protection. The original seat of his worship lay in Asia Minor, along the Hellespont, whence it subsequently spread over Greece and Italy. Originally a personification of the fruitfulness of nature, he eventually degenerated into a god of sensuality with a phallus as his emblem. His image was often placed on tombs to symbolize the doctrine of regeneration and a future life.

Procne, or **Progne,** in Greek myth, a daughter of Pandion, king of Athens, and Zeuxippe his queen. By her husband, Tereus, she became the mother of Itys. Tereus wearying of her reported that she was dead, and fetched her sister, Philomela, from Athens, whom he ravished on the way. He then cut out her tongue so that she might not bear witness against him and concealed her in a grove on Parnassus. Procne learned of her unhappy plight through a robe which Philomela managed to smuggle to her, on which she had embroidered her story, and the sisters planned a terrible revenge. Slaying the boy Itys they served him up to his father at a public banquet. Tereus discovered the trick and would have killed both the sisters, but the gods changed him into a hoopoe, Procne into a nightingale and Philomela into a swallow. (OVID, *Metamorphoses*, vi, 6.) Other traditions make Philomela (*q.v.*) the nightingale, Procne the swallow and Tereus a hawk. See also PANDAREOS.

Procrustes (The Stretcher), in Greek legend, a robber haunting the

neighborhood of Eleusis in Attica who was finally conquered and slain by Theseus. He had an iron bed on which he bound all wayfarers that fell into his hands. If they were too short he stretched their limbs until they died of exhaustion; if too long he would cut off *quantum suff.* to make them fit. Hence the phrase a Procrustean bed. Alternate names for this ingenious gentleman were Damastes or Polypemon.

Prometheus, in Greek myth, son of the Titan Iapetus and Clymene. At first he was an ally of Zeus, helping him to dethrone Cronus. But gratitude was changed to hatred when Prometheus manifested undue friendship to men, a race whom Zeus despised. He found them grovelling in the lowest depths of misery, naked, cold and unhoused. (ÆSCHYLUS, *Prometheus the Fire Bringer*, v, 540.) Stealing fire from heaven in the hollow of a reed he taught mortals its use. So began the new order of things, which enabled them to grope their way into conditions befitting creatures with the power of thought and speech. Zeus in revenge chained Prometheus to the rugged crags on Mount Caucasus, where a vulture gnawed his liver, which grew as fast as it was devoured. Even in this piteous condition Prometheus defied the celestial tyrant, and refused to divulge his secret, even though he knew liberty would follow:

Let then the blazing levin flash be hurled
With white winged snow storm and with earth-born thunders;
Let him disturb and trouble all that is;
Naught of these things shall force me to declare
Whose hand shall drive him from his sovereignty.
ÆSCHYLUS: *Prometheus Bound*, l. 994.
PLUMPTRE, trans.

In the third drama of his great trilogy Æschylus shows how Hercules killed the vulture and released the victim, with the consent of Zeus, who foresaw that his own son would thus win immortal glory.

There is also a legend that Prometheus created men out of earth and water, or from various members derived from the lower animals. This legend is alluded to by Spenser:

It told how first Prometheus did create
A man of many parts from beasts derived
And then stole fire from heaven to animate
His work.
Faërie Queene, ii, x, 70.

Before Æschylus, Hesiod in his *Theogeny* had told the story of the champion of man. It has been the theme of numerous other poets ancient and modern.

Titan! to whose immortal eyes
The sufferings of mortality,
Seen in their sad reality,
Were not as things that gods despise,
What was thy pity's recompense?
A silent suffering, and intense;
The rock, the vulture, and the chain;
All that the proud can feel of pain;
The agony they do not show;
The suffocating sense of woe.

Thy godlike crime was to be kind;
To render with thy precepts less
The sum of human wretchedness,
And strengthen man with his own mind.
And, baffled as thou wert from high,
Still, in thy patient energy,
In the endurance and repulse,
Of thine impenetrable spirit,
Which earth and heaven could not convulse
A mighty lesson we inherit.
BYRON: *Prometheus.*

Proserpine, the Roman name for Persephone. See DEMETER.

That fair field
Of Enna, where Proserpine gatherin flowers,
Herself a fairer flower, by gloomy Dis
Was gathered, which cost Ceres all tha pain
To seek her through the world.
MILTON: *Paradise Lost*, iv, 268.

Proteus, in classic myth, a go whose legends are as manifold a were the shapes he could assume a will. Hesiod and Homer make hi the guardian of the flocks (the seals of Poseidon. Homer locates h residence on the island of Pharo Virgil on the island of Carpatho His pedigree is variously given. A accounts agree, however, that h rose from the sea about noon to slee on the rocks, and if caught at th time, would prophesy the future. I his efforts to escape, however, h would assume any form that migh prove most elusive. Hence th phrase "protean shapes."

In the *Odyssey*, iv, Odysseus tells how he and his companions, landing before noon on Carpathos, awaited in ambush for the arrival of the god:

Then Proteus, mounting from the hoary deep,
Surveys his charge, unknowing of deceit
(In order told, we make the sum complete).
Pleased with the false review, secure he lies,
And leaden slumbers press his drooping eyes.
Rushing impetuous forth, we straight prepare
A furious onset with the sound of war,
And shouting seize the god;—our force to evade,
His various arts he soon resumes in aid:
A lion now, he curls a surgy mane;
Sudden our hands a spotted pard restrain;
Then, arm'd with tusks, and lightning in his eyes,
A boar's obscener shape the god belies:
On spiry volumes, there a dragon rides;
Here, from our strict embrace a stream he glides:
And last, sublime, his stately growth he rears
A tree, and well-dissembled foliage wears.
Vain efforts! with superior power compress'd,
Me with reluctance thus the seer address'd:
"Say, son of Atreus, say what god inspired
This daring fraud, and what the boon desired?"
I thus: "O thou, whose certain eye foresees
The fix'd event of fate's remote decrees;
After long woes, and various toil endured,
Still on this desert isle my fleet is moor'd,
Unfriended of the gales. All-knowing, say,
What godhead interdicts the watery way?
What vows repentant will the power appease,
To speed a prosperous voyage o'er the seas?"
DRYDEN, trans.

Psyche (Gr. *the Soul*), in later classic myth, a beautiful maiden beloved by Cupid. The jealous Aphrodite had commissioned her volatile son to inspire Psyche with love for some outcast among mortals, but, instead, he married her and carried her off to a secluded spot where he visited her only at night. He warned her never to attempt to see him. Her sisters suggest that she is wedded to some loathsome monster. Wishful to know the truth she lit a lamp while he slept and found him the loveliest of the gods. But a drop of hot oil fell upon his shoulder. He woke to upbraid her and vanish. In her lonely despair Psyche vainly ought to drown herself. Then wandering from temple to temple in a weary quest, she at last came to the palace of Aphrodite, who retained her as a slave and treated her with great cruelty until Cupid rescued her, and they were joined in happy union forever.

The story forms the most famous episode in the *Golden Ass* of Apuleius (circa 160 A.D.). An exquisite English version, much condensed, appears in Walter Pater's *Marius the Epicurean*. (See CUPID.)

The story is possibly an allegory of how the human soul may lose all by demanding too much, and be restored to its own through the purifying influences of humiliation and suffering. But if so Apuleius builded better than he knew and with materials more venerable than he imagined. Like the cognate fables of Melusina, Bluebeard and Beauty and the Beast its germ may be found in the popular myths of all nations. See these entries, also WHITE BEAR, SEMELE.

Psychopompos, in Greek myth, a name given to Hermes in his capacity of guide of souls to the underworld. This function is ascribed to him by Homer in the last book of the *Odyssey*, where the souls of the slain suitors of Penelope are conducted to the realm of Hades:

As when a flock of bats,
Deep in a dismal cavern, fly about
And squeak, if one have fallen from the place
Where clinging to each other and the rock,
They rested, so that crowd of ghosts went forth
With shrill and plaintive cries. Before them moved
Beneficent Hermes through those dreary ways,
And past the ocean stream they went, and past
Leucadia's rock, the portal of the sun,
And people of the land of dreams, until
They reached the field of asphodel, where dwell
The souls, the bodiless forms of those who die.
BRYANT: *Odyssey*, Book xxiv, 7.

In Egyptian mythology, a similar office was performed by Anubis, a jackal-headed god, son of Osiris by his wife Isis, or as others report, by his sister-in-law, Nephthys, who fearing the jealously of Isis concealed the child by the sea-shore. The office

of Anubis was to superintend the passage of souls to their abode in the underworld. He presided over tombs, and is frequently represented standing over a bier whereon a corpse is stretched.

Methodist peasants in England believe that angels pipe to children who are about to die; in Scandinavia youths are enticed away by the songs of elf-maidens; in Greece the magic lay of the sirens allured voyagers to destruction and the strains of Orpheus's lute drew after him dumb beasts and even rocks and trees.

For Orpheus is the wind sighing through acres of pine forests and the ancients held that in the wind were the souls of the dead. "To this day the English peasantry believe that they hear the wail of the spirits of unbaptized children, as the gale sweeps past their cottage doors. The Greek Hermes resulted from the fusion of two deities. He is the sun and also the wind; and in the latter capacity he bears away the souls of the dead. So the Norse Odin, who like Hermes fulfils a double function, is supposed to rush at night over the tree-tops, accompanied by the scudding train of brave men's spirits."—JOHN FISKE: *Myths and Mythmakers*, 32.

Why does the piper, the Psychopomp, draw rats after him? Because in Germany and elsewhere they were supposed to represent the human soul. One illuminating myth will suffice to clear up this point. In Thuringia at Saalfeld a servant girl fell asleep while her companions were shelling nuts. They observed a little red mouse creep from her mouth and run out of the window. A bystander shook the girl but could not wake her. So he moved her to another place. Presently the mouse ran back to the former place and dashed about seeking the girl. Not finding her it vanished. At the same moment the girl died. —BARING-GOULD: *Curious Myths of the Middle Ages.*

The heathen Holda was symbolized as a mouse and was said to lead an army of mice; she was the receiver of children's souls. Odin, likewise in his character of a Psychopomp, was followed by a host of rats. See also HATTO, BISHOP.

Puck or **Pouke,** before Shakspear's time, was the generic name for a minor order of demons, and as such is found in all Teutonic and Scandinavian dialects, surviving even among their descendants in New York and Pennsylvania. In *Piers Ploughman's Vision* it is used as a synonym for the devil:

> Out of the poukes ponfold
> No maynprise may us fetch.

Cf. Spenser:

> Ne let the Pouke nor other evil sprites,
> Ne let mischievous witches with their charms,
> Ne let Hob Goblins, names whose sense we see not
> Fray us with things that be not.

Shakspear, who was the first to spell the name Puck, seems also to have been the first who identified him with the merry and harmless imp, Robin Goodfellow.

Punch, shortened from **Punchinello,** the hero of a peripatetic puppet show which London has borrowed from the Italian Pulcinello. The Punch marionette is fashioned with a short fat body and a big hunch on the back. A hooked nose, a long chin and a wide mouth are his prominent facial characteristics. His dress consists of a three-pointed cap terminating in a red tuft, a white woollen shirt and drawers, the shirt besprinkled with red hearts and fastened with a black leather girdle, the drawers and sleeves trimmed with fringe. A liner ruffle encircles his neck. His wife is usually named Judy, though sometimes she is called Joan. The once popular puppet show of *Punch and Judy* is a domestic tragedy presented in broad burlesque: Punch in a jealous rage strangles his infant son; Judy, flying too late to the rescue, belabors her husband with a bludgeon; he wrenches it from her, kills her and casts her body into the street. A police officer, coming to arrest him, meets with the same fate but in the end the Devil outwits him and bears him off in triumph.

Punchkin, in a Hindoo tale of unknown antiquity is a magician who turns into stone all the daughters of a Rajah, with their husbands, save the youngest of them, whom he takes to wife. A son she had left at home comes in search of her, and wins from her the secret as to where the tyrant kept his heart. In the middle of the jungle there is a circle

of palm trees, in the centre of the circle 6 jars of water, below them is a little parrot in a cage. If the parrot is killed the monster will die. By the aid of an eagle he captures the parrot, frightens the magician into restoring his victims to life and then pulls the bird to pieces. As the wings and legs come off so the arms and legs of the magician drop away. Finally as the lad wrings the parrot's neck, Punchkin's own head is twisted round and he dies.

Purgatory of St. Patrick, a former cave on the island of Lough Derg, Ireland, reputed to be an entrance to purgatory. According to mediæval legend Christ instructed St. Patrick that any one might go down in it who had the courage, and it should be for him as if he had passed through purgatory after death. A poem by Henry of Saltrey (circa 1153) describes the adventures of Sir Owayne Miles, who took this opportunity of expiating his crimes, and saw many wonderful sights in the course of his pilgrimage through the nether world. This poem, which was translated into nearly all European languages, may have furnished Dante with a hint for his purgatorial descriptions. At last in 1496 a monk from Holland visited the place and reported to the Pope that it differed in no respect from an ordinary cavern, whereupon His Holiness commanded its destruction. The order was carried out on St. Patrick's Day, 1497.

Puss in Boots, hero and title of a nursery tale founded on *Maitre Chat ou le Chat Botté* (1697) by Charles Perrault (see CARABAS, THE MARQUIS OF). Perrault adapted a tale which he found in the *Piacevole Notte* or *Pleasant Nights* (1554) of the Italian Giovan Francesco Straparola, but Straparola in turn was indebted to ancient Oriental legend. Straparola misses the detail that has promoted the worldwide success of the modern story, the boots which the cat asks its master to make, so it might tread with impunity upon thornbushes. This stroke of genius was probably an inspiration of Perrault's. Moreover, the concluding adventure in the castle differs from that of *Le Chat Botté*, where Puss persuades the Ogre to whom it belongs to transform himself into a mouse and so devours him. Straparola's hero, named Constantine, is less ingeniously confirmed in his possessions by the timely death of the real owner.

A Magyar legend cited by J. A. MacCullough in his *Childhood of Fiction* doubtless preserves the original features.

A fox saved from the huntsmen by a poor miller promises him in return a wealthy wife. He tells the great King Yellowhammer that he has been sent by "Prince Csihan" to ask his daughter's hand, and presents him with a lump of gold, saying the prince has no smaller change. "Dear me," thought the king, "what a rich fellow this must be," and begged the fox to bring him at once. On the way the miller is told to strip and go into the water. The fox tells the king they have lost all their possessions. Clothes and a retinue are at once sent to the miller. While homeward bound from the marriage the fox by strategy destroys the wealthy Vasfogu Baba, and takes her castle for the miller and his bride. Then the fox shams illness, and is cast out upon a dunghill. "You a prince," mutters the fox, "you are nothing but a miller!" Terrified for the safety of his secret the miller restores his benefactor to the place of honor in the castle.

Pwyll, Prince of Dyfed, hero of a story included by Lady Charlotte Guest in *The Mabinogion* drawn from the 14th century MS., *The Red Book of Hergest.* He exchanges kingdoms with Arawn, the prince of Annwn (Hades), who has been worsted by another prince of the lower world, Havgan. Pwyll defeats Havgan. At the end of a year he and Arawn resume their proper shapes to find they have never been missed and their kingdoms are in better shape than ever.

Pye, Susan or **Susie,** the reputed mother of Thomas à Becket, and

heroine of an apocryphal legend which entered widely into mediæval folk-literature. Gilbert à Becket, a crusader, was taken prisoner in Palestine by a noble Moor, who confined him in his own castle. His sufferings moved the compassion of his captor's daughter, and compassion led to love. She aided him to escape, but made him promise that after he reached home he would send for her and make her his wife. This he neglected to do, and the lady, with the assistance of two English words, "London" and "Gilbert," made her way to England and to her lover, who received her joyfully. Before their marriage she professed Christianity, and was baptized with much ceremony, six bishops assisting at the rite. Her only child was the famous Archbishop. Michelet, Froude and Knight have accepted the story, but fuller investigation proves that Gilbert à Becket was a burgher merchant of Rouen who married Rohese, the daughter of a burgher family at Caen, and came to London to engage in trade. The story of the young Saracen appealed to the imagination of the people, and in one form or another appears in many ballads of England and Scotland under the titles *Lord Bateman*, *Lord Beichan*, *Young Beikie*, *Young Bondwell*, *Young Beichan* and *Susie Pye*. The name given to the lady in the ballads differs—"Eisenn," "Safia," "Burd Ishel," and "Susie Pye."

This kind of story, the loving daughter of the cruel captor, is as old as Medea and Jason, as recent as Gulnare and the Giaour. The damsel's search for the lover whom she has liberated is found in such folk-tales as, *e.g.*, *The Black Bull of Norroway*. No story, in fact, is more widely diffused. See chapter *A Far Travelled Tale* in Lang's *Custom and Myth*. The local color, the Moor or Saracen, is probably derived from crusading times.

Pygmalion, in classic myth, king of Cyprus. He fell in love with an ivory image of a maiden carved by his own hand, and prayed to Venus at her festival that the image might be endued with life. His prayer was granted; he married the maiden and became by her the father of Paphus. In later versions of the story the statue was said to represent Galatea; hence Galatea became her name when she was summoned to mortal life. William Morris has given a modern setting to this story in his *Earthly Paradise*. W. S. Gilbert has made it the subject of a comedy, *Pygmalion and Galatea*, in which the statue after being wakened into life finds itself so out of place among the passions of the living creatures in the midst of which it has come that it returns to its pedestal.

As once with prayers in passion flowing,
Pygmalion embraced the stone,
Till from the frozen marble glowing,
The light of feeling o'er him shone,
So did I clasp with young devotion
Bright Nature to a poet's heart;
Till breath and warmth and vital motion
Seemed through the statue form to dart.
SCHILLER: *The Ideals.*

Pygmies (from a Greek word meaning a cubit, *i.e.*, 13½ inches), a nation of dwarfs first mentioned by Homer (*Iliad*, iii) as living on the shores of the ocean and engaging in the springtime in a yearly battle with the cranes who invaded their cornfields.

There is a later story that an army of Pygmies discovered Hercules asleep after his victory over Antæus, and made elaborate preparations to attack him. Before they had got quite ready Hercules awoke, laughed at their manœuvres, wrapped a lot of the little warriors in his lion skin and carried them to Eurystheus, his task-master. Aristotle, describing the Pygmies, said they lived in hollow caves and holes under the ground.

Milton was probably the first writer who recognized the kinship between the ancient Pygmy and the modern fairy,—

That Pygmæan race
Beyond the Indian mount, or fairy elves
Whose midnight revels by a forest side,
Or fountain, some belated peasant sees,
(Or dreams he sees), while overhead the
moon

Sits arbitress, and nearer to the earth
Wheels her pale course; they on their mirth and dance
Intent, with jocund music charm his ear.
At once with joy and fear his heart rebounds.

Paradise Lost, i.

This kinship has been elaborately traced by Grant Allen in an article in the *Cornhill Magazine*.

It is significant that "the little people" is the term applied to fairies in many countries. The word fairy itself is derived from the Latin *Fata* (Fate), which it retains in Italian. The Provençal form is *Fada*, the French is *Fée*. The real Norman English is Fay, but this has given way to Fairy, which originally was a collective form, meaning the kingdom or tribe of Fays. Under the influence of courtly Norman literature this one Romance word, fairy, has overshadowed the elf of the Anglo-Saxons and the Celts, and absorbed the Derbyshire pixies, the Teutonic nixies, the dwarfs and weirds of Scandinavia. But etymology throws little light upon the origin of the myth. Not the Roman Fata but Neolithic man was the real ancestor of the British fairy, and Neolithic man was probably coeval with the earliest Egyptian culture. It was he who left behind him the tumuli or barrows which he used as family vaults. Two thousand years before Christ the Aryan Celts who overran Europe defeated and dispossessed him, but did not dare disturb his tombs. In imagination they peopled these with the ghosts of the departed. The Neoliths were small and swarthy. Hence the comparatively gigantic Celts came to think of the Neolithic ghosts as a little people who dwelt underground and wrought curious utensils of stone and amber (see ELFSTONES), or guarded hidden treasure. Buried treasure, it may be added, was laden with a curse which would cling to the discoverer.

All myths tend to exaggeration; all races swell into giants, small races shrink into dwarfs. The Neolithic ghosts were eventually minimized into tiny sprites. Belonging to a hostile but conquered race they were dreaded rather than reverenced. Being a feeble folk they were annoying rather than formidable. They delighted in petty mischief, in curdling milk, spoiling water in the wells, burning up the corn in the fields, or leading men astray at nights. Hence they were propitiated as far as possible by the Celts, and by the later races, such as the Anglo-Saxon, who learned the Celtic superstitions from their Welsh slaves.

In country places they were always more or less dreaded, and this dread caused them to be spoken of euphemistically,—in Scotland, as the wee fair folk; in Wales, as Mother's blessings; in Ireland, as the good people. The latter expression reminds one of the Latin Manes, the kind ones. The euphemism may often have been accepted literally and so may have helped to gain for the fairies a better character. At all events their character did improve, though to the last they remained impish and frolicsome. The fairy slighted by not being invited to a birth or christening always revenges herself. Even the fairy godmother who presides over the ceremony balances her good gifts to her protégé with some form of evil to the protégé's enemies. Shakspear's fairies, who represent the ordinary English tradition, are always mischievous and sometimes malicious. Ariel is a docile slave to Prospero, but he causes the shipwreck and he plagues Caliban with pains and pinches, he misleads the drunken sailors into the morass and snatches away the tables in the form of a harpy. See also PUCK, ELVES.

Pyramus. See THISBE.

Pyrrha, in classic myth, cousin and wife of Deucalion (*q.v.*), who after the deluge renewed the race of women as Deucalion of men by throwing stones behind her back.

There is not such a treat among them all,
Haunters of cavern, lake, and waterfall,
As a real woman, lineal indeed
From Pyrrha's pebbles or old Adam's seed.

KEATS: *Lamia*, Book ii, l. 330.

Pyrrhus. See NEOPTOLEMUS.

Pythagoras (B.C. 582–500), a famous Greek philosopher, has been the centre of a cycle of myths which hopelessly obscure all the real facts in his life. According to these legends he was a subject of the tyrant Polycrates, who recognizing his precocious intelligence recommended him to the priests of Heliopolis as a promising pupil; they in their turn handed him over to the priests of Memphis, and so by various shifts and devices of sages who feared he would penetrate too deeply into their esoteric mysteries, he passed under the temporary tuition of every school of philosophy, Egyptian, Phœnician, Chaldean, Jewish, and Arabian, and also learned much from the magi of Persia, the Brahmans of India, and the Druids of Gaul. Fable attributes to him a more or less platonic intimacy with Themistoclea, priestess of Delphi, who opened to him the sanctuary of the temple. Herodotus claims that he imbibed his most famous theory, that of metempsychosis, or the transmigration of souls, from the Egyptian priests.

Finally at Crotona, in Italy, Pythagoras established a school in the house of Milo, where the Pythagorean doctrines were publicly taught. But because these doctrines tended towards a sacerdotal aristocracy, they proved highly unpopular, the school became involved in the democratic revolution, its members were slain or dispersed and their houses were burned. Pythagoras, himself, having vainly sought an asylum in various cities, was at last accepted by Tarentum. There he finished his life in obscurity. A masterly poetical exposition of the Pythagorean philosophy has been made by Ovid in his *Metamorphoses*.

A typical passage is here taken from the English version by John Dryden:

What feels the body when the soul expires
By time corrupted or consumed by fires?
Nor dies the spirit, but new life repeats
In other forms, and only changes seats.
E'en I, who these mysterious truths declare,
Was once Euphorbus in the Trojan war;
My name and lineage I remember well,
And how in fight by Sparta's king I fell.
In Argive Juno's fame I late beheld
My buckler hung on high and owned my former shield.
Then death, so called, is but old matter dressed
In some new figure and a varied vest:
Thus all things are but altered, nothing dies;
And here and there th' unbodied spirit flies
By time, or force, or sickness dispossest,
And lodges, where it lights, in man or beast
Or hunts without, till ready limbs it find,
And actuates those, according to their kind
From tenement to tenement is tossed;
The soul is still the same, the figure only lost:
And as the softened wax new seals receives
This face assumes, and that impression leaves;
Now called by one, now by another name
The form is only changed, the wax is still the same:
So death, so called, can but the form deface
Th' immortal soul flies out in empty space;
To seek her fortune in some other place.
OVID: *Metamorphoses*, XV. DRYDEN, trans

Pythia, in Greek history and myth the general name for the priestes of the most famous of all oracles that of Apollo at Delphi. She wa always a virgin, chosen from som peasant family in the neighborhood originally a young girl, but latterly always a woman over fifty, stil wearing a girl's dress, in memory o the elder custom. The reason fo this change as recorded by Plutarc is that quite early in the history o the oracle a youth from Thessal fell in love with the Pythia and car ried her off. Thereafter it was de creed that the Pythia should alway be old and homely.

In the prosperous times of th oracle, when daily prophecies wer uttered (unless the day itself or th sacrifices were unpropitious), tw Pythias acted alternately, with third to assist them.

Having prepared herself by wash ing and purification, the Pythi entered the sanctuary, with gol ornaments in her hair and flowin robes around her. She drank of th water of the fountain Cassotis, whic flowed into the shrine, tasted th leaves of the laurel tree standing i the chamber, and took her sea upon a circular slab placed on

lofty wooden tripod, or three-legged stool. This tripod in turn stood over a small opening in the ground, whence rose intoxicating vapors, which had the power of inducing convulsions. No one was present save a priest, called the prophet, who explained the words she uttered in her ecstasy and put them into hexameters. In latter time the suppliants were content with prose answers.

Pythias, famous for his friendship with Damon (*q.v.*), is a leading character in the various dramatizations of the story; the latest being John Banim's *Damon and Pythias*, 1821. In the drama Pythias is betrothed to Calanthe, and on the very day set for his wedding, Damon is condemned to death by Dionysius. Pythias secures for his friend a six hours' respite to bid farewell to his wife Hermion and his child, while he himself remains in prison as a pledge for Damon's return. Damon, but not by his own fault, does not return till Pythias has been brought to the scaffold. Dionysius pardons Damon.

Python, in Greek myth, a huge serpent or dragon that sprang from the slime of the earth after the flood had subsided. He was slain by Apollo, who founded the Pythian games to commemorate his own victory.

Q

Quetzalcoatl (Feathered Serpent), the great white God of the Aztecs, whom they probably borrowed from their predecessors in Mexico, the Toltecs. His origin was in the fabulous country of Tlapallan. One day in the far past, so the myth ran, a stranger of noble appearance, white and bearded, sailed in from the Atlantic Ocean in a bark of serpent skins. He taught the people agriculture and gave them laws, but having raised the jealous anger of the native god Tetcutlipoca he sailed away with the promise that he would return again with his sons and rule the country. Cortez found the tradition still surviving on his arrival in Mexico and was himself welcomed by Montezuma as the returning god, a delusion that greatly facilitated his eventual conquest of the country. The Spaniards on their side saw in the religion which claimed him as a founder many striking resemblances to Christianity, and their missionaries identified him with the Apostle St. Thomas, who had journeyed to the New World for its conversion. Baptism was practised on babes for the remission of sin; confessions were heard from adults; many of the sacred sayings closely parallelled famous texts in the New Testament. 'Clothe the naked and feed the hungry," "Keep peace with all; bear injuries with humility; God, who sees all, will avenge you," "He who looks too curiously on woman commits sin with his eyes,"—these were familiar admonitions of the Aztec priests. Furthermore Quetzalcoatl wore the insignia of the cross.

Comparative mythologists are inclined to explain the latter as the symbol of the cardinal points, and to explain Quetzalcoatl as a sun god, the dweller in a higher sphere, who descends to earth to civilize and instruct mankind. In Guatemala he is known as Gucumatz, and in Yucatan as Kukulcan, both of which names mean Feathered Serpent.

Quirinus, in Roman legend, a name of Romulus derived, according to Dionysius of Halicarnassus, from the Sabine language. It is usually conjectured that the Sabine root was *curis*, a spear. Quirinus, therefore, may have been the name under which the Sabines worshipped their god of war as father or founder of their old capital, Cures, just as the Romans honored Mars as the father of Romulus. When the Sabines emigrated to Rome they took the cult and the name to their new abode on the Quirinal hill. Thus Quirinus, though identified with Mars, had a

separate worship on the slope of the Quirinal. When in course of time their connection was forgotten, Quirinus became another name for Romulus the son of Mars. In the *Fasti* of Ovid ii, 505, the spirit of Romulus is represented as saying, "Forbid the Quirites to lament, and let them not offend my Godhead with their tears. Let them offer me frankincense and let the multitude worship Quirinus, their new God, and let them practise my father's arts and warfare."

Quoasir, in Norse myth, a fermented mixture of honey and blood which conferred eternal life and vigor on the gods of Walhalla.

R

Ra, the sun-god of Egyptian myth, generally represented in the figure of a man with a hawk's head, sometimes standing, sometimes walking, and sometimes seated on a throne, the latter being a reminiscence of the royalty he had primitively exercised in Egypt.

The sun, whose revolutions mark time to human intelligence, was sometimes taken for time himself, therefore in some details Ra resembled Cronos or Saturn. During the night he visits the infernal kingdoms under the name and form of the god Noum. Just before the dawn he is called Toum or Atoum; as he emerges from the Lotus flower into the brightness of the new day, he takes the name of Horus. At mid-day, having penetrated to the centre of the body of Rat, the goddess of the sky, he takes the form of a griffin. The syllable which composes his name as god of the sun was added to the name of other divinities, as *e.g.* Ammon-Ra, Hor-Ra, Osiris-Ra, etc.

Ra was regarded by the Egyptians as the maker and creator of everything in the visible world,—in heaven and in Tuat, or the underworld, as well as of heaven itself, and the world, and the underworld. The first act of creation was the appearance of his disk above the waters of the world-ocean, with which his first rising-time began.

Rabican, in Carlovingian romance, an enchanted horse, belonging first to Argalia, son of Galafron, King of Cathay. Argalia was slain by the giant Ferrau and Rabican eventually passed into the ownership of Rinaldo, who won him away from his guardians, a giant and a griffin. He was coal black, save for a white star on his forehead and one white hind foot, fed only on air, and was matchless for speed, though in strength he yielded to Bayard, but to Bayard alone.

Ragnarok (the darkening of the Regin, or gods, hence in English best known as the *Twilight of the Gods*), the last day or Judgment Day of Scandinavian myth. Wars and earthquakes, winters of unprecedented severity, prodigious sins among gods and men will herald the approach of this day. Sun and moon will be extinguished, the stars will fall from the heavens. Yggdrasil will tremble, Loki and his dread sons will be loosened from their chains. The giants will come from the East, and from the South the fiery children of Muspel with dark Surtur at their head, the last battle will be fought on the field of Wigria. Thither Odin at the head of a host of gods will rush to meet the enemy. Hell and heaven will split open; Surtur will fling his fiery darts upon the earth, and the entire universe will be consumed. Vidar and Vali alone will survive the conflagration and restore a new order out of chaos.

Rama, hero of the *Ramayana*, the epic of South India, which owes its present form to the poet Valmiki. He is thought to have reconstructed it from an older Vedic rhymed tradition, possibly five centuries before Christ. Through the machinations of a stepmother Rama is banished from his father's kingdom of Oude. The same beldame instigates the giant Ravana to carry off his wife

Sita to Ceylon where the giant rules. Ravana's brother Vibhishana, and Sugriva, king of the monkeys, help Rama in his pursuit and recapture of Sita, and his conquest of Ceylon. He is finally restored to his own kingdom. Rama, known specifically as Rama-Chandra (the latter term signifying the moon), is regarded as one of the avatars or incarnations of Vishnu, the second person of the Hindoo trinity.

Red Spectre, or **Little Red Man of the Tuileries,** in popular French myth, a goblin who is supposed to haunt that palace and its adjacent buildings, showing himself on the eve of some great disaster. Catherine de Medicis, who built the Tuileries, had no sooner taken up her abode in it than she left it forever in sudden horror. She declared, it is said, that a little red monster appeared and disappeared there at will. He had informed her she would die "near St. Germain." The Tuileries were too near to St. Germain l'Auxerrois, she would not live there, nor would she visit St. Germain-en-Laye, or the Abbey St. Germain. In her last sickness she lay at the Hotel de Suissons. A Benedictine friar heard her confession. She asked his name. "Laurent de Saint-Germain," said the friar. The queen uttered a cry and expired.

On the eve of May 14, 1610, the date of Henry IV's assassination, the Red Spectre made his appearance in the Tuileries. He foretold the troubles of the Fronde to Louis XIV when that monarch was a mere child. He appeared to Marie Antoinette's women a few days before the terrible 10th of August, 1793. He visited Napoleon I at Cairo, shortly after the battle of the Pyramids, and predicted to the Little Corporal his brilliant destiny. Chamberlain's *Anecdotes of Napoleon and his Court* tells this story: In the month of January, 1812 (the winter preceding the Russian campaign), the Red Man asked a sentinel if he might speak to the emperor. The soldier replying in the negative, the demon brushed him aside, and ran quickly up the steps. He said to a chamberlain, "Tell the Emperor that a little Red Man whom he saw in Egypt wishes to see him again." Napoleon admitted the *petit homme;* a long conversation followed in the private cabinet; from a few words that were overheard Napoleon seemed to be pleading for something which was refused. Finally the door was opened, the Red Man came out, passed quickly through the corridors, and disappeared on the grand staircase which nobody saw him descend.

Béranger celebrates this spectre in a poem entitled *Le Petit. Rouge, Homme,* supposed to be spoken by a charwoman who had done duty in the Tuileries for forty years. Here is the second stanza, in Robert Brough's version:

Just imagine, my dears,
A little lame devil all dressed in red;
A hump right up to his ears;
A horrible squint and a carroty head;
A nose all crooked and long;
A foot with a double prong;
And a voice—Lord save us! whenever it croaks,
It's notice to quit to the Tuileries folks.
Saints in heaven who sing,
Pray for our blessed king!

Rénouard or **Rinoardo,** a familiar figure in Carlovingian romance, especially in the cycle dealing with William of Orange, his brother-in-law and liege lord. He was a man of gigantic stature, half comic, half terrible, who wielded a stout club with portentous effect. His father was King Desramé, the Saracen King of Cordova, his sister was Orabe, who after her conversion and marriage to William was known as Guibore. Rénouard had been sold into slavery in France, served for a period as a scullion in the kitchen of Louis the Pious, but was rescued thence by William, who enrolled him in his army. After performing great deeds for France, Rénouard was baptized and rewarded with the hand of Ælis, daughter of the Emperor. Finally he ended his days with William in a convent.

Dante (*Paradiso,* xviii, 46) put

both William and Rénouard among the militant souls who fought for the faith, in the Heaven of Mars where their souls are pointed out by Caccia-guida.

Revere, Paul (1735–1818), a famous American patriot of the revolutionary era, a goldsmith, and engraver by trade, is chiefly remembered as the hero of an episode which Longfellow has celebrated in his stirring ballad *The Midnight Ride of Paul Revere.* Briefly summed up, the facts were as follows: In 1774 Revere had become a member of a society organized to watch the British in Boston. On the night of April 18–19, 1775, at the request of Joseph Warren, he made a wild dash on horseback from Boston to Lexington to warn Hancock and Samuel Adams of the approach of English troops. Then passing on towards Concord to warn the people there, he was captured by a party of British soldiers, and was brought back to Lexington, where he was released on the next day. The poet says nothing of the interview with Hancock and Adams, which in reality was the one great object of Revere's mission, rather than the general knocking at every door as he sped past, this latter being a mere poetical touch.

Reynard, hero of the satirical beast epic or fable, *The History of Reynard the Fox.* The literary basis of the poem is the fable of the *Lion and the Fox* retold from popular tradition by Æsop, and enlarged into a beast epic in Latin by an unknown monk of the 10th century. It had enormous European currency in the Middle Ages, receiving its finest literary embodiment in the Low German and Flemish versions of the thirteenth, fourteenth and fifteenth centuries. Goethe in 1794 put the Low German version into his own hexameters under the title *Reinecke Fuchs.* The plot is simple.

King Lion, ascribing an illness to the vengeance of heaven on his negligent administration of justice, summons all his subjects by proclamation to appear at court. All obey save Reynard, the fox, who is conscious that he has played many unconscionable tricks upon his fellow animals, and especially upon his old enemy, Isengrin the wolf. He outwits and maltreats various messengers dispatched to remind him of his duty. At last, persuaded by Krimel, the badger, he comes to court in the guise of a physician and prescribes for the royal patient. The lion, he says, cannot be cured save by wrapping himself in the warm skin of the wolf, who must be slain and flayed. By other malicious stratagems he drives all his foes in terror from the court, later proves treacherous even to his friends, and winds up by poisoning the lion.

In all ages the Fox has been famous for cunning and resource. Pliny tells us that in Thrace "when all parts are covered with ice, the foxes are consulted,—an animal which in other respects is baneful for its craftiness. It has been observed that this animal applies its ear to the ice, for the purpose of testing its thickness; hence it is, that the inhabitants will never cross frozen rivers and lakes, until the foxes have passed over them and returned." Olaus Magnus reported its ingenious stratagems to catch its natural prey or outwit its enemies. Thus, "when he is hungry, and finds nothing to eat, he rolls himself in red earth, that he may appear bloody; and casting himself on the earth, he holds his breath and when the birds see that he breathes not, and that his tongue hangs forth of his mouth, they think he is dead; but so soon as they descend, he draws them to him and devours them." Most surprising is his method of ridding himself of fleas: "he makes a little bundle of soft hay wrapped in hair, and holds it in his mouth; then he goes by degrees into the water, beginning with his tail, that the fleas, fearing the water, will run up all his body till they come at his head: then he dips in his head, that they may leap into the hay; when this is done, he leaves the hay in the water and swims forth."

Rhampsinitus, the classical form of the Egyptian Rameses, probably the same as Rameses III (12th century), of whom Herodotus (ii, 121) says that he was successor to Proteus, the old man of the sea. He had, therefore, become a more or less mythical character; and a great number of years separated him from the age of Herodotus. In these years the Egyptians had added to

his legend a tale which perhaps was previously anonymous. They said that the King built a subterranean treasury, whereof the master-mason knew the secret; that the mason on his deathbed told his sons, who daily robbed the treasury; that one of them was caught in a trap; and that the other cut his head off and escaped. Rhampsinitus then exposed the mutilated body; and the wily thief, by a clever trick, intoxicated the guards, carried away the corpse, evaded the snare baited with the King's daughter, and married that princess. See THIEF, MASTER.

Rhea, in Greek myth, the daughter of Uranus and Gæa, spouse of her own brother Cronus and mother of the Olympian gods, Zeus, Hades, Poseidon, Here, Hestia, Demeter. On this account she was called "the Mother of the Gods." In early times she was identified or merged into the Asiatic Cybele, "The Great Mother" who like herself was a representative of the fruitfulness of nature. As Cybele she was known to the later Greek mythologists,—who attributed to her the cultivation of the vine and agriculture,—and to the Romans, who worshipped her also under the name of the Great Mother (*Magna Mater*). Strabo (469, 12) held that Cybele was the Cretan Rhea who had fled from her native island to the mountain wilds of Asia Minor in order to avoid the persecution of Cronus, her husband.

Rhodope or **Rhodopis,** in semi-mythical history a Greek courtesan of Thracian origin who plied her trade in Naucratis in Egypt. She is said by Pliny (*Natural History*, xxxvi, 12) to have built the third pyramid. Herodotus claimed to have seen at Delphi 10 iron spits, representing the tenth part of her gains, which she had presented to the oracle. She is said to have eventually married Psammetichus, king of Egypt. One of the later legends about her has been versified in William Morris's *Story of Rhodope* (*Earthly Paradise*, iii).

As she was bathing at Naucratis an eagle snatched away one of her slippers and subsequently dropped it into the lap of the Egyptian king as he sat dispensing justice at Memphis. The issue was a successful search for the owner, who was taken for partner on the throne. Morris's Rhodope, however, although almost a beggar maid, is in purity a laudable contrast to her classical *alter ego*. See CINDERELLA.

Rhœcus, in classical mythology, an Assyrian youth who, as a reward for having propped up a falling oak-tree, gained from the hamadryad that dwelt within it the promise to accept him as a lover. She sent a bee to notify him of the appointed time. He happened to be engaged in a game of dice, and he not only paid no heed to the message but gave the bee so angry a brush that it went back wounded to its mistress. When at last he repaired to the place where the nymph was to meet him he could no longer see her, for his love of vulgar pleasures had blinded him to higher things. He could only hear her voice bidding him a sad and eternal farewell. A more prosaic form of the story makes the nymph, in anger, smite him with ordinary blindness. The subject has been treated by Leigh Hunt in his prose tale *The Hamadryad*, by Landor in his poem of the same name and by Lowell in his poem *Rhœcus*.

Richard Sans Peur (Richard without Fear), in a Norman French romance of that name, is the nickname of the hero, who is an obvious recrudescence of Richard Cœur de Lion. Strange liberties are taken with history, Richard himself becoming a brother of Robert the Devil. Brundemor, a fiend, obtains leave of absence from hell in order to prove that he can frighten him. But his most terrifying tricks excite only laughter. Baffled, the fiend takes the form of a new-born female infant, whose wailings attract the kindly Richard, and he places the foundling in charge of a forester. Then follow a series of heroic adventures. Richard meets another fiend, Hellequin, who

turns out to be Charles Quint (possibly Charles Martel); he joins Charlemagne in a crusade; he vanquishes Saracens and giants; he lays ghosts and demons and vampires; after seven years he returns to claim the foundling as his destined wife. Seven years later he marries her. The demon wife pretends to die and is buried, leaving a parting request that Richard shall spend a night besides her tomb in a lonely chapel in the woods. At midnight she revives, screaming. Richard betrays no fear. The discomfited Brundemor flies back to hell. Seven years later he reappears in the form of a black knight who betrays Richard into an ambush. A dozen fiends fall upon him and are put to flight by the aid of his sword, whose pommel contains holy relics of the greatest efficacy.

Rigi-Kaltbad, a town in Switzerland famous for its warm baths, has the following legend. A gang of wild libertines who infested the castle of Hoitenstein, near Weggio, had made a plot to carry off the three daughters of Walter Greter. But, warned in time, the three girls fled up the Rigi mountain and found shelter in a cavern. Here they spent their lives in prayer and fasting and when the last of the trio died, a source of pure water gushed from the rock which had served her as a pillow. The spring was known as the "Schwesternborn" or "Source of the Sisters" and developed marvellous healing qualities. A chapel was built in 1585, pilgrims flocked to the place, the monkish and the lay inhabitants increased and the town soon grew up.

Rimini, Francesca da, in Dante's *Inferno,* v, 97, is placed with her lover, Paolo, among the lustful in the second circle of hell. She tells her own story to Dante and Virgil, a true story with which Dante was well acquainted, for it happened in his own day and neighborhood.

"Strange to think: Dante was the friend of this poor Francesca's father; Francesca herself may have sat upon the poet's knee, as a bright innocent little child. Infinite pity, yet also infinite rigor of law; it is so Nature is made, it is so Dante discerned that she was made."—CARLYLE: *Heroes and Hero-Worship.*

Francesca, daughter of Guido Vecchio da Polenta, Lord of Ravenna, married (circa. 1275) Gianciotto or Lanciotto, second son of Malatesta da Verrucchio, Lord of Rimini. According to Boccaccio, Gianciotto was "hideously deformed in countenance and figure," and determined to woo and marry Francesca by proxy. He accordingly "sent, as his representative, his younger brother Paolo, the handsomest and most accomplished man in all Italy. Francesca saw Paolo arrive, and imagined she beheld her future husband. That mistake was the commencement of her passion." A day came when the lovers were surprised together, and Gianciotto slew both his brother and his wife.

As a matter of fact, at the time of the tragic death (1285) Francesca had a daughter 9 years old, and Paolo, who was about 40, and had been married 16 years, was the father of two sons. The episode forms the subject of a dramatic poem by Leigh Hunt (1816) and of tragedies by George Henry Boker (1855), Marion Crawford (1902) and Gabriel D'Annunzio (1901).

Rinaldo (Ital., in French **Renauld**), one of the most famous characters in mediæval poetry and romance, especially that of Italy, where he figures as one of the Twelve Paladins of Charlemagne in Pulci's *Morgante Maggiore* (1485), Bojardo's *Orlando Innamorato* (1495), Ariosto's *Orlando Furioso* (1516), and Tasso's *Jerusalem Delivered* (1574), not to mention a juvenile performance by the latter poet entitled *Rinaldo* (1562), now practically forgotten, but once of great vogue, which gathered together and synthesized all his various exploits and adventures.

The hero's first appearance, in extant literature, is in the French romance *Les Quatre Fils d'Aymon* where as Renauld de Montaulban

eldest son of Aymon (*q.v.*), he spends most of his time in fighting against Charlemagne, and flies to his death in the Holy Land when his faithful steed, Baryard or Bajardo (*q.v.*), is drowned by the emperor. The Italian poets transmogrified his character and career. He is described by Pulci, Bojardo and Ariosto as the bravest and strongest of all the paladins, save his cousin Orlando, but gentler and more beautiful than the latter; the special champion of women and the weak, and the terror of pagans and evildoers. While still in his teens he defended the honor of his mother, Beatrice, against the slanders of Ginamodi Magonza, whom he slew in a duel. While still a minor, impelled by love of glory and emulation of his cousin, a youth of his own age, he left Paris and in the forest of Ardennes found and fell in love with the beautiful Clarice, daughter of Yvonne (Iwein?), lord of Gascony, a vassal of Charlemagne. To prove his worth Clarice directed him to joust with the courtiers, and was captivated by his success. He obtained possession of the horse Bajardo, the sword Fusberta, and the helmet of Mambrino, married Clarice, and remained at Charlemagne's court until he fell under the evil spell of Angelica's beauty. The waters of Merlin's Fountain of Hate turned his love into hatred at the same time that the waters of the twin Fountain of Love turned Angelica's indifference into temporary love. Hence a game of cross-purposes which reach their serio-comic apogee when the couple once more alter their beverages. Rinaldo frequently jousted with Orlando, neither gaining any advantage over the other. One of the stoutest defenders of Paris against Agramant, the Saracen emperor, he was unanimously named as champion of Christianity to fight against Ruggero the champion of the Moors. The arrangement came to naught through the machinations of the fairy Melissa, but later Agramant was completely routed, and Rinaldo sailed for Italy. There he encountered Ruggero, who had been converted and baptized by Romito, and promised him the hand of his sister Bradamante. Returning in triumph to France he was welcomed with great honor by Charlemagne.

Pulci adds an episode of his own invention. Rinaldo was so incensed with Charlemagne for his disastrous faith in Gano di Maganza (Ganelon) and the consequent death of Orlando at Roncesvalles that he rose against the emperor and actually wrested the throne from him, but returned it and forgave him in deference to his advanced years.

Fortigueruerri, continuing in his own way the stories of Bojardo and Ariosto, tells of the concluding exploits of Rinaldo and those of Naldino, his son by Clarice, and makes Rinaldo die with other paladins at Roncesvalles.

In the *Jerusalem Delivered* Tasso uses Rinaldo to suit his own purposes. He is the Achilles of the epic;—next to Godfrey and Tancred the greatest and bravest of the Christian besiegers and even from his infancy as beautiful as Cupid and as proud as Mars. A new pedigree is invented for him, to flatter the family pride of Tasso's patron, Duke Alfonso of Este. He is one of the founders of the Este family, born on the banks of the river Adige, son of Bertoldo and Sophia, and brought up by the great Countess Matilda. While not yet 15 he ran away to join the crusaders under Godfrey de Boulogne, and performed doughty deeds in the squadron of adventurers led by Dudon di Consa. Pluto sent the sorceress Armida to create dissension among the Christians. Fifty knights who fell under her spell were liberated by Rinaldo, but finally he himself succumbed, and she conveyed him to an enchanted palace on a mountain in Teneriffe, where, like Tannhauser, he abandons himself to luxury and sloth. Godfrey sends Carlo and Abaldo to his rescue. They succeed in arousing his dormant nobility, he tears him-

self away, follows them to the Christian camp, finds means for demolishing the enchanted forest of Ismeno (*q.v.*) and after Tancred's mind has been unhinged by the death of Clorinda, becomes the real leader of the besiegers, heading the final and successful assault against Jerusalem.

Ripheus (It. **Rifeo**), in Virgil's *Æneid* ii, 426, is praised as "the most just among the Trojans and most observant of the right." Dante, *Paradiso* xx, 67, puts him into heaven,—the only pagan save Trajan who is admitted to the company of the blest. With Trajan he is one of the five souls who form a coronet around the head of the mystic eagle personifying the Roman empire. The eagle himself asks of Dante:

> Who, in the erring world beneath, would deem
> That Trojan Ripheus in this round was set,
> Fifth of the saintly splendors? Now he knows
> Enough of that which the world cannot see,
> The grace divine: albeit e'en his sight
> Reach not its utmost depth.
> *Paradiso*, xx, 118. CARY, trans.

The episode has excited much theological disapproval. "This is a fiction of our author," says Buti, "as the intelligent reader may imagine, for there is no proof that Ripheus the Trojan is saved." Venturi opines that if Dante must needs introduce a second pagan into heaven he would better have chosen Æneas, Virgil's hero and the founder of the Roman empire. It has been suggested that Dante connected Virgil's description of Ripheus with Acts x, 34: "God is no respecter of persons; but in every nation he that feareth Him and worketh righteousness, is accepted with Him." The word translated here as "righteousness" is *justitia* in the Vulgate.

Robert the Devil, subject of a mediæval French morality play and of a poem *Li Romans de Robert le Diable*, which in the sixteenth century was expanded into a *Dité* or *Lay of Robert the Devil*. Though differing in details, the outlines are similar. Aubert, Duke of Normandy, having compelled his wife Jude to hold commerce with him against her wish, was informed by the lady that God would have no hand in the affair. When the child appeared, after long and painful travail, she cursed it. He proved unruly from the cradle, biting his nurses and tormenting his play-fellows to the utmost of his infantile capacity. At the age of seven he stabbed a tutor who had reprimanded him. In early manhood he pillaged churches, seduced virgins, outraged wives and killed their husbands. His father hoped to reform him by making him a knight. The ceremony concluded with a tournament in which Robert defeated all his opponents and was with difficulty restrained from killing them.

Then he turned bandit, gathering around him a gang of outlaws who made their headquarters in the castle of Thuringia. His father set a price upon his head, but no one dared attack him. At the dagger's point Robert forced from his mother a confession as to the curse that hung over him. Instead of angering him, this filled him full of pity for her and for himself. Determined to forsake his evil ways he would fain have his comrades join him in repentance; when they jeeringly refuse he kills them all. Then he turns his steps toward Rome. The pope commends him to a holy hermit who shrives him and imposes on him three penances. He must feign insanity; he must remain speechless; he must eat no food save what he can snatch from that given to the dogs. At the end of seven years, during which he suffers in silence all sorts of indignities and privations, he is formally pardoned of his sins and becomes Robert the Saint.

Roc or **Rhuka,** in oriental legend, a fabulous bird of enormous size, capable of performing gigantic feats of strength, *e.g.*, carrying off elephants to feed its young, which appears in several of the tales of the *Arabian Nights*, notably in *Sindbad*, and in *Aladdin*.

The roc was first described to Europeans under the name of rukh

by Marco Polo, but his account was laughed to scorn.

In the 17th century Father Martine, a missionary to China, met with similar ridicule when he gave another account of the same bird. A century later the *Arabian Nights* became familiar to Europe and then it was made evident to the most enlightened that the roc must be a fable. At last in 1842 Rev. Mr. Williams, a missionary in New Zealand, wrote to Frank Buckland concerning the remains of an extraordinary monster pointed out to him by the natives: "On a comparison with the bones of a fowl I immediately perceived that they belonged to a bird of gigantic size. The greatest height was probably not less than 14 or 16 feet. The natives gave the creature the name of moa." It is possible, therefore, that the roc was only a slightly exaggerated moa, which produced the largest of all known eggs. Early Arabian travels in Oceanica brought home the wonderful stories which passed into popular tradition. John Fiske, however, will have none of this Euhemerism. "A Chinese myth, cited by Klaproth, well preserves its true character when it describes it as 'a bird which in flying obscures the sun, and of whose quills are made water-tuns.' The big bird in the Norse tale of the *Blue Belt* belongs to the same species."

It used to be a matter of hopeless wonder to me that Aladdin's innocent request for a roc's egg to hang in the dome of his palace should have been regarded as a crime worthy of punishment by the loss of the wonderful lamp; the obscurest part of the whole affair being perhaps the Jinni's passionate allusion to the egg as his master: 'Wretch! dost thou command me to bring thee my master, and hang him up in the midst of this vaulted dome?" But the incident is to some extent cleared of its mystery when we learn that the roc's egg is the bright sun, and that the roc itself is the rushing storm-cloud which, in the tale of Sindbad, haunts the sparkling starry firmament, symbolized as a valley of diamonds. According to one Arabic authority, the length of its wings is ten thousand fathoms. But in European tradition it dwindles from these huge dimensions to the size of an eagle, a raven, or a woodpecker.—FISKE: *The Descent of Fire* in *Myths and Mythmakers*.

Rodomont or **Rodomante**, in Bojardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*, the King of Algiers, a blustering, atheistic, insolent young Ajax standing alone against and doing incredible havoc among the Christians. He was finally unhorsed by Bradamant, and did public penance for this disgrace. At the festival of Ruggerio's marriage he challenged the bridegroom and was slain by him.

Castelvetro and other Italian critics are agreed that Bojardo who invented the characters of Agramante, Mandricard, Sacripant and Gradasso bestowed upon them names he had picked up from among the laborers in his own country of Scandiano. They add that the names are still retained among the descendants of those laborers. As to Rodomante, however, the right name for a long time baffled him, until one day it leaped into his mind as he was hunting in a forest of Scandiano. He rode post haste to his castle and set ringing all the bells in the village, to the great astonishment of the countryside. He had indeed builded even better than he knew, for the name has passed into almost every language of Europe and is thus assured of lexicographical if not of literary immortality.

Roland (Ital. **Orlando,** Span. ROLDAN), in mediæval myth, the nephew of Charlemagne, and the greatest among all the Twelve Paladins. The legends, songs, ballads, and romances celebrating his exploits form a literature in themselves, and are spread over a wide expanse of territory. In France, in Italy, in Spain, in Germany, his name is a living tradition to this day. An immense gorge in the Pyrenees, split at one blow from the hero's sword Durandal, still bears the name of La Brèche de Roland. His history is blazoned in the thirteenth-century window in Chartres. The sword of Roldan is shown in the Armory of Madrid. Italy is full of relics: his statue guards the gate of the cathedral at Verona, Pavia shows his

lance, at Rome his sword Durandal is carved on a wall of the street Spada d'Orlando. Dante put him in the choicest part of Paradise. In Germany he built the tower of Rolandseck on the Rhine, and his ghost still rides through the forests. Distant echoes of him are heard in vaguest tradition through India to the snows of Tartary.

History affords only a slender basis for this broad fabric of romance. A line in Eginhard's *Life of Charlemagne* is the sole record of Roland's existence. After recounting rapidly how Charlemagne in A.D. 778 was tempted to the conquest of Spain, how he penetrated the Pyrenees and took Pamplona and Saragossa, the historian tells us that on the homeward march the French army was attacked in the narrow defile of Roncesvalles by "Gascons," who slew the rear-guard to a man, pillaged the baggage, and then fled to the mountains. In this disaster there perished, among other notable chiefs, "Hruodlandus britannici limitis prefectus." This prefect of the marches of Brittany, then, was the original of Roland. Nothing more is heard of him for three hundred years. But the very next mention shows that popular voices had been busy with his name in the meanwhile. At the battle of Hastings (1066) one Taillefer rode in front of the Norman host singing songs of Charlemagne and Roland. It was probably about the middle of the tenth century that this *chanson de Roland* was composed. Here the hero's character, and the battle of Roncesvalles in which he met his death, have attained an extraordinary expansion. Roland is a champion of the faith, fighting not against a band of predatory Gascons, but a great paynim horde led by King Marsilius. Round this central myth of Roncesvalles grew a vast number of other legends purporting to celebrate the earlier deeds of Roland, and these in the twelfth century were gathered together into the apocryphal *Chronicle of Turpin*, pretended composition of the historical Archbishop Turpin. From this pseudo Turpin came the Italian epics of Pulci, Bello, Bojardo, and Ariosto, in which the legend of Orlando is continued with an ever-increasing accretion of mythic details and a perpetually changing story. Pulci's *Morgante Maggiore* was published as early as 1488, Bojardo's *Orlando Innamorato* in 1496, Ariosto's *Orlando Furioso* in 1515. But the Italian Orlando differs materially from the simple devout Roland, with his constant affection to his betrothed lady Alde. The false Angelica appears on the scene and sows all mad passions in Orlando's breast. And, again, the Spanish Roldan differs from both French and Italian hero, and in the hands of the Spanish poets Roncesvalles becomes quite another event. It is a battle no longer between Christians and Pagans, but between Frenchmen and Spaniards. The Pagans are present, it is true, but only as auxiliaries in the army of Bernardo del Carpio, who wins a glorious victory.

Roland, Brèche de (Roland's Breach), a gorge or fissure in the upper Pyrenees 300 feet deep which according to tradition the Carlovingian hero opened with a single blow from his sword Durandal.

> Then would I seek the Pyrenean breach
> Which Roland clove with huge two-handed sway,
> And to the enormous labor left his name.
> WORDSWORTH.

Roland, or **Rowland, Childe,** hero of the old English ballad *Burd Helen* (*q.v.*). The youngest brother of Helen (who had been carried off by the fairies) he undertook under Merlin's guidance to rescue his sister from elfland. This may be the ballad to which Edgar alludes in *King Lear*, Act iii, Sc. 4, when he sings

> Childe Rowland to the dark tower came
> His word was still,—fie, foh and fum
> I smell the blood of a Britishman.

Most Shakspear commentators however, agree that the reference is to some old ballad now lost. Frag

ments of a Scottish version of the story are given in Child's *English and Scotch Ballads*. Robert Browning avowedly founded his poem *Childe Roland to the Dark Tower Came* on an idea suggested by Edgar's quotation. At a meeting recorded in *Browning Society Papers* part iii, p. 21, Dr. F. J. Furnivall said he had asked Browning whether his poem were an allegory and "in answer had received an emphatic 'no'; that it was simply a dramatic creation called forth by a line of Shakspear's. Browning had written it one day in Paris as a vivid picture suggested by Edgar's line."

Rolandseck, a ruined castle on the Rhine near Drachenfels, is locally ascribed to Roland, who was not really killed at Roncesvalles. The false rumor of his death, however, drove his affianced bride, Hildegunde, daughter of Count Heribert, into a convent on the island of Nonnenworth on the Rhine. Roland, finding she had taken the irrevocable vows, built for himself the castle of Rolandseck just opposite to Nonnenworth, so that he might be near her and daily gaze on her beloved form as he passed to the chapel. One morning he missed her from among the nuns; the tolling of the convent bells explained that she was dead. He never more spoke word on earth. Not long after he was found dead in a sitting position,—his eyes turned towards the convent. This legend undoubtedly suggested to Schiller his ballad *Knight Toggenburg*.

Romans, Last of the (Lat. *Ultimus Romanorum*). The Roman general Ætius was so called by Procopius. He assisted Theodoric to win the battle of Chalons (A.D. 450) and so repel the invasion of Attila and the Huns. With his death by assassination (454) the last support of the empire fell.

Caius Cassius Longinus, who died B.C. 42, one of the assassins of Julius Cæsar, was so called by his fellow conspirator Junius Brutus.

François Joseph Terasse Desbillons (1751–1789). A French Jesuit was called *Le Dernier des Romains* because of the purity and elegance of his Latin.

Romulus and **Remus,** in Roman myth, the legendary founders of Rome. They were fabled to be the twin sons of Mars and the vestal virgin Rhea, Ilia, or Silvia. The mother was buried alive as a punishment for breaking her vow of chastity. The babes were condemned by her uncle, Amulius, usurping King of Alba, to be drowned in the Tiber. A wolf rescued and suckled them, until they were found by the king's shepherd Faustulus. They grew up with his 12 sons, became conspicuous for their prowess and headed two groups of followers, the Quintillii, under Romulus, the Fabii, under Remus. A quarrel arose among the Fabii and the herdsmen of Numitor, elder brother to Amulius and the rightful king. Remus was brought before Numitor. Romulus rushed to the rescue. Explanations led to their recognition by Numitor as his grandsons. They slew Amulius and restored Numitor to his throne.

And now they determined to found a city of their own on the Tiber. A strife arose as to who should give it his name, which ended in the killing of Remus by Romulus.

The ascription of the foundation of Rome to twin brothers is supposed to arise out of the Roman belief in the Lares, or guardian spirits, of whom each household, neighborhood, and city had its pair. Hence the founders and guardians of the Roman State might be expected to be represented as twofold and twins; and the fig-tree sacred to Rumina (derived from "ruma," the breast), an Italian goddess of suckling, as well as the worship of Faunus Lupercus, near each other on the Palatine, may be thought to furnish the origin of the myth that Romulus (whose name Festus and Plutarch connect with Ruminalis) and Remus were suckled by a she-wolf. The two suckling children, therefore, are the Euhemeristic representatives of the Lares of the Roman State, whilst

Faustulus and Acca Larentia are referable, the former to the god Faunus, the latter to the traditions of an ancient guild which held this name to represent the mother of its twelve original members.

Rory O'More, the hero of an Irish tradition which Samuel Lover put into a famous ballad (1836). An Irish peasant full of wit and dare-deviltry, he undertook, during the uprisings of the later 18th century, to forward the dispatches of a French officer who had fallen sick in his house. Lover lays the scene in 1797. Rory acquits himself nobly, but on his return a year later is confronted with a charge of murder. The opportune appearance of his supposed victim on the very day of Rory's trial alone saved him from the halter.

Rosmunda, daughter of Cunimund, king of the Gepidæ. He was conquered and slain by Alboin, king of the Lombards, in 566. Rosmunda became the victor's bride. In 573 she instigated his murder, because at a carousal he had ordered her to drink from her father's skull fashioned into a cup. A common soldier, Helmichis or Almahide, is said to have been the instrument of her vengeance. She allowed him to become her paramour and then offered him the alternative, death for himself from Alboin's jealousy, or death to Alboin with himself as his successor. The story, which has small basis in fact, is nevertheless accepted by Machiavelli in his history of Florence. He adds that the adulteress and the murderer of her husband soon wearied of each other, and, passing from weariness to hatred, ended by killing each other. The first part of the story was dramatized by Rucellai in 1515, the second by Alfieri in 1783. Both tragedies are named *Rosmonda.* Rucellai makes the incident of the skull and the slaying of Alboin follow immediately after his victory when Rosmonda is only his intended bride.

Alfieri's tragedy follows the fortunes of the heroine after her marriage to Helmachio, here called Almachide. She overhears Helmachio's professions of love to Romilda, daughter of Alboin by a former marriage, and when Romilda repulses him (for she is in love with Ildovado) Rosmunda and Ildovado together plot against the life of Almachide. They are unsuccessful and Rosmunda turns her baffled fury upon Romilda, whom she slays. Ildovado stabs himself and the curtain falls on Rosmunda's threat that she shall yet complete her vengeance on the cowering Almachide.

Rother, King, in a mediæval romance of that name, a legendary emperor of the West holding his court at Bari in Italy, once a mighty seaport of the Adriatic. He fell in love with Princess Oda, daughter of Constantine, emperor of the East, but his advances being repulsed he set sail for Constantinople in disguise, introduced himself at court as Dietrich, a nobleman outlawed from King Rother's country, and duly gains the lady's love. Rother wins a great victory for Constantine. At last he finds an opportunity to elope with Oda and with all his own retainers, but she is recaptured by a stratagem and a fresh series of adventures await the tireless wooer ere he can secure her as his permanent consort.

Round Table, in Arthurian romance, a huge circular marble table around which King Arthur sat with all his knights, who were hence known as Knights of the Round Table. Wace is the first to mention it, dismissing it however in two short lines:

> Fist Arthur la Roonde Table
> Dont Britons disent mainte fable.
>
> King Arthur made the Round Table
> Whereof Britons tell many a fable.
> *Li Roman de Brut.*

Layamon adds fantastic details. The Knights, he says, were accustomed to fight for precedence at King Arthur's board. One day a cunning craftsman from Cornwall thus accosted him: "I have hear

ay that thy knights gan to fight at hy board; on midwinter's day many ell, for their mickle might wrought murderous play and for their high ineage each would be within. But I vill work thee a board exceeding air that thereat may sit 1600 and nore, so that none may be without. And when thou wilt rise thou mayest arry it with thee and set it where hou wilt, and then thou needest ever fear to the world's end that ver any proud knight at thy board nay make fight, for there shall the igh be even with the low." (See D'Groat, John.)

A more mystic origin is attributed to the table by Robert le Barron. He claims it was the identical table at which Christ sat with his apostles and which was used at the Last Supper. Afterwards it was bequeathed together with the Sangreal to Bishop Joseph, a descendant of Joseph of Arimathea, who thus became the founder of the order of Round Table Knights.

The legend that eventually became most popular made the Round Table a gift from Leodegarance, his father-in-law, to Arthur on his marriage with Guinevere. It is added that the order was instituted on the same occasion. The table could accommodate 150 knights, but only 28 were secured by Merlin for the wedding feast, and on the seat whereon each sat was miraculously imprinted in gold letters the name of the knight who had occupied it. Later the number of knights rose to 149, a seat being ever left vacant beside Arthur which was known as the Siege Perilous (*q.v.*), for none might sit in it save the knight destined to achieve the Sangreal.

"Then," in Malory's words, "the king stablished all his knights, and to them that were not rich he gave lands, and charged them all never to do outrage nor murder, and always to flee treason; also, by no means to be cruel, but to give mercy unto him that asked mercy, upon pain of forfeiture of their worship and lordship; and always to do ladies, damosels and gentlewomen service upon pain of death. Also that no man take battle in a wrongful quarrel, for no law, nor for any world's goods. Unto this were all the knights sworn of the Table Round, both old and young. And at every year were they sworn at the high feast of Pentecost."

And wide were through the world renowned
The gories of the Table Round.
Each knight who sought adventurer's fame,
To the bold court of Britain came.
And all who suffered causeless wrong
From tyrant proud or faitour strong,
Sought Arthur's presence to complain,
Nor there for aid implored in vain.
Scott.

According to Aurelius Cassiodorus (Book xii) a Round Table, with an order of knights pertaining thereto, was founded by Theodoric, King of the East Goths. In the saga of Dietrich of Berne (this is only another name for Theodoric) the Czar Cartaus institutes a similar knightly Table. The great hall at Westminster in London contains a Round Table which was presented to King Henry VIII, and is known to have been extant in the time of Henry III, though its origin is lost in the twilight of fable.

A huge round table is still preserved in Winchester Castle as the identical one around which King Arthur and his knights were accustomed to sit.

According to the French and Italian romances Charlemagne also had his Round Table, constructed in imitation of that of King Arthur, where he and his 12 Paladins sat at dinner.

Round Tower, in Newport, R. I., a round stone tower, partly in ruins, 30 feet high, supported by 8 massive stone columns. Danish antiquarians have claimed for it a resemblance to Scandinavian architecture and surmised that it was built by Leif and Thorwald, the old Norse rovers.

Thorwald had been slain in an encounter with the natives and buried near the spot where he fell. A rock on the shore of Taunton River, known as the Dighton Rock, because

of its neighborhood to the village of Dighton, by virtue of certain illegible characters scrawled upon it, was declared to be a Runic stone. In 1839 the body of a buried warrior was dug up at Fall River, Mass., and welcomed as another link in the chain of evidence, and possibly as the corpse of Thorwald. Later investigations, however, have overthrown all this ingenious reasoning.

The Round Tower has been resolved into nothing more archaic than a mill, similar to many still extant in England (an exact duplicate surviving at Chesterton); the inscriptions on Dighton Rock into Indian picture writing, half erased. The metal breastplate on the skeleton was not Scandinavian but Indian. A windmill in Newport, mentioned in Governor Benedict Arnold's will (1678) as "my stone-built mill," is the original of the name Mill Street still borne by the lane leading to the Tower.

Nevertheless, the Round Tower has been used for poetical purposes by Longfellow in his *Skeleton in Armor* (*q.v.*) and also by John G. Brainerd and Mrs. L. H. Sigourney. Both the latter entitle their efforts *The Newport Tower*. Brainerd feigns an Indian tradition that its decaying walls are typical of the disappearance of the Red Man, and that its predicted fall will herald the total extinction of his race.

Rübezahl, in German folklore, a mischief loving sprite, akin to the English Puck, who is fabled to inhabit the Riesengeberge, aiding the benighted wanderer, or the poor and oppressed, but persecuting with his elfish tricks the proud and the wicked. He is variously represented as a hunter, a miner, a monk, a dwarf and a giant. The origin of his name is uncertain, though popular etymology derives it from *Rube*, a turnip, and *zahlen*, to count; hence a turnip-counter. To explain the name an *ex post facto* legend has been invented: Rübezahl fell in love with a princess who promised to marry him as soon as he had counted all the turnips in his field. While thus engaged, the lady craftily transformed a turnip into a horse and rode away.

An early notice of Rübezahl occurs in two books of Johannes Prätorius, *Dæmonologia Rubenzalii Silesii* (Leipsic 1662–65) and *Satyrus Etomologicus oder den Rüben Zahl*. Musæus has collected a number of legends concerning this sprite in his *Popular Tales*, and Mark Lemon has translated them as *Tales of Numbers Nip*.

Rudel, Geoffrey, prince of Blaye, a twelfth century troubadour, is much celebrated in mediæval French ballads as the lover of Melisaunda, Countess of Tripoli. He had never seen the lady, but his imagination had been inflamed by the stories told of her beauty and goodness and her generosity to pilgrims of the cross. With Bertrand d'Allamanon, another famous troubadour, he set out to lay his heart at her feet. But falling sick on the way, he lived only to reach Tripoli. The Countess, being told that a vessel had arrived bearing a poet who was dying for love of her, immediately hastened on board and taking his hand entreated him to live for her sake. Rudel was just able to express by a last effort the depth of his love and gratitude and then expired in her arms.

Rumor or **Fame** (Lat. *Fama*), personification of public clamor or gossip, who appears frequently in the pages of Latin poets; the classic instance being furnished by Virgil. Dido has met Æneas in the cave and surrendered herself:

> Instantly Rumor goes flying through all the great Libyan cities,
> Rumor, a curse than whom no other swifter of motion.
> Ever on swiftness she thrives and gains new vigor by speeding.
> Cringing at first with fear, she lifts herself quick to the heavens,
> Treading still on the earth, but veiling her face in the storm-cloud.
> Earth brought her forth, it is said, impelled by her rage against heaven.
> She was the latest born of the terrible sisters of Titan.
> Swift are her feet, and swifter the flight of her hurrying pinions;

Monster terrific and huge, who, under each
separate feather,
Carries a watchful eye; by each eye, O
marvellous story,
Babble a mouth and a tongue, and an ear
pricks forward to listen.
Rustling, she flies by night, between earth
and sky in the darkness,
Never closing her eyes in the sweet refresh-
ment of slumber;
Watching by day like a spy, she perches
aloft on the housetops,
Or upon lofty towers, and causes great cities
to tremble;
Tale-bearer, loving the truth no better than
slander or libel.
Such was the one who was filling the nation
with manifold rumors,
Gloating, and equally glad whether telling
a truth or a falsehood.

Æneid, iv, 174. HARLAN H. BALLARD, trans.

Grant White conjectures that the famous problem in Shakspear, the "runaway's eyes" in Juliet's speech, Act iii, Sc. 2 of *Romeo and Juliet*, may be solved by substituting "Rumor's" for runaway's. Runaway is an obvious misprint. It is by no means improbable that Shakspear wrote "rumoures eyes" and that we should read,

Spread thy close curtain, love performing
night,
That rumor's eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.

Evidently Juliet desired that somebody's eyes may wink, so that Romeo may leap to her arms, "untalked of" as well as unseen. She wished to avoid the scandal that would ensue upon the discovery of her newmade husband's secret visit. We have Virgil's authority, as above, that Rumor has watchful eyes (*vigiles oculi*) as well as babbling tongues. The following description shows how he was represented in a masque in Shakspear's day:

Directly under her in a cart by herselfe, came stood upright: a woman in a watchet babe, thickly set with *open eyes* and ongues, a payre of large golden winges at er backe, a trumpet in her hand, a mantle f sundry cullours traversing her body: all nese ensigns displaying but the propertie f her swiftnesse and aptnesse to disperse umoure.

The whole magnificent Entertainment given to King James and the queen his Wife, &c., 15th March, 1603. By Thomas Decker, 4to. 1604.

Shakspear, however, needed no precedent or hint to give eyes to Rumor. These quotations merely show that the idea was sufficiently familiar to his auditors, unlearned and learned, for him to use it in this manner. In the Induction to *II Henry IV*, it may be noted he brings Rumor bodily before his audience, "painted full of tongues."

Ruprecht, in popular Dutch and German myth a servant or bodyguard of St. Nicholas, fantastically dressed, who accompanies him on his household rounds on Christmas eve. The saint being, of course, some outside villager or inmate of the household disguised for the occasion he knows all about the children and their conduct and is thus enabled, by what seems to them supernatural knowledge, to dive into all their little secrets, and hold up before them all their misdoings. They are thus brought to a judgment-bar before which they tremble. If they have been naughty they are threatened with being carried off in Ruprecht's basket, until they beg off piteously, with promises of improvement.

Rusalkas or **Roussalkas,** in Slavic folklore, naiads or water-nymphs endowed with perpetual youth and beauty who inhabit lakes and rivers. Though often seen disporting themselves in the neighboring forests, they would perish if they allowed themselves to become perfectly dry. Therefore, when on shore, they are constantly engaged in combing their sea-green locks, which have the property of pouring out a copious and refreshing flood. They take a kindly interest in human beings, especially their love-affairs, and are the sure avengers of betrayed or forsaken lovers.

In Mérimée's story, *Lokis*, a weird character nicknamed Pauna Iwiuska tells Prof. Wittembach, "You should know that I am a roussalka, at your service. A roussalka is a water nymph. One of them lives in every pool of dark deep waters that gem our forests. Do not go too near these pools! The roussalka may issue forth, more beautiful than ever, and carry you down to the bottom, where according to all appearance, she eats you. He" (pointing to Count

Szemioth) "is a young fisherman, a great ninny, who exposes himself to my claws. To prolong the fun I am going to fascinate him by dancing around him."

Rush Friar (Latin *Frater Rauschius*, Ger. *Bruder Rausch*), in the mediæval folklore of England, Germany and Denmark, a mischievous elf who, assuming human form, entered a convent and played such tricks upon his fellow monks that he was finally expelled. Out in the world he signalized himself by even madder pranks, the last of which was to enter the body of a princess and torture her until he was cast out in the form of a horse by the exorcism of the abbot of his whilom convent. Many of the stories related of Friar Rush are identical with the Robin Goodfellow tales.

Ruth, the heroine of one of the oldest and sweetest of all love idyls, told in the Old Testament, Book of Ruth (circa 500 B.C.). A Moabitess, she accompanied her mother-in-law, Naomi, to Bethlehem, where she married Boaz, a relative of her dead husband, Mahlon. She had fallen in love with Boaz as she gleaned his wheat in the fields. See LAVINIA.

Ryence, or **Ryens** (the name appears elsewhere as **Rhitta**), a mythical king of North Wales, who according to Malory's *Morte d'Arthur*, i, sent a messenger to Arthur on h accession demanding his beard, complete a mantle he was purflin (bordering) with royal beards. A thur indignantly spurned the d mand as "the most villainous an lewdest message that ever man hea sent to a king." Ancient legen explain that two British king Nynniaw and Peibiaw, quarrelle together in bombastic fashion. Ny niaw claimed that the firmamen was his field. Peibiaw set up a cou terclaim for the stars or herds th grazed in the other's field. On th issue they fought until the armies both were nearly destroyed. Rhit declared war against both, as ma men dangerous to all their neig bors, defeated them and cut off the beards. Twenty-eight other Kin of Britain marched against Rhit to avenge the insult. He was aga victor. "This field is mine," sa he and cut off the twenty-eig beards. Then the kings of the su rounding countries joined in the fra and retired beaten and beardless. O of the spoils Rhitta made a mant for himself and though he was giant twice as large as any other ma that mantle reached from his hea to his heels.

S

Sabidius, hero of Epigram 33 in Book i of Martial, which contains only two lines:

Non amo te, Sabidi, nec possum dicere quare,
Hoc tantum possum dicere, non amo te—

Literally translated this would run: "I do not love thee, Sabidius, nor can I say why, this, however, I can say, I do not love thee." The epigram is well known in English through its brilliant paraphrase, of uncertain authorship:

I do not love thee, Dr. Fell,
The reason why, I cannot tell,
But this alone I know full well,
I do not love thee, Dr. Fell.

According to a story of doubtful authenticity, Tom Brown ("of facetious memory," as Addison ca him) was, while a student at Oxfor ever trembling on the verge of su pension or expulsion, owing to h infractions of rules. Finally he w dismissed by the dean, Dr. John Fe Loath, however, to lose so promisi a pupil, Dr. Fell called him back a offered to reinstate him if he wou translate *extempore* the thirty-thi epigram from the first book Martial.

Sabrina, or **Sabre,** a princess ce brated in the legendary history Britain, illegitimate daughter King Locrine by the German pri cess Estrildis. The jealous Que Gwendolen caused mother and daug ter to be thrown into the riv

evern. Milton in *Comus* tells how
t the waters of the Severn she was
indly received by Nereus, father of
ne water-nymphs, and how, under-
ping "a quick immortal change,"
ne became goddess of the river. He
ad already told the story in prose
t his *History of Britain*. The
gend is also utilized by Spenser in
he Faërie Queene ii, x, and by
rayton in *The Polyolbion*, Fifth
ong.

here is a gentle nymph not far from hence,
hat with moist curb sways the smooth
Severn stream;
abrina is her name, a virgin pure:
hilom she was the daughter of Locrine,
hat had the sceptre from his father, Brute.
ne, guiltless damsel, flying the mad pursuit
f her enraged step-dame, Guendolen,
ommended her fair innocence to the flood,
hat stayed her flight with his cross-flowing
course.
ne water-nymphs that in the bottom
played,
eld up their pearled wrists and took her in,
earing her straight to aged Nereus' hall.
MILTON: *Comus*.

Sacripant, an imaginary emperor
Circassia, invented by Bojardo
his *Orlando Innamorato*, and
lopted by Ariosto in the *Orlando*
urioso. He is one of the Saracen
ordes who join forces in an inva-
on of France and besiege Charle-
agne in his citadel, Paris. In the
st poem (Canto x) he had consti-
ted himself the champion of
ngelica when she was besieged in
lbracca and he followed her to
urope when she disappeared. He
eets her again in *Orlando Furioso*,
ook i, but is unhorsed first by
adamante and next by Rinaldo,
d so loses her beyond recall.

Sacristan, The, the hero, other-
se unnamed, of a mediæval myth,
sort of complement to the legend
the nun Beatrice, which was hence
lled *La Sacristaine*. Many vari-
ts exist. The most succinct forms
episode in the romance of *Richard*
ns Peur.

The sacristan of the monastery
St. Ouen in Rouen was enticed
o an assignation with a beautiful
low worshipper. On his way he
id his orisons and still praying
slipped from a plank bridge into a wayside stream and was drowned. Straightway a devil and an angel claimed his soul. "He was on his way to commit a mortal sin," said the devil. "But he did not commit it," retorted the angel. The question was submitted to Duke Richard, who decided that the soul should be replaced in the body. "If the sacristan makes a single step forward, the devil may have him. If he turns back he is saved." Luckily a ducking had restored the monk to his better self. He ever after ascribes his redemption to the Blessed Virgin to whom he had addressed his orisons. The *Golden Legend* of Voragine, which amplifies this story, claims this as one of the acts of the Virgin which led to the establishment of the feast of the Immaculate Conception.

Saladin or **Salah-ed-din Yusuf** (1137–93), sultan of Egypt and Syria, plays a great part in medæval legend and in historical poems and romances of later date. The crushing defeat he inflicted upon the Christians at Tiberias led to the Third Crusade, in which his most picturesque antagonist was Richard Cœur de Lion of England, who finally vanquished him. He is the Sultan Alidine of Tasso's *Jerusalem Delivered*, through a wilful violation of chronology. Scott more legitimately introduces him into his romances of the Third Crusade, *The Betrothed* and *The Talisman*, drawing an effective contrast between the grace, agility, refinement and subtlety of the Arab ruler and the bulldog strength, courage and fortitude of the Norman heir to the English throne. Dante (*Inferno*, iv, 129) places Saladin in limbo, with the heroes of Troy and Rome.

Salamander, an essentially harmless little amphibian of the newt family which has a curious habit of ejecting from its skin a poisonous white fluid when in fear of attack. Its moist surface is so cold to the touch that it was once thought to be able to withstand any heat, and even subdue and put out a fire.

Further we are by Pliny told
This serpent is extremely cold,—
So cold that put it in the fire
Twill make the very flames expire.

Pliny's reference to the animal is in *Natural History*, x, 67; xxix, 4. Though he accepts the myth, he confesses that his own experiments were failures. Marco Polo mentions the belief only to dismiss it with contempt. The true salamander, he says, is nothing but an incalculable substance found in the earth. He mentions a mountain in Tartary where a "vein of salamander" was found, probably the asbestos of the ancients.

In the animal symbolism of the ancients, the salamander represented fire, as the lion represented earth, the eagle air, and the dolphin water. In heraldry the salamander figures as a small wingless dragon or lizard surrounded by and breathing forth flames.

When I was about five years of age, my father happening to be in a little room in which they had been washing, and where there was a good fire of oak burning, looked into the flames and saw a little animal resembling a lizard, which could live in the hottest part of that element. Instantly perceiving what it was he called for my sister and me, and after he had shown us the creature, he gave me a box on the ear. I fell a crying, while he, soothing me with caresses, spoke these words: "My dear child, I do not give you that blow for any fault you have committed, but that you may recollect that the little creature you see in the fire is a salamander; such a one as never was beheld before to my knowledge." So saying he embraced me, and gave me some money.—BENVENUTO CELLINI: *Autobiography*.

Salmoneus, in classic myth, son of Æolus and brother of Sisyphus. He arrogantly compared himself to Jupiter, ordered sacrifices to be offered to himself, and rolled through his town of Elis in a four-horsed chariot carrying a torch in his hand:

And waving high the firebrand, dared to claim
The God's own homage and a god-like name.
Blind fool and vain! to think with brazen clash
And hollow tramp of horn-hoofed steeds to frame
The dread storm's counterfeit, the thunder's crash,
The matchless bolts of Jove, the inimitable flash.

VIRGIL: *Æneid*, vi. E. FAIRFAX TAYLOR, trans.

Jove killed him with a thunderbolt, destroyed his town, and hurled him into Tartarus.

Salome. Two Jewish women of this name are famous in European literature, legend and art. Both are mentioned by Josephus and the writers of the Gospel narratives.

The first (B.C. 60 to A.D. 2) was the sister of Herod the Great. To gratify her own jealousy she inflamed that of Herod against his wife, Mariamne, and so secured her execution and eventually that of her sons (and his), though one of them, Aristobulus, had married Salome's daughter.

The second Salome (A.D. 14–72) was the daughter of Herodias and Herod Philip. Herodias divorced the latter to marry his brother Herod Antipater, who succeeded Herod the Great in the government of Judea. It was Salome who danced before Herod Antipater at her mother's instigation. When the pleased monarch told her to demand any boon as a reward she, again urged by her mother, asked and obtained the head of St. John on a charger. Mediæval legend explained that the ferocity of Herodias was partly that of the woman spurned, inasmuch as she was in love with St. John, who rejected her advances. Sudermann in his tragedy *John the Baptist* and Oscar Wilde in *Salome* make Salome also in love with John, and Herod in love with Salome. In 1868 J. C. Heywood, an American, had introduced another variation into the theme. Salome, in his drama named after her, after dancing herself into the favor of Herod, and extorting from him the gift of St. John's head, eventually turns Christian, is betrothed to Sextus, a Roman leader, and perishes with her lover at the hands of Katiphilus, the Wandering Jew.

Salus, the Roman goddess of health and prosperity, eventually

dentified with the Greek Hygieia, laughter of Æsculapius. In B.C. 307 temple was dedicated to her on the Quirinal hill in Rome. (Livy x, i.) Salus was represented, like Fortuna, with a rudder, a globe at her feet, often pouring from a patera a libation upon an altar entwined by a serpent.

Sandman, in Scandinavian folklore, a household elf who flung sand in the eyes of little children when they wouldn't go to bed, and so put them perforce to sleep. Andersen has a fairy tale called *The Sandman.* One of the weirdest of E. T. W. Hoffmann's tales is entitled *Copelius the Sandman.* Nathaniel, the hero, is the son of an honest watchmaker who would send his children early to bed on certain evenings. The mother in enforcing this observance would say, "To bed, children; the Sandman is coming!" The Sandman in this case, however, proved to be a pretence, the real nocturnal visitor was Copelius, a Jew lawyer and alchemist, whom the youthful imagination of Nathaniel consequently identified with the sprite.

Sangreal or **Sangraal** (in English, Holy Grail), a mystic talisman, famous in Arthurian romance, concerning whose nature and origin mediæval legends present an infinite diversity of opinions. This confusion arises from the fact that Christian and pagan myths have been inextricably blended in the final result. Two distinct conceptions, however, have emerged from the chaos.

I. The Grail was the dish from which Christ and his disciples at the Last Supper ate the Paschal lamb. Wolfram von Eschenbach in *Parzival* conceived of it as hollowed out from a precious stone. Every Good Friday a dove brought down from heaven and placed in this dish a consecrated host and so renewed its miraculous power of sustaining bodily and spiritual life. No doubt the myth was in some degree influenced by earlier pagan legends of foodgiving vessels, such as the classic cornucopia, or the magic cauldrons of Celtic myth, possibly even by confused reminiscences of the Kaaba or Black Stone at Mecca. The origin of the word may be found in the Low Latin *gradalus*, a wide and deep dish wherein costly viands were served *gradatim* (each in his due degree) to guests of honor.

II. The Grail was the communion cup or chalice in which Christ served the bread or the wine, saying "this is my body" and "this is my blood," a supposition strengthened by the singular coincidence of San Greal with Sang Real, the latter meaning the "true blood" of Christ. The San Greal inevitably came to mean the vessel which contained the Sang Real.

Whether dish or cup, early legends were in substantial agreement that the vessel passed from the soldiers who had arrested Christ into the hands of Pontius Pilate and that Pilate in turn gave it to Joseph of Arimathea. This was the Joseph who according to the New Testament took down from the cross the dead body of Christ and prepared it for burial. Legend adds that he used the vessel as a receptacle for the blood flowing from its wounds and especially the wound made by the lance of Longinus (*q.v.*). Cast into prison for asserting that Christ had risen, Joseph was miraculously sustained by the Greal for 42 years, when he was relieved by Vespasian, conqueror of Jerusalem. Joseph brought the vessel over with him to Glastonbury in England, together with the lance of Longinus, and built a church for their reception. Here, in the keeping of his descendants, the relics remained for years, objects of pilgrimage and adoration. Finally one of the guardians violated the pledge of purity under which the trust was held. Some say the sin consisted in gazing too curiously upon a female pilgrim whose gown had become unlaced; others that he was seduced by the witch Kundry. All agree that as a punishment he was grievously wounded by the

sacred lance. He is usually known as Amfortas, but sometimes as Pelles or Peleus, and is nicknamed the Roi Pêcheur (Fisher King) or the Maimed King. And now the legends diverge widely. For the German variants, see PARSIFAL and PARZIVAL. In Malory's version, which is closely followed by Tennyson, Greal and lance both disappear and survive only as a vague tradition of something mystic and holy that had once been seen by men. Then Merlin sent Arthur a message by Sir Gawain that the fulness of time for the recovery of the San Greal had arrived, as the knight who should achieve the quest was already born. On the eve of Pentecost the Knights at the Round Table were vouchsafed a vision. Covered with white samite, and borne by unseen hands the Greal glided through the hall and disappeared as suddenly as it had come. Straightway 150 of the knights bound themselves to seek it. Most, for their sins, were unsuccessful. Lancelot obtained a partial glimpse and was stricken down by its dazzling light. Three only, Sir Bors, Sir Perceval and Sir Galahad, achieved the Quest. These three saw Joseph, "the first bishop of Christendom," descend from heaven attended by 4 angels, who bore the sacred cup.

"And then the Bishop made semblance as though he would have gone to the sakring of the mass, and then he took a wafer, which was made in the likeness of bread, and at the lifting up there came a figure in the likeness of a child, and the visage was as red and as bright as any fire, and smote himself into that bread, so that they all saw that the bread was formed of a fleshly man."

After this, from the holy vessel there appeared to them a man that bore the signs of Christ's passion, and who was a vision of the Lord himself. He gave them of the wafer, and commanded Galahad to carry the Greal into the Holy City of Sarras. Taking the vessel and the sword with them Galahad and his comrades sail for Babylon. They heal the Maimed King by anointing him with blood from the sacred lance. At Sarras Galahad himself assumes the kingship. Then, realizing that his time has come, he bids farewell to his two companions. "And then suddenly his soul departed to Jesu Christ, and a great multitude of angels bare his soul up to heaven . . . Also the two fellows saw come from heaven an hand, but they saw not the body. And then it came right to the vessel, and took it and the spear, and so bare it up to heaven. Sithen was there man so hardy to say he had seen the Sangreal."

Santa Claus or **Santa Klaus,** the modern representative of the Christmas season in the United States, England, Germany and Holland, represented as a fat, stocky, round-paunched, rubicund old gentleman whose jolly face is encircled by a profusion of white hair and white beard, who is all muffled up in a red cloak trimmed with ermine, who on Christmas eve gallops through the air in a sledge drawn by reindeer and, descending down the chimneys of the houses, stuffs Christmas gifts into the stockings which the children of the house in anticipation of his coming have arranged around the fireplace or hung from the bed posts. In his present form he obviously originated in Holland, his very name being the Dutch diminutive of Santa Nicolaus *i.e.*, Saint Nicholas, but other Teutonic or Anglo-Saxon nations have each added something to the development of his character, characteristics and functions. Furthermore whatever he may be now in his own person his ancestry is classic, mixed Latin and Greek. He can be traced back through the St. Nicholas of the Roman Catholic Calendar to the jolly pagan gods who were the personifications of good cheer and often of mad riot at the seasonal celebrations of the winter solstice, the Silenus, for example, of the Bacchanalia or Dionysiac feasts among both Greeks and Romans,—the Saturn of the Roman Saturnalia. The

heory is worked out at some length
h WALSH'S *Story of Santa Klaus.*
uffice it here to say that the modern
anta Klaus inherits his gift-giving
liosyncrasies partly from the St.
icholas of legend and partly from
he Magi of the New Testament.
is external characteristics in pic-
orial art are largely influenced by
he description in Clement C. Moore's
oem, *A Visit from St. Nicholas*
1822):

e was dressed all in fur from his head to
his foot
nd his clothes were all tarnished with ashes
and soot;
bundle of toys he had flung on his back
nd he looked like a pedlar just opening his
pack.
is eyes,—how they twinkled! his dimples
how merry!
is cheeks were like roses, his nose like a
cherry!
is droll little mouth was drawn up like a
bow,
nd the beard of his chin was as white as
the snow;
he stump of a pipe he held tight in his
teeth,
nd the smoke it encircled his head like a
wreath;
e had a broad face and a little round belly
hat shook, when he laughed, like a bowlful
of jelly.
e was chubby and plump, a right jolly old
elf,
nd I laughed when I saw him in spite of
myself;
wink of his eye and a twist of his head
on gave me to know I had nothing to
dread;
e spoke not a word, he went straight to
his work
nd filled all the stockings; then turned
with a jerk,
nd laying his finger aside of his nose,
nd giving a nod, up the chimney he rose.
. C. MOORE: *A Visit from St. Nicholas.*

Mr. Moore told his friends that
is ideal of St. Nicholas had
en suggested to him by his ac-
aintance with a jolly fat Dutch-
an, full of the reminiscences of
yhood days in Holland, who lived
t far from him in Chelsea, N. Y.
e also SILENUS, SATURN, BEFANA,
ABOUSHKA, NICHOLAS, SAINT.

Sapience (Wisdom), heroine and
le of an allegorical drama by the
n Hroswitha (circa 970). Accom-
nied by her three daughters,
ith, Hope and Charity, Sapience
its Rome during the persecution
Hadrian. They are detected in
proselytizing. The girls are tortured to death, the mother stands by encouraging them to the end, when she collects and burns their scattered remains and dies in a burst of enthusiastic devotion.

Sappho, the greatest lyric genius of the antique world, and the greatest female poet of all time, born apparently at Mitylene in Lesbos about B.C. 630. Little of her work survives; little of her history has reached us, and that little is involved in myth and fable. Ovid in *Heroides*, XV, 51, alludes to her mysterious flight (about B.C. 596) from her birthplace to Sicily in order to escape some political danger, dimly hinted at. In her later years she was again in Lesbos, the centre of a society of young girls who had a passion for poetry. Contemporaries bore testimony to her unsullied character, but later Attic satirists chose to put an immoral construction on her society. Nothing is really known about the date or manner of her death, but an unfounded legend made her throw herself from the Leucadian rock into the sea when her love was rejected by Phaon (*q.v.*).

Six comedies entitled *Sappho* and two entitled *Phaon* were produced by later Athenian comedy. All are now lost. A fragment of an ode addressed to her by Alcæus has survived, likewise a fragment of her answer. "Violet-weaving, pure and smiling Sappho," says the poet, "Fain would I tell thee something, but shame dissuades me." "Hadst thou desired aught that was good or fair," answers the poetess, "shame would not have touched thy lips, thou wouldst have spoken openly."

The Attic comic poets of the already corrupted age of Pericles could not understand her, and did her memory foul wrong. They could not understand that she poured forth the irrepressible emotions of her heart, as the birds in spring pour forth theirs. For love with Sappho was truly worship. Yet her name has been handed down to posterity as the synonym of guilty and suicidal passion. And the foul aspersion of the Lesbian love spoken of by Lucian was fabricated to defame her.—*Atlantic Monthly*, March, 1871. *Woman's Rights in Ancient Athens.*

Sarasvati, in Hindoo myth the spouse of Brahma and goddess of speech, teaching wisdom, science and holiness. She is termed the Mother of the Vedas because to her is credited the invention of the Denanagri alphabet. She is pictured standing besides her husband—a blonde woman with four arms, holding a book of palm-leaves. It is said that she once angered Brahma by a late arrival at some religious function, whereupon the god installed Gayatri, a milkmaid, in her place as his wife. In retaliation Sarasvati invoked upon Brahma a curse that he should be worshipped only one day in the year, that Vishnu his future son should be born a mortal, and Agni be a devourer of unclean things, and that the goddesses should prove barren. Gayatri, by yielding up the place she had unwillingly usurped, obtained a considerable modification of the curse.

Sarpedon, in classic myth, son of Zeus and Europa, and brother of Minos and Rhadamanthus. According to Herodotus, i, 173, Zeus granted him the privilege of living three generations. He became king of the Lycians.

A grandson of the same name, son of Zeus and Laodamia, allied himself with the Trojans. He and his cousin Glaucus were the first on the enemy's wall at the storming of the Greek entrenchments, but Glaucus was put to flight by Teucor's arrows, and Sarpedon himself was slain by Patroclus (*Iliad* v, 475; xii, 292; xvi, 480). By command of Zeus, Apollo rescued the corpse, cleansed it and sent it into Lycia to be buried.

Satan (from a Hebrew noun meaning adversary), one of the many names for the chief of the devils, known also as Lucifer and Mephistopheles, though the latter name has an individuality of its own, gained through the Faust legend. See Faust and Mephistopheles in Vol. I.

Moncure D. Conway in his *Demonology* (1878) tells of Theodore Parker's retort to a Calvinist who had sought to convert him: "The difference between us is simple, your god is my devil." The identification has a deeper meaning than either controversialist imagined. Etymologically the word devil (in Latin *diabolus*) is the same as the word deity. Both are forms of the Aryan *dyaus*, the dawn, the sky. Historically the conception of a principle of evil arises, like the conception of a principle of good, from fear or reverence or worship for the personified powers of nature. Pope's lines crudely yet vigorously present a truth which comparative mythologists of a later day have worked out with elaborate ingenuity:

> Lo, the poor Indian! whose untutored mind
> Sees God in clouds or hears him in the wind.
> *Essay on Man*, i, 49.

Primitive men sought to propitiate this god as the author alike of light and darkness, of woe and weal, of good and evil. Early Aryan mythology had no devil, no personification of the powers of evil as opposed to the powers of good. Pluto (or Dis) was gloomy, Loki delighted in mischief, but neither was a fiend. In the Old Testament books produced before the Babylonish captivity there is no supernatural worker of wrong evil in essence, and arrayed against a beneficent power ever working for the good. The serpent who tempted Eve was, in Genesis, only "the most subtle of the beasts of the field." Josephus knows no other characterization for him, although Josephus' chief aim was to rationalize the scriptures for pagan Rome. Isaiah xlv, 6, 7, says, "I am the Lord and there is none else, I form the light and create darkness; I make peace and create evil." This text seems to be expressly levelled against the conception with which the Israelites were to come in contact during the captivity,—that of Ahriman, a spirit of evil, opposed to Ormuzd, the principle of good. The books of the Apocrypha are full of demons. It is in Wisdom ii, 24, that the serpent in Eden is first identified with Satan.

In the pre-exilic book of Job

atan had been represented as one f the Beni Elshim or sons of God. Vith them he came into the divine resence "from going to and fro in he earth," but it would seem that e was specifically entrusted with he mission of trying the faith and oyalty of a good man. He was a inister of the Almighty and not his nemy,—a sort of prosecuting at-orney in the divine courts.

"From the captivity to the time f Christ Satan's character loomed p ever larger against the Divine Goodness, until in the form in which e is presented in the system of our ord he appears as the relentless nemy of all good, as the rival, hough the unequal one, of the Deity, s, in fine, the tempter of the Son of God. Of Christianity it is a cardinal octrine that the great war between Good and Evil was brought to a onclusion in the overthrow of the atter, when Christ proved victor ver Death and the Grave." (*West-minster Review*, February, 1900.)

The most famous appearances of he evil spirit in modern literature re in Dante's *Divine Comedy* (1314–9) where he bears the ancient pagan ame of Dis, or Pluto; Vondel's Dutch drama *Lucifer* (1654), Milton's *Paradise Lost* (1667) and *Paradise Regained* (1671), where he is named atan; and Goethe's *Faust* (1775–831), where under the guise of Iephistopheles he epitomizes one spect of infernal malignity and be-omes an incarnate sneer. For the atter character see Vol. I. s.v. MEPHISTOPHELES and FAUST.

Dante (*Inferno* xxxiv) makes Dis monster standing out breast high rom the ice-bound Lake Cocytus nd surrounded on all sides by the raitor souls who are frozen up in he depths of pellucid ice,—for it is reachery which is specifically pun-hed in this the ninth circle of Hell, resided over by the arch-traitor imself. The upper half of his gantic form towers upward into fernal space. Like the seraphim, mong whom he was once pre-minent, he has three pairs of wings, but they are batlike in hue and shape and of enormous size, giving him from a distance the appearance of a wind-mill in motion, as he blows a blast of inconceivable sharpness upon his companions in misery. He has one head, but three faces, colored respectively yellow, vermilion and black, thus presenting a monstrous parody on the Trinity. Tears run down from his six eyes, mingling at his three chins with bloody foam; for at every mouth he crushes a traitor between his teeth:—Judas Iscariot, who betrayed the church in the person of Christ, and Brutus and Cassius, who betrayed the empire in the person of Julius Cæsar. The head and trunk of Judas have disappeared within the middle mouth. The heads of the others hang out of the right and left mouths.

Even prior to Dante's time Satan had often been represented as a monster with three heads, each one of which devoured a lost soul. A twelfth-century statue of this type stands at St. Basile d'Etampes in France.

Dante's grotesque conception of Dis has often been compared to its disadvantage with Milton's archangel ruined,—the Satan on whom Lord Chancellor Thurlow pronounced the famous verdict—"A damned fine fellow, and I hope he may win." This verdict was elicited by the characteristic line

> Better to reign in Hell than serve in Heaven.
> *Paradise Lost*, i, 261.

which sums up the indomitable courage and pride that are the chief characteristics of Milton's fiend. In the same Book I, beginning with line 589, we have the following description of Satan's appearance among the hosts of hell:

> He above the rest
> In shape and gesture proudly eminent,
> Stood like a tower, his form had not yet lost
> All her virginal brightness, nor appeared
> Less than archangel ruined, and the excess
> Of glory obscured.

It has been urged that the difference between Milton's and Dante's

fiend is mainly that of creed and time. Dante can allow no compromise with Hell. There is one great kingdom of truth and he that is not of it is against it. In Milton's time the sense of the awful dignity of human nature has increased,—the sinner is one of those who might have been glorious. Even the arch-sinner against heaven in the lower regions to which sin had condemned him retains some traces of his original brightness.

There is intrinsic evidence that Milton had read, and profited by reading, Vondel's drama and had borrowed and glorified some traits of the eponymic Lucifer.

The Latin word Lucifer (Gr. *Phosphorus*), meaning bringer of light, was originally applied to the morning star. Isaiah (xiv, 12) applies the analogous Hebrew word to the glory of the king of Babylon, but the early fathers attached the name to Satan, deeming that the passage "How art thou fallen from heaven, O Lucifer, son of the morning," contained a reference to the Prince of Darkness. Thus Lucifer has come to be used as an alternate name for Satan.

Saturn (Lat. *Saturnus*, the sower), in Roman legend the first king of Latium, later worshipped as a god of seed-time and harvest, and still later identified with the Greek Cronos, and made the son of Cœlus (Heaven) and Terra (Earth). Ops, or Cybele, was his wife, Picus his son. The later Roman fabulists feigned that Cronos, expelled from Olympus by Zeus, sailed across the sea to Latium, was welcomed by Janus and under the name of Saturn was crowned king on the hill afterwards known as the Capitoline. It was generally agreed that the reign of Saturn was a golden age in Italy. The Saturnalia or Roman festival instituted in his honor was celebrated for 7 days,—December 17–23 inclusive. Citizens exchanged presents, notably wax tapers (*cerei*) and dolls (*sigillaria*) and hospitably entertained one another. All official and social restraints were temporarily suspended, children were dispensed from school, servants sat down to table and were waited upon by their masters, criminal executions and declarations of war were postponed.

Satyrs, in Greek myth, a worthless and idle race of woodland immortals, inseparably connected with the worship of Dionysus. The earlier mythologists describe them as having pointed ears, two small horns, and the tail of a goat or a horse; later authorities, evidently merging them into the Italian Fauni, enlarge the horns and add to the other characteristics the feet and legs of goats. Their life is spent in wild hunts throughout the forests, in tending their flocks, in idle dalliance or voluptuous dancing with the nymphs, or in sheer drunkenness and debauchery. Their music may be constantly heard as they play on the flute, bag-pipe or cymbals, or on Pan's syrinx. They are dressed in the skins of animals, and wear wreaths of vine ivy or fir. The most famous of all the Satyrs was Silenus.

Saunders, Clerk, hero of an old Scotch ballad of that name, first printed in Scott's *Minstrelsy of the Scottish Border*. It forms No. 69 of Child's Collection.

May Margaret's seven brothers surprise her abed with Clerk Saunders. Six are for sparing him, the sixth even advising that all hands should steal softly away without waking the guilty pair. But the seventh stands by the grim tradition of duty to kin and name, and runs his sword through the lover. An analogous ballad is *Willie and Lady Maisrie* (No. 70 in Child's Collection), in which the father surprises and slays the lover.

Scapin, Scappino. See Vol. I.

Scaramouch, in the old Italian comedy, a stock character burlesquing the military don of Spain and therefore dressed in Spanish or Hispano-Neapolitan costume. He is noisy, effervescent, ebullient but a great poltroon, standing in servile awe of Harlequin, who usually ends

by giving him a beating. The name has become a byword for a cowardly braggadocio.

Scarlet, Scadlock or **Scathelocke, Will,** in English balladry, one of the companions of Robin Hood in Sherwood Forest.

Schahriah, in the *Arabian Nights*, a sultan of India for whose entertainment the tales are told. Discovering that his own wife and his brother's wife have betrayed their lords, he strangles both, and losing all faith in female virtue, determines to marry a new wife every night and get rid of her every morning.

Nevertheless, Scheherazade, eldest daughter of the Vizier, consents to marry him. An hour before daybreak she begins a story to her sister, in the sultan's hearing, and breaks off at the most interesting point with a promise to conclude next morning. Thus from day to day the sultan is beguiled into postponing his fatal intentions until after 1001 nights he discovers that Scheherazade has become indispensable to him, and moreover is convinced that she is as faithful as she is intelligent.

What a glorious fellow is Sultan Schahriah, who promptly has all his brides executed the morning after his nuptials! What depth of feeling, what a terrible chastity of soul, what tenderness of matrimonial conciousness is revealed in that naïve deed of love, which has been hitherto calumniated as cruel, barbarous, despotic! The man had an antipathy against every defilement of his feelings, and it seemed to him that they were stained by the bare thought that the bride who to-day lay on his mighty heart might to-morrow be on that of another—perhaps of some common vulgar fellow; therefore he rather had her slain next day!—HEINE: *Lutetia*, xix.

Schamir, in rabbinical legend, the agent by whose means Solomon wrought the stones of the temple. The Old Testament (I Kings, vi) tells how it was to be built without sound of hammer or axe or any tool of iron. Legends explain that Solomon sent out Benaiah, the son of Jehoida, to obtain the schamir, which could split the hardest substance. Benaiah wrested from Asmodeus the secret that for schamir the seeker must find the nest of the moorhen, and cover it with a plate of glass, so that the mother bird could not get at her young without breaking the glass. This she could only accomplish by finding a bit of schamir.

Scheherazade. See SCHAHRIAH.

Schildburg, a German city famous, like Gotham in England, for its pseudo wise men. In the latter part of the sixteenth century the traditions and legends enshrining the exploits of its inhabitants were collected together into a book, *The History of the Schildburgers*, which has been as popular in Germany as the *Tales of the Wise Men of Gotham* was in England. The descent of the Schildburgers is traced from one of the Seven Wise Men of Greece. They maintained their reputation so consistently, and were so continually consulted by neighboring potentates that their own affairs began to suffer from neglect. Hence they were driven to feign themselves fools and even obtained from their Emperor a license to carry their folly as far as they wished. So they built themselves a conical house with no windows and looked all around it to discover why it was dark: then holding a council, each one with a torch fixed upon his hat, they decided to carry some daylight in. Boxes, baskets and tubs they strove to fill with sunbeams but could not empty them into the room. So they took off the roof; a plan that did well enough in summer but proved disastrous in winter. One day light fell through a crevice on a councillor's beard. This suggested a window. They quarried a huge millstone for their mill and carried it down with infinite labor. Then remembering that it might more easily have been rolled down they carried it up again. So as not to lose it one of them got into the hole in the middle. It rolled into a pond and man and stone were lost. Thinking he had stolen it they posted notices for a man with a mill-

stone round his neck. Their final exploit was to turn themselves out of house and home and like the Jews become wanderers throughout the world, so that there is no country where their descendants may not be found.

Sciron, according to Plutarch in his life of Theseus, a robber infesting the frontier between Attica and Megaris who was slain by the hero in his youth. Sciron not only plundered wayfarers but took them to the Scironian rock, made them wash his feet and then kicked them into the sea, where an immense tortoise waited to devour them.

Scogan, Skogan or **Scoggin,** the more or less apocryphal hero of *Scogan's Jests* (1565), a collection of humorous anecdotes, said to have been "gathered" by Andrew Borde, a physician and a wit who died in 1589. His first name is usually given as Thomas, but he is an undoubted reminiscence of John Scogan the court jester of King Edward IV in the later fifteenth century. According to the *Jests* Scogan was educated at Oxford, and obtained the post of fool in the household of Sir William Neville, who brought him to court, where after a period of great success he fell into disfavor. He has been confused by Shakspear and others with an earlier character John Scogan (1361–1407), tutor to the sons of Henry IV, to whom Chaucer addressed a short poem *L'envoy à Scogan* (1393). Hence Shallow in *II Henry IV*, iii, 2, says he remembers Falstaff breaking Skogan's head at the court-gate.

Scott, Michael (1175–1234), a pretended necromancer in the Middle Ages, probably Scotch by birth (Balwearic is named as his natal village), who for a long time was attached to the court of the Emperor Frederic II at Padua as tutor and astrologer. He wrote a commentary on Aristotle and some puerile treatises on natural philosophy, while his studies in alchemy, astrology and chiromancy earned for him contemporary repute as a wizard. His magic books were interred with him on his death, for they could not be opened without extreme peril on account of the malignant fiends that would thereby be invoked. One hundred years after his death Dante put him into hell (*Inferno*, xx, 116), in the circle of those punished because, while living, they had presumed to predict the future. Virgil points him out to Dante,

> That other, round the loins
> So slender of his shape was Michael Scott,
> Practised in every sleight of magic wile.

Boccaccio in his *Decameron*, Day viii, 9, makes two jesters, Bruno and Buffalmaco, play a sorry practical joke on Master Simon, a physician. Part of the joke consists in persuading simple Simon that Michael Scott, after paying a visit to Florence, had left behind him certain disciples who were able to perform one of his favorite magic feats, that of summoning to their banquet hall guests from all quarters of the globe. No matter how distinguished they were, no matter if they were 2000 leagues away, they were bound to make their appearance within two minutes. Bruno gravely enumerates among the familiar guests "the Lady of Barbicano, the Queen of Basque, the wife of the Sultan, the Schinchimurro of Prester John," and more substantial entities like the Queens of England and of France.

In certain Macaronic verses (1519) Michael is represented as wonderfully clever in philtres and sorceries for winning the love of women. He could also summon up devils, ride on an enchanted horse, wrap his small figure round in a cloak of invisibility, sail in a ship without oars, sails, or other visible motive power, and doff his shadow whenever he willed, like Peter Schlemihl or Simon Magus.

Michael is said to have predicted that his patron would die at the iron gates of Florence. The legend continues that when Frederick entered that city with impunity (an episode unknown to authentic history) the

rophecy was apparently falsified. 'evertheless, being later in Samnio, e fell sick in a town named Floren- num. "A bed was made for him a chamber beside the walls of the ower, which the head of the bed ouched. The town gate in the wall as built up, but the iron posts re- ained within. The Emperor caused ie tower to be examined to see what was like inside. It was told him iat in that part of the wall where e lay there was a gate with iron osts shut up. Hearing this he fell o meditating and said, 'This is the lace of my decease already foretold o me. Here shall I die. God's will e done.'"—*Chronicles of F. Fran- isci Pipini.*

A similar story told of the English Henry IV has been effectively used y Shakspear. Henry had been de- erred from joining in the crusades y a prophecy that he would die in erusalem. His fatal sickness oc- urred at the shrine of Edward the Confessor in Westminster Abbey. He is carried swooning into the apart- ients of the abbot. On reviving e asks:

ing. Doth any name particular belong
nto the lodging where I first did swoon?
Warwick. 'Tis called Jerusalem, my noble Lord.
ing. Laud be to heaven! E'en there my life must end.
hath been prophesied to me many years,
should not die but in Jerusalem;
Which vainly I supposed the Holy Land:—
ut bear me to that chamber, there I'll lie;
n that Jerusalem shall Harry die.
II King Henry IV, iv, 4.

Henry did in fact die in the Jeru- alem chamber at Westminster Ab- ey on March 20, 1413.

Sir Walter Scott introduces his amesake into the *Lay of the Last Minstrel*, ii, v, 13:

In these fair climes it was my lot
To meet the wondrous Michael Scott,
A wizard of such dreaded fame
That when, in Salamanca's cave,
Him listed his magic wand to wave
The bells would ring in Notre Dame.

Scroggins, Giles, the peasant hero f a comic English ballad of uncer- ain date. He courted Molly Bawn, but died before the date set for the wedding. Weeping herself to sleep she dreams that Giles's ghost ap- pears to claim her and awakes just as he is carrying her off to the grave. The whole is a popular burlesque upon mediæval tales of terror such as *Sweet William.* See WILLIAM, SWEET.

Scylla, daughter of Nisus, king of Megara. In order to gain the love of Minos she cut off her father's purple hair on which the safety of his kingdom depended; whereupon Nisus was changed into a sparrow hawk and Scylla into the bird Ciris. OVID: *Metamorphoses*, viii, 9.

Scylla and **Charybdis,** names given in classic myth to two rocks in the Mediterranean straits between Italy and Sicily. The first, nearest to Italy, was hollowed out into a cave where dwelt Scylla, a fearful 12-footed monster who barked like a dog with her six heads perched upon six long necks. On the Sicilian rock grew a great fig tree beneath which dwelt Charybdis. Thrice every day she swallowed down the waters of the sea and thrice a day cast them up again. (*Odyssey*, xi, 85.) Ovid dowers Scylla with 100 barking mouths. According to his story (*Metamorphoses*, xxiii) she was orig- inally a beautiful maiden with whom Glaucus (*q.v.*) fell in love after his metamorphosis into a sea god. Scylla turned a deaf ear to his wooing, and Glaucus appealed to Circe. The latter would fain have won him for herself, but when he professed undy- ing love for Scylla alone she poisoned the waters in which her rival bathed. Scylla, according to her custom, plunged waist high into the sea. A brood of serpents and barking mon- sters instantly surrounded her. She tried in vain to shake them off, they had become a portion of herself; she remained rooted to the spot, and embittered by misfortune found her only pleasure in devouring such hap- less mariners as came within her grasp. After destroying six of the companions of Ulysses and making a vain effort to wreck the ships of

Æneas she was changed into a rock which became the terror of mariners.

Semele, in classic myth, daughter of Cadmus and paramour of Zeus. The jealous Hera, appearing in the form of her nurse Beroe, persuaded her to ask Zeus to visit her in the same glory that characterized his appearances to his consort. Zeus reluctantly complied, appeared as the god of thunder, and Semele was consumed in the flames. Zeus saved her son Bacchus, with whom she was pregnant, sewed him up in his thigh and thus preserved him until the right parturitive period had arrived.

Semiramis, a mythical queen of Assyria, who owes her fame, if not her being, to Greek legends that find no confirmation in the cuneiform monuments. According to the Greeks she was a daughter of the Syrian goddess Derketo, by a Syrian swain. Ashamed of so humble an amour Derketo abandoned its issue after slaying the father, but the babe was miraculously fed by doves until she was found by shepherds. Her first husband was Onnes. At the siege of Bactra her beauty and bravery won the love of Ninus, king of Nineveh, who married her, whereupon Onnes slew himself. By some authorities she is said to have killed Ninus. At all events he died and she assumed the sole government of Assyria; built the city of Babylon with its hanging gardens, as well as the temple of Bel, a tomb for her husband and the bridge over the Euphrates; conquered Egypt, Ethiopia and Libya, but was unsuccessful in an expedition against India. After a reign of forty-two years she resigned the throne to her son, Ninyas, and flew up to heaven in the form of a dove. Some of her exploits are identical with those recorded of the goddess Ishtar in the so-called Nimrod epic. She is the heroine of Calderon's drama *The Daughter of the Air*, whose plot runs as follows:

Semiramis, a young woman of unknown parentage, is sought in marriage by Menon, who, jilted by her for King Ninus, loses not only the king's favor, but his eyesight and at last his life. Just before Menon's death a power greater than himself compels him to prophesy to Ninus the death which awaits him from the "gilded mischief seated at his side." There is a supposed lapse of many years before the curtain rises again. Semiramis is now a widow, and a mighty queen, dwelling in the palace of Babylon. Bending to popular clamor she feigns to abdicate in favor of her son Nimias, then throws him into prison and, taking advantage of an extraordinary resemblance in form and feature, passes herself off as her own son. But Fortune which had favored the undisguised woman, turns against the pseudo man. She is killed in battle.

Dante puts Semiramis in the first place of torment in hell,—the habitation of carnal sinners. She is whirled towards Dante in a sort of cyclone and Virgil explains:

> She in vice
> Of luxury was so shameless that she made
> Liking be lawful by promulged decree
> To clear the blame she had herself incurred.
> *Inferno*, v, 53. CARY, trans.

Serapis, an Egyptian divinity, who was only another form of Osiris in his character of god of the lower world. His corresponding incarnation as god of the upper world was the bull Apis. The worship of Serapis was first independently developed in the time of the Ptolemies in Alexandria, the most beautiful ornament of which was the Serapion, or Temple of Serapis.

Set, Sit or **Sati,** an Egyptian god, identified by the Greeks with Typhon, by the Syrians with Baal. He was the brother of Osiris, whom he treacherously slew. Originally worshipped as a sun-god he was eventually deposed by Horus and was thenceforth associated with darkness and evil. Such was the abhorrence eventually evoked by his name that it was erased from the monuments.

Setebos, mentioned by Shakspear in *The Tempest*, i, 2, as the god worshipped by Caliban's dam, Sycorax. According to Eden's *History*

of Travaile 1577 he was a Patagonian deity or devil. Describing Magellan's voyage to the South Pole Eden tells how some of the natives of Patagonia were captured and "when they felt the shackles fast about their legs, they roared like bulls, and cryd upon their great devil Setebos to help them. They say that when any of them dye there appear x or xii devils leaping and dauncing about the bodie of the dead and seem to have their bodyes painted with divers colors, and that among others there is one seene bigger than the residue who maketh great mirth and rejoicing. This great devil they call Setebos." In the poem *Caliban upon Setebos* Browning analyzes Caliban's attitude towards his deity.

Seven against Thebes, the heroes of Æschylus's drama of that name (B.C. 480), celebrating the siege of Thebes in Bœotia by an expedition raised by Adrastus and six other Grecian heroes for the purpose of restoring Polynices to the throne of his father Œdipus. Polynices, Tydius, Amphiaraus, Capaneus, Hippomedon and Parthenopæus constituted with Adrastus the titular Seven. Amphiaraus, prophet-hero of Argos, predicted that the expedition would fail and that Adrastus alone would survive. His words came true. But ten years later, Adrastus raised a new expedition among the Epigoni or "descendants" of the original seven, and the oracle of Amphiaraus, established at the scene of his death between Potniæ and Thebes, now promised a success that was duly realized.

Seven Golden Cities, Island of the. According to a fifteenth century legend seven bishops and their followers, fleeing from Spain and Portugal when those countries were overrun by the Moors in the eighth century, crossed the ocean to the unknown west and landed upon an island of mysterious beauty where the very sands on the shore were from a third to a half gold. They founded seven cities here, each resplendent with temples, towers and palaces. At various intervals seafaring men, landing on this island, had been detained there for life, the descendants of the founders dreading a Moslem invasion of their asylum. At length in the fifteenth century a noble cavalier, Don Fernando de Alma, sailing under a commission from Don Joacos II of Portugal, was driven by a storm to the mouth of a river on whose banks could be seen a noble city with castle and towers. A stately barge approached Don Fernando's caravel, bearing a richly clad stranger over whose head floated the banner of the cross. The stranger invited Don Fernando ashore, assuring him he would be acknowledged as Adalantado of the Seven Cities of the Island. Fernando leaped into the barge and was carried to land. Everything bore the stamp of bypast ages; the island had been dissevered from the rest of the world for centuries. After visiting the palace and the rulers of the city, partaking of a banquet, and making love to a beauteous maiden, Fernando, next morning, re-entered the barge to return to his vessel. The barge put out, but no caravel was to be seen. As the oarsmen rowed in search of it they sang a lullaby whose drowsy influence crept over the cavalier. Coming to himself he found that he was aboard a Portuguese ship bound for Lisbon, having been picked up, he was told, from a wreck drifting on the ocean. On landing in his native city he found all marvellously changed. A strange porter opened to him the door of his ancestral mansion. He hurried to the house of his betrothed and found, not her, but her great-granddaughter, a speaking likeness, whom he could scarce be brought to believe was not his Serafina. He had spent, not one night, but a whole century on the magic isle. The story has been told by Washington Irving, and by Baring-Gould in his *Curious Myths of the Middle Ages*. The latter holds that "The Island of the Seven Cities is unquestionably the land of

the departed spirits of the ancient Celtiberians. The properties of the old belief remain—the barge to conduct the spirit to the shore, the gorgeous scenery, and the splendid castle. But the significance of the myth has been lost, and the story of a Spanish colony having taken refuge in the far western sea has been invented to account for the Don meeting with those of his race on the phantom isle."

It is said that the legend of the island was one of the elements that conspired to suggest to Columbus that there might be land in the West. It belongs to the same group as the legends relating to the Isle of St. Brandon and to Plato's Atlantis.

Seven Sleepers, an ancient legend of Eastern origin which was first put into writing by Jacobus Sarugiensis, a Mesopotamian bishop of the fifth or sixth century, and was introduced by Gregory of Tours into Europe in his *De Gloria Martyrum.* Mahomet adopted it into the Koran (Chap. xviii, *The Cave Revealed at Mecca*) and it has been the foundation of dramas, poems and romances in many languages.

As told by Jacques de Voragine in the *Legenda Aurea* or *Golden Legend* the story runs as follows: The Emperor Decius coming to Ephesus ordered temples to be built there and all the inhabitants to sacrifice before him. Christians who refused to join in the worship of the gods were to be put to death. Seven noble youths named Maximian, Malchus, Martinian (or Marcian), Dionysius (or Denis), John Serapion and Constantine, being Christians, refused to sacrifice, but remained at home fasting and praying. They were brought before Decius, and confessed their faith. Given a little time for reflection they employed it in distributing their goods among the poor; then they retired to Mount Celion. Malchus, disguised as a physician, went back to Ephesus for food, and learned that Decius had ordered search to be made for them; he returned to his companions assembled in a cavern, and bade them prepare for death, but suddenly "by the will of God they fell asleep." Decius sought for them in vain; thinking they might be in the cavern, he blocked up the mouth with stones, that they might perish with hunger. After three hundred and sixty years, in the thirtieth year of the reign of Theodosius, a heresy broke out which denied the resurrection of the dead. An Ephesian, building a stable on the side of Mount Celion, took away the stones from the mouth of the cave; the sleepers awoke, thinking they had slept but a single night, and resumed their conversation where it was broken off. Malchus went again to the town for bread, and was amazed to hear the name of Christ frequently spoken, and to see crosses over all the gates. His offering a coin of the reign of Decius excited suspicion, and he was brought before the governor and the bishop, who examined him, and were as perplexed as he at his replies. He conducted them to the cave, followed by a great crowd, and there sat his six companions with faces "fresh and blooming as roses." All recognized a miracle and glorified God; Theodosius was summoned, and embraced the saints, who testified that they had been resuscitated that men might believe in the resurrection. They then bowed their heads and died. The Emperor ordered golden reliquaries made for them, but they appeared to him in a dream, saying that hitherto they had slept in the earth, and there they wished still to sleep.

Gregory of Tours gives the duration of the sleep as 230 years.

The names of the sleepers are not given in the Koran; they prophesy the coming of Mahomet on their awakening from a sleep of "three hundred years and nine years over." They had with them a dog named Kratimir, Kratim, or Katmir; he also is endowed with the gift of prophecy, and is one of the ten animals to be admitted into Paradise. The truth of the legend seems to be

hat in the Decian persecution of 50 A.D., three or seven young men uffered martyrdom, and "fell asleep n the Lord"; were buried in a cave n Mount Celion; that their bodies vere discovered by Theodosius, and onsecrated as holy relics.

In spite of their request to be left n the earth, Theodosius sent their emains in a large stone coffin to Marseilles, which is still shown in t. Victor's Church.

Shacabac, *i.e.*, "the harelipped" n the *Arabian Nights* tale *The Barber's Sixth Brother.* A man reduced almost to starvation who was nvited by the rich barmecide to an maginary feast. See BARMECIDE.

She-Wolf of France. This expression is used by Shakspear, who nakes Richard Plantagenet, Duke f York, thus address Margaret, Queen of Henry VI:

> he wolf of France, but worse than wolves of France,
> Whose tongue more poisons than the adder's tooth!
> How ill-beseeming is it in thy sex
> To triumph like an Amazonian trull,
> Upon their woes whom fortune captivates.
> *III Henry VI*, i, 4.

Thomas Gray in his ode *The Bard* dopts the phrase and applies it to sabel of France, the adulterous Queen of Edward II,

> She wolf of France, with unrelenting fangs
> That tearst the body of thy mangled mate,
> From thee be born, who o'er thy country hangs
> The scourge of heaven. What terrors round him wait!
> Amazement in his van with flight combined,
> And sorrow's faded form and solitude behind.

Latin writers anticipated Shakpear. Thus Apuleius describes the isters of Psyche as "Perfidæ lupulæ efarias insidius comparant."

Shipton, Mother, a real character, born in 1448, who earned some local eputation as a female astrologer in Clifton, Yorkshire. After her death umerous legends and traditions rystallized about her memory. It vas asserted that she was the offpring of an unhallowed union between her mother and the devil. Prodigies attended her from infancy. Her cradle, for example, was found suspended in the chimney without any visible means of support, and before she had been taught her alphabet she read books at sight. When she died, the following epitaph was placed on her monument:

> Here lyes she who never ly'd,
> Whose skill often has been try'd.
> Her Prophecies shall survive,
> And ever keep her name alive.

Nevertheless, Mother Shipton and her prophecies had been forgotten when, in 1641, the astrologer, William Lily, revived her fame by publishing anonymously a transparent forgery, entitled "The Propheceyes of Mother Shipton. In the reign of King Henry the Eighth. Foretelling the death of Cardinall Wolsey, the Lord Percy and others, as also what should happen in insuing times. London. Printed for Richard Lowndes at his shop adjoying the Ludgate, 1641."

A more famous forgery was that issued in 1862 by Charles J. Hindley, an American newspaperman, resident in London, and engaged in editing a lot of old pamphlets and chap-books. There fell into his hands Lily's forgery. He conceived the idea of republishing this with the addition of certain fabrications of his own. Most notable in these additions were the following lines.

> Carriages without horses shall go,
> And accidents fill the world with woe.
> Around the world thoughts shall fly
> In the twinkling of an eye.
> The world upside down shall be,
> And gold be found at the root of a tree.
> Through hills man shall ride
> And no horse be at his side.
> Under water man shall walk.
> Shall ride, shall sleep, shall talk.
> In the air men shall be seen
> In white, in black, in green.
> Iron in the water shall float
> As easily as a wooden boat.
> Gold shall be found and shown
> In a land that's now not known.
> Fire and water shall wonders do.
> England shall admit a foe.
> The world to an end shall come
> In eighteen hundred and eighty-one.

These verses were widely copied and commented upon and gave rise

to a good deal of controversy. It was pointed out by the sceptical that as Mother Shipton's death took place in 1561, she must have been very old when she died and very young when she took to prophecy. No signs of the pretended text could be found at the British Museum, and finally it was announced that Mr. Hindley had confessed the hoax. But in spite of this confession the advent of the year 1881 was looked forward to with much alarm by the superstitious in both England and America.

Sibille, in the mediæval romance *Perceforest*, daughter of the magician Darnant. When Alexander the Great starts out in quest of Perceforest, who has made his way alone into the enchanted forest of Darnant, Sabille encounters him and delays him by yielding herself to his embraces. From this amour with the original Lady of the Lake sprang the ancestor of King Arthur.

Sibyl (Lat. *Sibylla*, from a Greek compound meaning "the will of God"), in classic myth, a seer; a prophetess, one of a group of women who at various periods claimed or were believed to be inspired by the gods. Under the influence of frenzied enthusiasm they poured forth so-called prophecies which were reverenced even by the early Christians. They were described sometimes as priestesses of Apollo, sometimes as his favorite wives or daughters. Neither Homer nor Herodotus mentions them. The earliest known reference is in Heraclitus, about B.C. 500.

Plato speaks of only one Sibyl. By the time of Lactantius they had increased to ten. Among the Romans their number varies. The most famous of all the Sibyls is the Erythean Herophile, generally identified with the Cumæan, whom Æneas consulted before his descent into hades (*Æneid* vi, 10).

It was the Cumæan Sibyl who offered to Tarquinus Superbus nine books of prophecies which he declined because of their extortionate price. After destroying six she ultimately sold him the remaining three at the price she had demanded for nine (DIONYSUS HALICARNASSUS, iv, 62). She is said to have lived for many generations at Cumæ in the crypts beneath the temple of Apollo, where Æneas had consulted her.

It is generally agreed that the Sibylline books were destroyed at the burning of the capitol, B.C. 83, but collections more or less spurious were subsequently made. These in the time of Augustus, B.C. 12, were placed for safe keeping in the temple of Apollo on the Palatine. Here they remained until A.D. 405, when they were burnt by Stilicho or by the Emperor Honorius himself.

The early fathers of the church, from Justin Martyr to St. Augustine, speak respectfully of the Sibylline prophecies, St. Augustine employing them to enforce the truth of Christianity. The Emperor Constantine in his harangue before the Nicene Council (A.D. 323) quoted them as redounding to the honor of Christianity, though he conceded that many doubted whether the Sibyls were really their authors. They are also referred to in the *Dies Iræ:*

> That day of wrath, that dreadful day,
> When heaven and earth shall pass away,
> As David and the Sibyls say.

A collection of Sibylline oracles have come down to our time which the vulgar frequently confound with the Sibylline books. They contain a medley of pretended prophecies, composed partly by Alexandrian Jews, partly by Christians, between the second and fifth centuries of our era. Characters from the Old Testament and the New alike figure among them. They undoubtedly helped to increase the popular repute of the Sibyls during the Middle Ages. See *Edinburgh Review*, July, 1877.

Siege Perilous, in Arthurian romance, a seat which was ever left vacant at King Arthur's Round Table until the arrival of a knight, pure in deed and pure at heart, who should achieve the quest of the San

Greal. None other might sit there without grievous peril.

In our great hall there stood a vacant chair,
Fashion'd by Merlin ere he past away,
And carven with strange figures; and in and out
The figures, like a serpent, ran a scroll
Of letters in a tongue no man could read.
And Merlin call'd it "The Siege perilous,"
Perilous for good and ill; "for there," he said,
'No man could sit but he should lose himself."

TENNYSON: *The Holy Grail.*

Once Merlin himself forgot his own injunction:

And once by misadventure Merlin sat
In his own chair, and so was lost.

Ibid.

On another occasion a haughty Saracen knight rashly ventured to place himself in the seat, when the earth opened and swallowed him up.

At last Galahad appeared at King Arthur's court. A holy hermit stepped forward and led the young knight to the Siege Perilous; and he lifted up the cloth, and found there letters that said, "This is the seat of Sir Galahad, the good knight"; and he made him sit in that seat. And all the knights of the Round Table marvelled greatly at Sir Galahad, seeing him sit securely in that seat, and said, "This is he by whom the Sangreal shall be achieved, for there never sat one before in that seat without being mischieved."

Siegfried, hero of Part i of an anonymous German epic, *The Nibelungen Lied* or *Lay of the Nibelungs* (1210).

Young, strong and beautiful he had but one vulnerable spot (between his shoulders), where a leaf had settled when he bathed in the blood of a dragon he had slain. He possessed a cloak of invisibility, given him by the dwarf Alberich, and a sword called Balmung, forged for him by Wieland the smith. When he became king of the Nibelungs he went to Worms to sue for the hand of the beautiful Kriemhild, sister to Gunther, king of Burgundy. He assisted Gunther in his suit for Brunhild, queen of Issland. Being invisible, he performed all the feats for which Gunther received credit. As his reward he himself won Kriemhild. After a time bride and groom visited the court of Gunther. The two queens fell to comparing the respective merits of their spouses. Then it was that Kriemhild revealed what part her husband had played in winning Brunhild for her brother. Brunhild in a rage set Hagen to murder Siegfried. That subtle schemer learns from Kriemhild the secret of Siegfried's vulnerability, and as the hero stoops over to drink at a spring stabs him between the shoulders. Kriemhild broods wrathfully over her sorrows for many years and finally, when she has become the wife of Atli, prepares a terrible revenge that overwhelms all the Nibelungs in a common slaughter. See SIGURD.

Sigismonda, heroine of Dryden's narrative poem *Sigismonda and Guiscardo,* one of his *Tales from Boccaccio* (1700). It versifies the story told in the *Decameron,* iv, 1, with little change save in the name of the heroine, called Ghismonda (*q.v.*) in the original. Dryden's moral runs as follows:

Thus she for disobedience justly died;
The Sire was justly punished for his pride;
The youth, least guilty, suffered for th' offense
Of duty violated to his prince;
Who late repenting of his cruel deed,
One common sepulchre for both decreed;
Entombed the wretched pair in royal state,
And on their monument inscribed their fate.

DRYDEN: *Sigismonda and Guiscardo.*

Sigmund, in the Icelandic *Volsunga Saga,* son of Volsung and father of Sinfiotli by his sister Signy, and, by a late marriage with Hjordis, of the hero Sigurd, who was born posthumously after Sigmund had been slain by King Lyngi, a rival in love.

Signy, in the Icelandic *Volsunga Saga,* the daughter of Volsung and wife of King Siggeir, to whom she bore two children. At her own request these were slain by her brother Sigmund, with whom she dwelt for several days, disguised as a witch, and afterwards bore him a son Sinfiotli. When her brother set fire to her husband's house, she also perished in the flames.

Sigune, in Wolfram von Eschenbach's *Parzival* and his fragmentary *Titurel* (early 13th century) a woman who clings year after year to the dead body of her lover Schionatulander,—he having lost his life in an adventure undertaken to gratify a whim of hers. Ever and anon Parzival comes across her and holds converse with her, but she never forsakes the corpse. Fidelity of this sort appealed strongly to Wolfram, as a self constituted apostle of "Treue" (loyalty), and he set out to tell the story of the lovers in a separate poem which was left unfinished. The existing fragment is called *Titurel* merely because it begins with a speech of Titurel, an ancestor of Sigune.

Sigurd, hero of the *Volsunga Saga* or *Lay of the Volsungs,* the Icelandic prose form of the German epic, *The Lay of the Nibelungs.* He is the same in origin as Siegfried, though the details of the two stories are widely asunder.

Son of Sigmund, born posthumously, Sigurd became the foster-child of Regin the Smith, who incites him to slay the dragon Fafnir. Thus he comes into a great treasure hidden within the folds of the dragon's skin. By eating the monster's heart he wins a more than mortal wisdom. Turning homewards he comes to Hindfell, where fierce flames surround a house, but he rides fearlessly through them and discovers an apparently lifeless warrior. Cutting the armor fastenings the warrior proves to be a woman, the Valkyr Brynhild, who awakes at his touch. She explains that having defied Odin he had condemned her to a magic sleep and to marry any mortal who awoke her. Fearing he might prove a coward she had begged Odin to surround her with a barrier of fire which none save a brave man would dare to cross. They fell in love and plighted their troth. Sigurd rode on in quest of further adventure. He is welcomed in the hall of the Niblungs and fights the Niblung battles and, all unconsciously, becomes beloved of the Niblung maiden, Gudrun, daughter of King Giuki. He loves only Brynhild. But Grimhild, "the wise wife," Gudrun's mother, seeing how her wishes lie, mixes a cup for Sigurd at a banquet and "the soul was changed in him" and Brynhild was forgotten, leaving only a dim sense of happiness lost. In this mood he won and wooed Gudrun, and had promised to help her brother Gunnar to secure Brynhild to wife. The same spell Grimhild had flung upon Sigurd she has wrought upon Gunnar, who bethinks him of the maiden sitting alone,—Brynhild in her fire-ringed house. By magic art, also, she changes Sigurd's aspect into that of Gunnar; he once more rides through the flames, and though haunted by vague memories of the past, wrests from Brynhild the magic betrothal ring he himself had given her and claimed her as his bride. And she not recognizing her lover in his new guise, tearfully yielded to her doom and was married to Gunnar. Then the magic ring wrought its potent curse. Given by Brynhild as she believes to her husband but really to her former lover and by him to Gudrun, the latter, when contention arises between the brides, shows it in a paroxysm of triumphant rage and tells her rival the whole secret of the wooing. The wild blood is stirred in the Valkyrie's veins. Brynhild must have the death of Sigurd, and she tempts Gudrun's brother Guttorm to stab him as he lies sleeping in Gudrun's arms. He awakes only to fling the "wrath" at his flying murderer and to strike him to the ground. His death revives all Brynhild's love. "The she-wolf's heart broke when she had caused Sigurd's slaying," and she asked only that she might be laid side by side with him on the funeral pyre.

Gudrun marries again, not for love, but in the hope of avenging herself upon those who had slain her lord. She and Atli, her new husband (the historic Attila), lay a trap to slay the whole host of the

Niblungs in his Golden House. And when all are dead, and the victorious earls of Atli have feasted over their bodies, it is Gudrun herself who in obedience to the fierce law of kindred among a barbarous people, sets the fire to burn the house over those who in slaying her brethren have only fulfilled her bidding: and with her own hand she pierces Atli to the heart.

William Morris has retold this story in English verse *The Lay of the Volsung and the Fall of the Niblung* (1877) and Wagner has made it the subject of a trilogy of operas, under the general title *The Ring of the Nibelungs* (1876).

Silenus, in classic myth, generally a name for the older satyrs, more specifically applied to that one of the Sileni who was the reputed teacher of Bacchus in his youth and ever afterwards his boon companion. He was a genial old man, white-haired and white-bearded, with a pug nose, a round face, a rounder abdomen, and he was generally inebriated. As he could not trust his own legs he was generally represented riding on an ass, or supported by other satyrs and surrounded by laughing and dancing fawns. In all respects except that of inebriety he seems to have been the ancestor of our Santa Klaus.

Now compare the pictures of Santa Klaus which are scattered through this book with that of Silenus. Is it not evident that the one is a revival of the other, changed, indeed, in certain traits of character, sobered up, washed and purified, clad in furembroidered garments that are more suited to the wintry season which he has made his own, but still the god of good fellows,—the representative of good health, good humor and good cheer?—WALSH: *The Story of Santa Klaus*, p. 71.

Sinbad, a Bagdad merchant, hero of a story in the *Arabian Nights* known as *Sinbad the Sailor*, which mingles a confused memory of Homer's *Odyssey* with oriental legends of unknown antiquity. He is represented as relating his seven voyages to the discontented porter Hindbad, in order to emphasize the moral that wealth can be attained only by enterprise, fortitude and energy.

Voyage I. Sinbad and his companions mistake a sleeping whale for an island, light a fire on his back and narrowly escape with their lives when the monster disappears into the sea. This story suggested one of the adventures of St. Brendan. See KRAKEN.

II. Sinbad, abandoned on a desert island, discovered a roc's egg "50 paces in circumference." When the parent bird returned he fastened himself to one of its claws and so was transported to the Valley of Diamonds, from which entry and escape were alike impossible by merely human means. From the tops of the surrounding precipices, however, merchants were in the habit of casting huge pieces of meat to which the diamonds adhered, meat and diamonds were carried up by eagles to their nests, where the diamonds were rescued. Sinbad fastening himself to a piece of meat safely reaches the summits and returns home laden with diamonds. This method of utilizing birds of prey is corroborated by Marco Polo in his description of the diamond mines of Golconda.

III. This episode is substantially identical with the story of Ulysses and the Cyclops. See POLYPHEMUS.

IV. Again cast upon a strange (though not uninhabited) island, Sinbad married a native lady. She died and he was buried with her. He managed to escape with much plunder ravished from the sepulchres.

V. Two enraged rocs wrecked his ship with huge stones dropped from their talons. Sinbad swam ashore and engaged in a conflict with monkeys who shot cocoanuts at him on which he subsisted until he met the Old Man of the Sea (*q.v.*).

VI. A voyage to Serendib or Ceylon.

VII. On this voyage he was captured by Corsairs and sold into slavery. Having discovered a spot superabundantly stocked with elephants' tusks, he was given his liberty and a share in the booty.

Singing Tree, in the *Arabian Nights* story of *The Two Sisters,* a tree whose every leaf was a mouth, all joining together in a concert of delightful harmony.

The Singing Apple in the Countess Daulnay's fairy tale of *Prince Cherry and Fair-Star* grew on a tree in a Libyan desert. It was a ruby crowned by a diamond which imparted wit to all who smelt of it. Prince Cherry secured the prize for his bride and she was thus enabled to rival the best efforts of poets, philosophers and *beaux-esprits.*

Sinon, in classic myth, the son of Æsimus according to Homer, of Sisyphus according to Virgil (*Æneid,* ii, 79), and grandson of Autolycus according to both. He accompanied Odysseus, his relative, to Troy. He joined with Ulysses and Diomed in the stratagem of the Wooden Horse (*q.v.*) and was the main agent in achieving its practical success. Allowing himself to be taken prisoner by the Trojans, he persuaded them to admit within their walls a wooden horse filled with armed men, which the Greeks had constructed as a pretended atonement for the rape of the Palladium. In the dead of night Sinon released the Greeks, who thus finally captured the city they had beleaguered for 10 years.

Dante (*Inferno* xxx, 98) places Sinon among the Falsifiers in the tenth pit (bolgia) of the eighth circle of hell. Here he lies next to Potiphar's wife, both smoking as a wet hand smokes in winter. Maestro Adamo (Master Adam of Brescia, burnt alive in 1281 as a coiner and counterfeiter), a dropsical fellow sufferer, explains to Dante that the pair had lain prostrate in that position ever since his own arrival in hell. Thereupon Sinon revives to strike Adam on the paunch with his fist. Adam retaliates with a slap on the face. They then indulge in mutual recriminations to which Dante listens until he is reproved by Virgil.

And thus the dropsied: "Ay, now speakst thou true:
But there thou gavest not such true testimony
When thou wast questioned of the truth at Troy."
"If I spake false, thou falsely stamp'dst the coin,"
Said Sinon; "I am here but for one fault,
And thou for more than any imp beside."
"Remember," he replied, "O perjured one!
The horse remember, that did teem with death;
And all the world be witness to thy guilt."
DANTE: *Inferno,* XXX. CARY, trans.

Sisyphus, in Greek myth, the son of Æolus and husband of Merope, or, as later accounts have it, son of Autolycus and father of Odysseus (Ulysses) by Anticlea. He was the reputed builder and first king of Corinth, an able ruler, a promoter of navigation and commerce, but fraudulent, crafty and avaricious. He even outwitted Autolycus, and this time in a good cause. That clever rascal, dwelling then on Mount Parnassus, was an audacious horse and cattle thief. Whenever he lifted a herd it was his practice to deface the owner's mark so that identification was impracticable. Sisyphus, his suspicions aroused, marked all his cattle secretly on the hoof. One day he called upon Autolycus, and by displaying the esoteric mark stripped him of his ill-gotten wealth. When his last hour had come Sisyphus for a period succeeded in baffling Death (*q.v.*).

Homer makes Odysseus witness the punishment of Sisyphus in the lower world, although he does not mention the nature of his crime. Pope's translation of these lines is especially famous in English literature as a specimen of onomatopœia, the concurrence of sound with sense:

I turn'd my eye, and as I turn'd survey'd
A mournful vision! the Sisyphian shade:
With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.
Again the restless orb his toil renews,
Dust mounts in clouds, and sweat descends in dews.
HOMER: *Odyssey.* POPE, trans., xi, 735.

Siva, the third member of the Hindu trinity, the god of destruction, as Vishnu is the god of con-

struction. His symbol is the Linga, emblematic of creation, or rebirth following after destruction. He produces earthquakes, tempests, floods and droughts. When the sacred river Ganges descended from heaven he checked the torrent so that earth might bear its fall. He is figured with a rope for strangling evil-doers, a necklace of human skulls and earrings of serpents. He has three eyes and he bears the river Ganges on his head. He can sing and join in dancing and other revelry but he is specifically the god of asceticism—Maha Yogi—stern and uncompromising. His wife, like himself, is known under many names, the chief of them being Kali. In combination the two are called Hari-hara.

Skeleton in Armor, the name which Longfellow, in a ballad of that title (1841), gives to some human remains that were dug up in 1839 near Fall River, Mass. The skeleton wore on its breast an oval brass plate and was girt around the waist by a belt similar to those worn when firearms were in their infancy. This was immediately claimed to be an old Norse warrior, despite the fact that it was buried, Indian fashion, in a sitting posture, with Indian arrowheads around it. Some authorities identified it with Thorwald, who according to one interpretation of the sagas was said to have sailed from Iceland to the New World about A.D. 1000, and to have passed a winter in New England. Under date Dec. 13, 1840, Longfellow wrote to his father: "Have prepared for the press another original ballad, which has been lying by me for some time. It is called *The Skeleton in Armor*, and is connected with the old Round Tower at Newport. This skeleton in armor really exists. It was dug up near Fall River, where I saw it some two years ago. I suppose it to be the remains of one of the old Northern sea-rovers, who came to this country in the tenth century. Of course, I make the tradition myself; and I think I have succeeded in giving the whole a Northern air."

Skrymir, a Norse giant, who on one occasion played host to Thor. The latter, travelling with his companions through the land of giants, sought shelter from an earthquake in a strange structure. Next morning he found in front of it a huge giant, snoring in his sleep, who awoke to say "What have you done with my glove?" and lo! it turned out that the glove had been Thor's house of shelter and that he had slept in the thumb. The giant volunteered to carry the food for the party, but again fell asleep at the foot of a tree. Thor rapped him smartly on the head with his terrible hammer. Skrymir awoke and asked if an oak leaf had fallen upon him.

Sleeping Beauty in the Wood, the heroine of an old myth which Charles Perrault revived and rewrote as one of his *Contes de Ma Mere l'Oye* (1697).

A young princess after an accident which had been foretold to her but which she could not forestall, falls into a magic sleep that is to last for one hundred years. She slumbers in a castle around which grows up an impenetrable forest, and everything around her is plunged into similar slumber until the time when the cycle shall have rolled round, and a young prince urging his way through all obstacles presses a kiss upon her lips.

A touch, a kiss! the charm was snapt.
There rose a noise of striking clocks,
And feet that ran and doors that clapt,
And barking dogs, and crowing cocks;
A fuller light illumined all,
A breeze through all the garden swept,
A sudden hubbub shook the hall,
And sixty feet the fountain leapt.

So sings Tennyson in his poetical paraphrase of Perrault's story which he entitles *The Daydream.* See also BRUNHILD and SIEGFRIED.

The Grimm brothers have a German variant of this story in their *Tales.* It is the subject of an opera (1825) by Planard and Carafa, of a 4-act ballet (1829) by Scribe and Aumer, music by Hérold. A 5-act drama (1865) by Octave Feuillet under the same title, *La Belle au*

Bois Dormant, is a satire upon conservative French society, which by its inertia and immovability protests against rational activity and progress.

Sleipnir, in Norse myth, the 8-legged steed of Odin. See SWADILFARI.

Socrates, the great Athenian philosopher (B.C. 469–399), is caricatured by Aristophanes in *The Clouds* as a professor of the rhetorical art of proving black white. Hence Strepsides, a farmer, sends his horsy son to Socrates that he may learn to disprove the existence of the father's debts. Socrates is found hanging in mid-air in a basket, to raise the intellect in its supramundane studies above the attraction of the earth. There is no reason to believe that Aristophanes had any private grudge against Socrates, or cared whether his opinions were accurately represented or not; he simply wanted a central figure, who should be a philosopher and well known. The remarkable teacher, whose grotesque person was familiar to all, who went about barefoot, unwashed and shabby, and would stand half an hour in a public thoroughfare wrapped in reverie, was exactly the figure he wanted. Nor does the caricature seem to have had any effect upon the popularity of its object. Socrates, himself, took it in excellent part. When the play was produced he is said to have enjoyed it as heartily as any one, and even to have risen from his seat in order that the strangers in the house might see how admirable a counterpart the stage Socrates was of the original.

Sohrab or **Surab,** a legendary Iranian hero, son of Rustum. Firdusi makes the latter the hero of his epic, the *Shah-Namah*. Sohrab was the offspring of Rustum's marriage to Princess Tahminah, from whose arms the father was summoned to a long series of adventures. Meanwhile, Sohrab, of whose very existence Rustum was ignorant, grew up to be a great warrior among the Turanians. In single combat father and son met, and Sohrab was slain. The episode has been retold in English verse by Matthew Arnold in an epic fragment *Sohrab and Rustum*.

Sohrab and Rustum is a story of Central Asia, or, as we used to say, Asia Minor, told in blank verse, and in the Homeric vein. It is called "An Episode," and begins in character with the word "And." Far more truly Homeric than Clough's jolting hexameters, it is as good a specimen of Homer's manner as can be found in English. Rustum is a barbarian, though not an undignified barbarian. But the gentle and sympathetic character of Sohrab is one of the best and most delicate that Matthew Arnold ever drew. That he falls by the hand of his unconscious father is the simple tragedy of the piece. Very noble is his reply to the still sceptical Rustum—

> Truth sits upon the lips of dying men,
> And Falsehood, while I liv'd, was far from mine.

And when Rustum, at last convinced that he had slain his son, prays that the Oxus may drown him, Sohrab replies, in the exquisite lines—

> Desire not that, my father; thou must live.
> For some are born to do great deeds, and live,
> As some are born to be obscur'd, and die.
> Do thou the deeds I die too young to do
> And reap a second glory in thine age.

HOWARD PAUL: *Matthew Arnold.*

Soma, in Hindoo myth, is at once a god and a beverage. The intoxicating juice of the soma plant, like the Quoasir of Norse mythology, imparts prolonged life and strength to the gods. The Rig Veda describes the process whereby it is fermented. But the same hymns describe Soma as an all-powerful god. It is he who invigorates Indra and enables him to conquer his enemy Vitra, the snake of darkness. The worship of Soma greatly resembled that of Dionysos and Bacchus among the Greeks and Romans.

Somnus, the Latin name for the god of Sleep, called Hypnos by the Greeks. Hesiod, Homer and Virgil alike agree in describing Sleep as the son of Night (Lat. *Nox*, Gr. *Nux*), and the brother and image of Death, (Lat. *Mors*, Gr. *Thanatos*). In the temple of Hera at Elis, Sleep and his brother Death were represented as twins reposing in the arms of Mother Night. In other Greek sculptures Sleep appeared as a child wrapped in slumber and holding a horn of

poppies which he shed upon weary mortals. Homer placed the palace of Sleep on the island of Lemnos. Hither comes Hera in quest of the drowsy god so that he may lull Zeus to sleep and suffer the Greeks to complete a temporary success:

> To Lemnos, god-like Thoas' seat
> She came; there met she Sleep, twin-born with Death,
> Whom, as his hand she clasped, she thus addressed:
> "Sleep, universal king of gods and men,
> If ever thou hast listened to my voice,
> Grant me the boon which now I ask and win
> My ceaseless favor in all time to come.
> When Jove thou seest in my embraces locked
> Do thou his piercing eyes in slumber seal."
> HOMER: *Iliad*, xiv, 257. DERBY, trans.

But Hypnos has terror-stricken reminiscences of the wrath he had aroused in Zeus by a similar expedient on another occasion. Only when Hera promised to obtain for him the hand of Pasithea, youngest and fairest of the Graces, does he yield a reluctant consent.

Virgil in the *Æneid*, vi, locates Sleep and Death and other terrific shapes at the threshold of Avernus under a giant elm, in whose boughs nestle False Dreams. A notable episode where Somnus figures in the *Æneid* is that of Palinurus (*q.v.*). (See also DEATH.) According to Ovid, Somnus had three sons, Morpheus, the god of dreams, who appears to mortals in human form; Phobeter the terrifier, who assumes the shape of beasts, and Phantasos, who appears in inanimate form.

Sophonisba, in Roman history and legend, daughter of the Carthaginian general Hasdrubal and sister of Hannibal. Betrothed to Masinissa an ally of the Romans she was forced (206 B.C.) into a marriage of convenience with Syphax an ally of the Carthaginians. The rival lovers were also rivals for the rule of Numidia. During the second Punic war Masinissa regained both province and bride; but Scipio compelled him to relinquish the latter and she died by poison, sent by Masinissa to prevent her falling into the hands of the Romans.

The subject was a favorite with playwrights both in England and on the continent. John Marston's *Sophonisba or the Wonder of Women* (1602), Nathaniel Lee's *Sophonisba or Hannibal's Overthrow* (1676), and James Thomson's *Sophonisba* (1730) head the list in England. The last contains the famous line "O Sophonisba, Sophonisba O," which was parodied *extempore* by the Duke of Buckingham, "O Jemmy Thomson, Jemmy Thomson O," to the damnation of the piece.

In France Mairet (1631) and Corneille (1663) produced tragedies entitled *Sophonisbe*. Mairet's play is imitated from the *Sofonisba* of Trissino (1515), which in its turn is indebted to a play of the same name (1502) by Galeotto dal Carretto. The latter disputes with Ruccellai's *Rosmunda* the title of being the first Italian tragedy. Greatest of all the tragedies on this subject is Alfieri's *Sofonisba* (1783).

Sophronia, in Boccaccio's *Decameron*, x, 8, heroine of the story of *Titus and Gisippus*. Believing herself to be the wife of Gisippus, she is really married to Titus, who takes her off to Rome. There Gisippus arrives some time later in a wretched state of mind, and falsely accuses himself of a mysterious murder. Titus in order to save him takes the blame upon himself. The real culprit, moved by so much magnanimity, surrenders himself to justice. Eventually all are set at liberty by Octavius. Titus marries Gisippus to his sister and divides his estate with him.

Sordello (1200–1269), a famous troubadour, native of Goito in the Mantuan district, and thus a fellow citizen of Virgil. Dante places him in ante-purgatory among those who were negligent in repentance (*Purgatorio*, vi, 74). Here Dante, guided by Virgil, beholds him, standing alone on a mountain-side in an attitude of calm dignity like that of a lion at rest. His haughty manner gave way to one of eager interest when Virgil named Mantua as his own birthplace. "Oh Mantuan,"

he exclaimed, embracing him, "I am Sordello from thy country." Learning further that it was the greatest of Latin poets who confronted him, Sordello repeated his embrace, but this time in all humility clasped Virgil's knees instead of his neck. Later he guides Virgil and Dante to the gates of Purgatory (*Ibid.*, viii, ix).

Sordello had high ideals, a clear vision, a splendid mentality. All these gifts were neutralized by the one "mark of leprosy" within him, the weakness of will which left him dreaming instead of doing. When the time for action came he was powerless.

Robert Browning, who makes Sordello the titular hero of a narrative poem, treats him as a sort of mediæval Hamlet. The hint for the character he takes from the lines which Lowell (a significant coincidence) applies to Hamlet.

Spens, Sir Patrick, hero of a mediæval poem of uncertain date which Coleridge calls "the grand old *Ballad of Sir Patrick Spens.*" A king of Scotland, unnamed, sends him in midwinter on a mission to Norway. The ship is lost with all on board on the homeward voyage. W. E. Aytoun tells us that in the little island of Papa Stronsay, one of the Orcadian group, lying over against Norway, there is a large tumulus known to the inhabitants from time immemorial as the grave of Sir Patrick Spens. "Is it then a forced conjecture that the shipwreck took place off the iron-bound coast of the northern islands which did not then belong to the crown of Scotland?"

Sphinx, a fabulous monster in both Greek and Egyptian myth. In Egypt, where it probably originated, it is represented as a wingless lion with a woman's head, in Greece usually as a winged lion with female bust. The most famous example is the great Sphinx of Giza, near the group of pyramids. It is carved from a rock, is 189 feet long and is probably 7000 years old and thus the oldest work of human sculpture.

In Greek myth the most famous Sphinx was that of Thebes, first mentioned by Hesiod in *Theogony*, 326. He makes her parents Orthus and Echidna, for whom Apollonius (iii, v, 8) substituted Orthus and Chimæra. She had a woman's face, a lion's tail and feet, the wings of a bird. The Muses taught her a riddle which she propounded to all who came within her neighborhood on Mount Phicium (now Fugas), slaying and devouring such as failed. It ran thus, "What is it that is four-footed in the morning, two-footed at noon, and three-footed at nightfall?" Œdipus rightly answered, "Man, for he crawls on all fours in childhood, walks on two feet in maturity, and supports himself with a staff in senility." The sphinx straightway leaped to her death from the mountain.

Sprat, Jack, hero of an English nursery quatrain which tells how as Jack could eat no fat and his wife could eat no lean they together licked the platter clean. Halliwell traces the jingle to Howell's *Collection of Proverbs* (1659), where the hero is no less a personage than an archdeacon.

Archdeacon Pratt would eat no fat,
And his wife would eat no lean:
'Twixt Archdeacon Pratt and Joan his wife,
The meat was eat up clean.

Sraosha, the Angel of Obedience in the Zoroastrian mythology. His special function was to carry off the souls of the dead to the bridge which spans the gulf between heaven and earth, there to be judged by Mithra and Rashna. For three days the soul hovered about its earthly abode, while surviving friends and relatives performed funeral rites of propitiation to the gods. On the morning of the fourth day Sraosha carried it aloft, assailed on the way (see GERONTIUS) by demons striving to possess it, and supported by the prayers of the faithful below. Arriving at the "accountants' entrance" to the bridge, Rashnu weighed its good deeds against the evil. If the good turned the scales there was still

sort of purgatorial penance to be ndured before it was launched on he bridge.

Starchaterus Thavestes, in Danish gend, one of the eleven lords at- ndant on King Hakon, and a giant mous for strength, courage and briety. Olaus Magnus, *Historia e Gentibus Septentrionalibus* (1555), ttributes to him some verses on *rugality* that embody his philosophy f living:

he King himself most sparingly would dine,
o drinks were served that did of honey boast,
ut only beer which thou to Ceres owest.
heir meats were little boiled and never roast.
ach table was with dishes scantly dressed,—
meagre lot antiquity deemed best,
nd in plain fare each held himself most blest.

Despite the moderation in food nd drink which he preached and ractised, Starchaterus was a true erserker and an outrageous pirate. Vhen old and weary of life he sought ut Hatherus, whose father he had illed, and begged as a favor that he ould cut off his head. It literally it the ground where it fell.

Statira, daughter of Darius, was he first wife of Alexander; Roxana, aughter of Oxyartes of Bactria, was he second. These ladies are the eroines of Lee's drama, *The Rival ueens* (1678), which closely follows he facts of history. Though Statira esented the intrusion of Roxana, he allowed her husband to win her ack to acquiescence. The prouder pirit of Roxana was not so easily ppeased, and her jealousy finally und vent in the murder of her val. The jealousy of these stage eroines has at times been reflected the actresses who represented em. Peg Woffington as Roxana, ngry with Anne Bellamy because of e overshadowing magnificence of r robes, rolled her rival in the ist behind the scenes, pummelled r with the handle of her dagger and reamed Lee's lines:

r he, nor heaven, shall shield thee from my justice.
e! sorceress, die! and all my wrongs die with thee.

A similar scene was enacted half a century later between Mrs. Barry (Roxana) and Miss Boutwell (Statira). The stage manager had given Statira a lace veil, which so enflamed the other that in the stabbing scene she struck with such fury that the dagger went a quarter of an inch through the stays into the flesh.

Staufenberg, Peter von, hero of an anonymous German ballad of the fourteenth century,—*Peter von Staufenburg und die Meer-fei.* Peter, a noble knight, beheld a lovely nymph seated on the banks of a river and fell in love with her. She proved to be a Meer-fei or water-sprite. He had no trouble in winning her, for it is only by marriage with a mortal that the spirits of air or water can obtain a soul. She warned him by the laws of her race she herself must become the instrument of his death should he prove unfaithful to her. For many years the knight remained true to his bride, but at last he wearied of her and sought the daughter of a neighboring baron in marriage. In the midst of the wedding festivities Peter beheld depending from the ceiling a small white foot. A moment later he was dead. The Meerfei, invisible to all others, had strangled him in a passionate embrace. From this story LaMotte Fouqué borrowed his romance of *Undine* (*q.v.*).

Stephen, St., of Hungary (known also as Stephen the Pious), was the first king of that country. He was the founder or establisher of the Christian Church among the Magyars, and the secular destroyer of paganism. Pope Sylvester II (for Rome alone was supposed to have the power of changing counts and dukes into kings) sent the crown to Stephen, and bestowed upon him the official title of the Apostolic King which is still used by his successors, the Austrian monarchs.

Stephen, St., the first Christian martyr, stoned outside the gates of Jerusalem by Hellenistic Jews on a charge of blasphemy (Acts vi, vii). Dante cites him as an example of

meekness in Circle iii of Purgatory, where the sin of wrath is expiated. According to a mediæval English ballad Stephen was a clerk in King Herod's hall. He was bringing in an anachronistic boar's head when he sees the Star of Bethlehem, and announces that he must leave his employer,

I forsake thee, King Herowd, and thy werkes all;
There is a child in Bedlam born is better than we all!

"A lie!" quoth the King. "The story is as true as that the capon in yon dish shall crow." Thereupon the capon sits up on its haunches and crows, "Christus natus Est!" Stephen is sent out to be stoned to death.

Stetsichorus (B.C. 608–552), a lyric poet of ancient Greece. Having lost his eyesight he imagined this a punishment sent by Helen of Troy because he had endorsed the current story of her flight with Paris. Hence he wrote a recantation based on another form of the Helen legend or invented by himself in which she was borne away by the god Hermes to Egypt and there lived like a true wife till Menelaus came and found her. The being that went to Troy was a mere simulacrum, a phantom contrived by the gods in order to bring about the Trojan war and so reduce the numbers of degenerate man. Euripides in *Helen* (B.C. 412) follows in the wake of Stetsichorus, conjuring up a wicked king in Egypt who seeks to marry Helen against her will and so kills all the Greeks who land in his country. The war in Troy is over. Menelaus, driven out of his course by storms, is shipwrecked on the coast of Egypt, recognizes the true Helen by the help of the king's sister, who has second sight, and all three escape together to Greece.

Stoerkodder, in Scandinavian legend, a mythical hero who earned the title of Berserk or Berserker (*berr*, bare, and *berkr*, shirt of mail) by fighting unharnessed, his fury serving instead of defensive armor. He had twelve sons, who inherited his character, and the name Berserker became through them a general term for any warrior, especially of Scandinavian origin, characterized by frenzied, reckless daring.

Stork, King. In a fable by Æsop the frogs, grown weary of republican simplicity, petitioned Zeus for a king. He threw a log into their lake, but after the first preliminary splash had sent them scuttling into the mud, they took heart to investigate and decided that King Log was too tame for them. In answer to a second petition for a more active king, Zeus dispatched a Stork which rapidly decimated their numbers. Then they sent Mercury with a private message to Zeus that he would take pity on their condition, but he returned word that they were properly punished for not letting well enough alone.

Sumpnor, The (*i.e.*, Summoner), one of the pilgrims in Chaucer's *Canterbury Tales*, whose verbal contests with the Frere (Friar) add to the hilarity of the company travelling to the shrine of St. Thomas. When it comes to the Frere's turn to tell a story he makes it turn upon the discomfiture of a sumpnor by the superior wit of a demon, who finally carries him off to hell:

Body and soul he with the devyl wente,
Where all the sumpnors have their heritage
And God that maked after his image
Mankind, save and gyde us all and some
And teach this sumpnor good man to become.

The Sumpnor rises in his saddle in wrath and pours forth a torrent of blasphemy and obscenity upon freres in general and his fellow traveller in particular:

This Frere boasteth that he knoweth helle
And god it wot, that is litel wonder
Freres and feendes being but litel asunder.

Incidentally he retells an old Italian story of a certain king who ordered the execution of an alleged murderer. On the way to the gallows the procession encountered the supposed murdered man. The officer in charge led back the accused. Thereupon the king commanded that all three should be put to death, the officer for disobeying orders, the suspect because he had been legally

condemned and the alleged defunct because he had occasioned the death of the other two.

Swadilfari, in Norse myth, a magic horse belonging to Hrimthurse, a Frost Giant, who had engaged to build a wall around Asgard in a single winter. So quickly did the horse fetch stone and wood for the work that it was evident it would be completed within the given time. But insomuch as Hrimthurse had stipulated he should have for his reward the sun and the moon and even Freja herself the gods consulted together how they should avoid payment. Loki, who had got them into this dilemma (deeming that he had stipulated for the impossible), now engaged to release them. When Hrimthurse again sought the mountain for stone and wood Loki made his appearance in the form of a mare. Instantly the stallion gave chase. The pursuit lasted a day and a night. When the builder at last came up with his horse, both were so exhausted that even next day they could not continue their work. Then he accused the Æsir of trickery and threatened to capture Asgard by force. Suddenly Thor, who had been far away in quest of dragons, appeared with thunder and lightning and broke the giant's skull, and his soul sank into Nifelhel. In due course the mare was delivered of an 8-legged colt, Sleipner, which when grown became the steed of Odin.

Swan-Maidens, in the folklore of the middle ages, common to all the Northern nations, were supernatural beings, who had the power of transforming themselves into swans. When they alighted on the earth they divested themselves of their plumage and appeared as beautiful damsels. There are numerous stories of mortal man seizing upon this coat of feathers and so compelling the owner to remain in her female shape and marrying her. But in nearly all of them the female finally succeeds in recapturing her plumage and flies away from her husband and children. This myth of the swan-maidens is evidently a reminiscence of the Valkyries, who also had the power of transforming themselves into swans. In the progress of time, the swan-maidens degenerated from supernatural beings to mere mortals, who had been changed into swans by the malice of an enchanter.

Syren. See SIREN.

Syrinx, in classic myth an Arcadian nymph, one of the retinue of Diana. Having taken a vow of virginity she fled from the rough importunities of Pan into the river Ladon, whose presiding deity was her father. At her own prayer Ladon metamorphosed her into a reed. Pan sighed out his disappointment among the reeds and was surprised to hear them answer sigh for sigh. Thereupon he conceived the idea of the flute, which sighs under the lips of the unhappy lover. He cut down several stalks of different sizes, fastened them together with wax and called the result a syrinx.

The story is told at length in Ovid's *Metamorphoses*, i, 690. It is frequently referred to in Elizabethan poetry, *e.g.*, in Fletcher's *Faithful Shepherdess*, i,

> Fair Syrinx fled
> Arcadian Pan with such a fearful dread.
> Poor nymph—poor Pan—how did he weep to find
> Nought but a lovely sighing of the wind
> Along the reedy stream; a half heard strain,
> Full of sweet desolation, balmy pain
>
> KEATS: *I Stood Tiptoe*, l. 157.

T

Tailed Men. Modern evolutionary theories recognize that there are links missing between many orders of creation standing in the relation of ancestor and descendant. Notably is this true of the link between man and the brute creation. We know that men have a vestigial tail or caudal appendage which at certain periods of gestation protrudes from

the base of the spine, but disappears beneath the skin before birth. Hence it is not impossible that primitive man had a tail. The possibility, however, has never been verified from any extant tribe of men or any skeleton remains of the past. Travellers have, indeed, told us at various times about tailed men. But investigation has tended to show that the travellers deceived themselves or accepted too much on hearsay. Purchas, in the sixteenth century, gave us information of "Somme men with tayles like dogges a spanne longe" who dwelt in the kingdom of Lambri-Lambri, in the Philippines; and of "certain people" in the island of Sumatra, called the Daraqui Dara, "which have tayles like sheepe."

In the same century Gabriel Harvey learned from "a reliable and truthful man" that in the island of Borneo—whence the reliable and truthful man had just returned—tailed men were common. Strangely enough, Harvey has been corroborated by such moderns as Sir Spencer St. John, Carl Bok, and the Rajah of Sarawak, to this extent, at least, that the tradition of their presence in Borneo still survives. No European has seen them with his own eyes, and it is a trifle suspicious that when you make inquiries the caudate tribes live still one day further in the interior.

John Struys, who visited Formosa in 1766, minutely describes a tailed man he met there: "He had a tail more than a foot long, covered with red hair and very like that of a cow. That the man had a tail I saw as distinctly as that he had a head."

Africa is rich in tailed men myths. It is asserted by the natives of Western Africa that there is a race known as the Niam-Niams, who, male and female alike, possess a tail. In the middle of the nineteenth century a M. Descouret was sent to explore the little-known wilds of Africa and ascertain the truth concerning the Niam-Niams. He did not succeed in seeing any member of the tribe, but from other natives he learned that they were distinguished by an external elongation of the vertebral column which "forms a tail two or three inches long." Further particulars were later supplied by one M. Castleman, still from hearsay, viz., that the Haussas made an expedition against the tailed men, fell on them when they were asleep and massacred them to a man. Says the explorer: "They had all of them tails forty centimetres long and from two to three in diameter. The organ is smooth."

Dr. Hubsch, while physician to the hospitals at Constantinople, came across a couple of Niam-Niams, one a woman, the other a man, each of whom had a tail "a few inches long." He continues, "I knew also at Constantinople the son of a physician, aged two years, who was born with a tail an inch long. He belonged to the white Caucasian race. One of his grandfathers possessed the same appendage."

Early in the twentieth century it was reported in the newspapers that a French traveller had discovered a race of tailed men in Annam. The report was never properly verified.

On the whole Dr. Johnson's answer to Lord Monboddo is still apt on the lips of a doubter. It will be remembered that James Burnett, Lord Monboddo, in his *Origin and Progress of Language* (773) and in other works, had anticipated Darwin in pointing out the affinity between human and simian anatomy and had even gone so far as to maintain that some savages possessed a tail. "Of a standing fact, sir," said Johnson, "there ought to be no controversy. If there are men with tails catch me a *homo caudatus*."

Talking Bird, The (Bulbulhezar), in the *Arabian Nights* story of *The Two Sisters*, had the power of human speech whereby it revealed hidden secrets. A similarly gifted bird in the Countess D'Aulnoy's fairy tale of *The Princess Fairstar* (1682) is called "the little green bird."

Talos, in Greek myth, a brazen giant constructed by Hephæstus for

Minos, to guard the island of Crete. Thrice every day he made the rounds of the island, scaring away those who approached by throwing stones at them. If despite his efforts they effected a landing he sprang into the fire with them and pressed them to his glowing bosom until they were burned to death. A vein of blood ran from his head to his foot, where it was closed by a nail. When the Argonauts came to Crete, Medea made the nail fall out by means of a magic song. According to another account Pœas, the father of Philoctetes, shot it out with his bow, whereupon Talos bled to death.

For that portentous Man of Brass
Hephæstus made in days of yore,
Who stalked about the Cretan shore,
And saw the ships appear and pass,
And threw stones at the Argonauts,
Being filled with indiscriminate ire
That tangled and perplexed his thoughts;
But, like a hospitable host,
When strangers landed on the coast,
Heated himself red-hot with fire,
And hugged them in his arms, and pressed
Their bodies to his burning breast.

LONGFELLOW: *Tales of a Wayside Inn* Introduction to Poet's Tale of CHARLEMAGNE.

In the Poet's Tale of *Charlemagne* in *Tales of a Wayside Inn* (1863) Longfellow versifies a legend which he found in an old chronicle, *De Factis Caroli Magni*, quoted by Cantu, *Storia degli Italiani*, ii, 122. It includes these lines:

And Charlemagne appeared; a man of Iron!
His helmet was of iron, and his gloves
Of iron, and his breast plate and his greaves
And tassels were of iron, and his shield.
In his left hand he held an iron spear,
In his right hand his sword invincible;
The horse he rode on had the strength of iron
And color of iron. All who went before him
Beside him and behind him, his whole host
Were armed with iron, and their hearts within them
Were stronger than the armor that they wore.
The fields and all the roads were filled with iron,
And points of iron glistened in the sun
And shed a terror through the city streets.

Tam Lin or **Tamlane,** hero of a Scotch ballad preserved in Percy's *Reliques*. A better version, which returns obtained for Johnson's *Museum* 1792), is in Child's Collection, ii, 340. The ballad is mentioned in *The Complaint of Scotland* (1549). In some versions Tam Lin was son of the Earl of Murray, in others of the Earl of Roxburgh. The Queen of the Fairies spirited him away to dwell in a green hill at Carterhaugh. Janet, a mortal maiden whom he loved, freed him on Hallowe'en night. The fairy folk rode out "just at the mirk and midnight hour," and Janet seized her true love and clung to him through various transformations until he resumed his proper form of "a naked knight," when she covered him with her green mantle and he was safe. These metamorphoses would appear to be popular reminiscences of the classic myth of Proteus (*q.v.*). The ballad also has analogies with the legends of Tannhäuser and Thomas of Ercildoune. Tom á Lincoln (*q.v.*), in an English chap-book, is probably a later form of the Tam Lin legend.

Tammany, St., a corruption of **Tamenund,** the tutelary patron of a branch of the Democratic party in New York politics, with headquarters at Tammany Hall in Fourteenth Street and Third Avenue. Tamenund, a famous chief of the Lenni-Lenape or Delaware Indians, flourished about the middle of the seventeenth century. Tradition represents him as a wise and just ruler over his tribe, an eloquent orator and a great warrior, though he preferred the paths of peace to those of war. His favorite motto was "Unite in peace for happiness, in war for defence." Cooper introduces him into *The Last of the Mohicans* (Chaps. 28, 29), where he presides at a council of his nation. As a staunch friend of the whites he was facetiously canonized in the early days of the Revolution and accepted as a patron saint of the new Republic.

Tammuz or **Thammuz,** a Babylonian and Assyrian nature god akin to if not actually identical with the Adonis of the Greeks. Both myths represent the dying of the year and its resuscitation with the spring. A feature in his cult was the annual festival of mourning for the young

god, at which women were hired to weep. Ezekiel viii, 14, shows this festival had been introduced, with other "abominations," into the very temple at Jerusalem: "Then he brought me to the door of the gate of Jehovah's house which was toward the north; and behold there sat the women weeping for Tammuz."

Tancred. Two heroes of this name are famous in mediæval and later poetry and romance. The first (1078–1112) headed the first crusade, conquered Jerusalem in 1099, was made Prince of Tiberias and died in Antioch. He plays a conspicuous part in Tasso's *Jerusalem Delivered.*

The second Tancred was the illegitimate son of Roger II, King of Naples and Sicily, to whose throne he succeeded. A counter claim was put up for his niece, a legitimate descendant of Roger II, by her husband, Emperor Henry VI. Tancred bravely defended himself, but his death in 1194 put an end to his dynasty. His tiny stature earned for him the title of Tancredulus. Mediæval romancers gave him a daughter Ghismonda (*q.v.*) or Sigismunda who was the heroine of a tale told by Boccaccio, Chaucer and Dryden.

Tancred, prince of Salerno, who kills Guiscardo, the lover of his daughter Ghismonda, or Sigismonda, and sends his heart in a vase to that unfortunate lady, Ghismonda who empties into this vase a poison she had already prepared and drinks it and dies in the presence of her now repentant father, form a terrible subject which Boccaccio has treated with energetic simplicity, and which Dryden has decked in all the colors of poetry without altering its primitive character, its interest, or its terror. This subject, whose catastrophe offers analogies with the history of the Troubadour Cabestaing and the romance of the Sire de Courcy, had a national interest, not for the Florentine Boccaccio, but for the Neapolitan princess whom he sought to amuse by his tales. This tragic episode in the family of Tancred, one of the last princes of the Norman dynasty, was in some sort a tradition of the country. Boccaccio's tale made a tremendous sensation in Italy. Leonardo d'Arezzo translated it into Latin prose. Michel Accolti made it the subject of a *capitolo* in *terza rima,* Beroaldo in the sixteenth century turned it into Latin elegiac verses, finally it received in England the honor of a poetical imitation by Dryden.—GINGUENE: *Histoire Litteraire d'Italie,* iii, 105.

Tannhäuser, a German minnesinger of the 13th century, hero of a mediæval legend famous in modern romance, art and music. Riding one night by the Venusberg, one of the Thuringian mountains in Germany, Venus herself appeared to him, and lured him into her enchanted cavern. There he spent seven years of revelry and debauch. Satiated then with lawless pleasures, troubled in conscience, he longed to make his peace with God, and wandered as a penitent to Rome. Pope Urban IV, a hard stern man, thrust him away in horror when he heard his story. "Sooner," he cried, "shall this dry staff in my hand grow green and blossom, than pardon come to a sin like yours." Tannhäuser wandered back to Germany in despair. Three days after his departure the pope's staff burst into blossom. Messengers hastened after Tannhäuser. It was too late; he had already gone down into the Venusberg.

In this part of the legend all the versions agree, as to the early life of the hero they conflict. One story makes him love a maiden called Kunigunde, whose father rejects him because of his poverty. He sets out to make his fortune, falls in with the musician Klingsohr, and agrees to accompany him to the Minstrels' war at Wartburg (see WARTBURG). On reaching the mountains of Thuringia, they are met by the Faithful Eckart, who warns them away from the Venusberg. The old man's words only arouse Tannhäuser's curiosity. When Dame Venus appears he falls an easy victim to her wiles.

In another version Tannhäuser is betrothed to the Lady Lisaura of Mantua. In the same city dwelt Hilario, a learned philosopher. One day Tannhäuser expressed a wish that some beautiful elemental spirit might, for his love, assume mortal shape. Hilario told him he might enjoy the Queen of Love herself would he venture upon the Venusberg. Tannhäuser undertook the quest and Lisaura in despair killed herself.

Many variants of the legend occur
mediæval ballads. In modern
mes Tieck founded upon it a tale,
he Faithful Eckart, which Carlyle
as translated; Heine an unfinished
oem, *Ritter Tannenhäuser;* Swin-
urne a ballad, *Laus Veneris;* Owen
Ieredith a narrative poem, *Tann-
äuser or the Battle of the Bards*, and,
ove all, Wagner an opera. In the
tter Tannhäuser is beloved by Elsa
Elizabeth), daughter of Hermann
e Landgrave, owner of the Castle of
Vartburg. The maiden never ceases
pray for him during all his wander-
gs. When he returns despairing
om Rome, Tannhäuser meets an-
ther minstrel, Wolfram of Eschen-
ach, who also is in love with Elsa.
e hears the voices of the sirens
ring him back to the Venusberg.
Volfram seeks to retain him, but is
owerless until he mentions the name
Elsa, when the sirens vanish. A
neral procession appears. On the
er lies Elsa, dead. Tannhäuser
nks down upon the corpse and dies,
-the pilgrim's staff in his hand burst-
g out into leaf and blossom to show
at his sins have been forgiven.

This legend is explained by Baring-Gould an allegory of the early mediæval struggle tween the old faith and the new. The ightly Tannhäuser, satiated with pagan nsuality, turns to Christianity for relief, t, repelled by the hypocrisy, pride and ck of sympathy among its ministers, gives in despair, and returns to drown his anx- ies in his old debauchery.

Though the application be modern, the yth itself is of pre-Christian origin. Dozens pagan parallels spring readily to mind: ma and his nightly visits to the nymph geria; Odysseus held captive by Calypso; ince Ahmed enslaved by the charms of ribanou. The zone of the moon goddess hrodite inveigles all-seeing Zeus to eacherous slumber on Mount Ida, etc. See o THOMAS OF ERCILDOUNE.

Tantalus, in Greek myth, a son of us by the nymph Plote, King of her Lydia or Sipylus in Phrygia. A vorite of the gods he was allowed share their meals. Some say that order to test the omniscience of his vine friends he caused his own son lops to be served up at a banquet which he had invited them. The ud was discovered, but not until Ceres had inadvertently partaken of a shoulder. Other accounts make him divulge Olympian secrets that had been entrusted to him. Whatever the crime he was punished in Tartarus by being immersed in water up to his chin, with fruits and other foods in apparently easy reach, yet continuously tortured by hunger and thirst, for when he opened his mouth the waters receded and the food vanished into the air.

There Tantalus along the Stygian bounds
Pours out deep groans (with groans all hell resounds);
E'en in the circling floods refreshment craves,
And pines with thirst amidst a sea of waves;
When to the water he his lips applies,
Back from his lip the treacherous water flies.
Above, beneath, around his hapless head,
Trees of all kinds delicious fruitage spread;
There figs, sky-dyed, a purple hue disclose,
Green looks the olive, the pomegranate glows:
There dangling pears exalting scents unfold,
And yellow apples ripen into gold;
The fruit he strives to seize; but blasts arise,
Toss it on high, and whirl it to the skies.
HOMER: *Odyssey*. POPE, trans., xi, 719.

Tariel, titular hero of a mediæval Georgian epic, *The Man in the Panther's Skin*, by Shot'ha Rust'haveli, translated into English (1912) by Majory Scott Wardrop. He assumes the panther skin when, crazed for love of Nestan-Daredjan, he wanders into the wilderness. After many strange adventures he is rescued by his friends Avt'handil and P'hridon, recovers his wits and wins the maiden, whereupon Avt'handil consummates his own marriage with his betrothed T'hinat'hin.

Tarpeia, in Roman legend, daughter of Tarpeius, governor of the citadel when Rome was besieged by the Sabines. Tempted at the sight of the bracelets worn by the besiegers she promised to open a gate of the fortress in return for what they wore on their arms. They entered and in savage sarcasm hurled their shields at her and crushed her to death. The Tarpeian rock, a part of the Capitoline hill, condemned her name to eternal infamy. This rock was also known as the Traitor's Leap, because from its summit men who had proved false to

their country were hurled to death. In modern literature Hawthorne's Donatello in *The Marble Faun* makes Miriam's persecutor take the fatal leap.

Where is the rock of Triumph, the high place
Where Rome embraced her heroes?—where the steep
Tarpeian?—fittest goal of Treason's race,
The Promontory whence the Traitor's Leap
Cured all ambition? Did the conquerors heap
Their spoils here? Yes; and in yon field below,
A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero!

BYRON: *Childe Harold*, iv, cxii.

Tarquin (Lat. **Tarquinius**), the name of a family which according to Roman legends, supplied two kings to the early annals of the city, while a third member, Sextus, was directly responsible for the fall of the kingdom and the establishment of a republic in its place.

Lucius Tarquinius Priscus (B. C. 616–579), fifth king in succession to Romulus, was courageous, wise and much beloved, but was murdered by conspirators who did not reap the reward of their crime.

Lucius Tarquinius Superbus succeeded, after an interval, to his grandfather's throne as the seventh and last king. His nickname Superbus, the Proud, was given him on account of his cruelty and tyranny. But though feared at home, he won great victories abroad and raised the city to a commanding position. He fell through the criminal lust of his son, Sextus Tarquinius, who committed an outrage on Lucretia, wife of a cousin, Tarquinius Collatinus. Lucretia after the crime sent for her husband and her father, who arrived in company with Lucius Brutus (*q.v.*) and Valerius Publicola. She told them how and by whom she had been dishonored and then stabbed herself to death. The four witnesses, with Brutus at their head, swore to avenge her. They stirred up the populace by a recital of the facts and the Tarquin family was driven out of Rome. Three unsuccessf attempts to restore them were mad one by the people of Tarquinii an Veii, the second and most famous b Lars Porsena of Clusium, and th third by dwellers in the Latin State who were defeated at Lake Regillu Shakspear's poem *Tarquin an Lucrece* tells the story of the rap two of Macaulay's *Lays of Ancie Rome* deal respectively with th attack on the city by Lars Porsen and the battle of Lake Regillus.

Lars Porsena of Clusium
By the nine gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the Nine Gods he swore it,
And named a trysting day,
And bade his messengers ride forth,
East and west, and south and north
To summon his array.

MACAULAY: *Lays of Ancient Rom Horatius.*

Tartarus, son of Æther and G and by his mother the father of th giants Typheus and Echidna. I Homer's *Iliad* Tartarus is the nam of a part of the underworld reserve for the rebel Titans, as far belo Hades as heaven is above earth. I the *Æneid*, vi, the Sibyl conve Æneas to the gates of Tartarus, whic is described as the place for the co demned. An iron tower stood b the gate whereon Tisiphone th avenging fury kept guard. Fro inside the town came groans, ar the sounds of the scourges, the crea ing of iron, and the clanking of chain To a question from the horror stru Æneas the Sibyl replies: "Here the judgment seat of Rhadamanthu who brings to light crimes done life which the perpetrator vain thought impenetrably hid. Ti phone applies her whip of scorpio and delivers the offenders over her sister Furies." She added th the gulf of Tartarus descended de and that at the bottom the Tita lie prostrate.

Tawiskara (the Dark One), Iroquois myth, a twin brother Ioskeha (the White One). Th were born of a virgin mother w died in giving them birth. Und

e influence of Christian ideas the ntest that arose between them s been made to assume a moral aracter, like the strife between muzd and Ahriman. But Dr. G. Brinton has shown that no ch intention appears in the original yth, for none of the American dian tribes had any conception of Devil, or principle of evil. It nply symbolizes the conflict be- een light and darkness, which is newed every day in the heavens. When the quarrel came to blows, e dark brother was signally dis- mfited; and the victorious Ioskeha, turning to his grandmother, "es- blished his lodge in the far East, the borders of the Great Ocean, nence the sun comes. In time he came the father of mankind, and ecial guardian of the Iroquois." e caused the earth to bring forth, stocked the woods with game, and ught his children the use of fire. He it was who watched and watered eir crops; 'and, indeed, without his l,' says the old missionary, quite t of patience with their puerilities, ey think they could not boil a t.'" There was more in it than or Brébeuf thought, comments hn Fiske, as we are forcibly re- nded by recent discoveries in ysical science. "Even civilized n would find it difficult to boil a t without the aid of solar energy."

Telegonus, in a Roman myth that s entirely independent of early eek tradition, a son of Ulysses d Circe, born after that hero's parture from the island of the hantress. The adventures of legonus form the subject of an c, the *Telegonea* (B.C. 566), by gamo of Cyrene. Circe sent him as soon as he reached manhood search of his father. Landing at aca he plunders the island and, sheer ignorance, slays Ulysses h a poisonous sting-ray given him Circe as a spear-point. Thus is filled the prophecy of Tiresias *lyssey*, xi) that death would come to patriarch from the sea. When legonus discovers the truth, he carries the dead body home with him, together with Penelope, whom he marries, and Telemachus, who marries Circe. Ovid (*Fasti*, iii, 92) makes Telegonus the founder of Tusculum. Horace (*Odes*, iii, 29, 8) adds that he founded Præneste.

Telemachus, in classic myth the only son of Odysseus (Ulysses) and Penelope. He was an infant when his father sailed for Troy. After a twenty years' interval Telemachus, accompanied by Minerva in the form of Mentor, went in search of the absentee, was hospitably received by Nestor at Pylos, and by Menelaus at Sparta, but was forced to sail home again, and there found his father disguised as a beggar in a swineherd's hut and prepared with him the sensational coup by which Ulysses revealed himself to his wife and her suitors.

On these outlines the Abbé Fenelon has composed his prose epic *Les Aventures de Télémaque* (1699) of which Telemachus is hero. Many episodes have been added by Fenelon, conspicuously Telemachus's adventures on the island of Calypso, that nymph falling in love with him as desperately as she had previously fallen in love with his father. (Books vi–vii, and Telemachus's descent into the shades, Book xviii.)

Telemachus, a semi-historical Syrian monk, obsessed with the notion that he had a divine mission to put an end to the bloody games in the Coliseum, who in A.D. 404 leaped into the arena during a gladiatorial contest, and was stoned to death. Shame and remorse immediately succeeded to murderous rage. The destroyers bestowed funeral honors on their victim, and when, immediately after, the Emperor Honorius decreed the abolition of gladiatorial shows, they yielded an unresisting obedience.

Telephus, King of Mysia, hero of a tragedy of that name (B.C. 438) by Euripides founded on classic myth. In a contest with the Greek invaders of Troy who had missed their way and attacked him by mis-

take, he had been wounded by the spear of Achilles. An oracle informs him that "the wounder shall heal." The king disguised as a beggar limps into Agamemnon's palace. He is received with scorn which turns to anger when the disguise is penetrated. But he pleads his own cause so effectively that Agamemnon is softened. See PELIAN SPEAR.

Telfer, Jamie, hero of a Scotch ballad describing a border foray of a kind frequent during the reigns of Mary Stuart and her son James VI (or I of England).

Tell, William, hero of a Swiss legend which has been multitudinously celebrated in literature and art. Once accepted as historical, it is now generally discredited. Tell is represented as a hardy mountaineer and a famous archer in the times when the Emperor Albert ruled over the cantons. Having refused to bow to a hat set up in the market place as a symbol of Austrian domination, Tell was ordered by Gessler, the local official, to shoot an apple off the head of his own son. He performed the feat. The tyrant asked him why he had stuck a second arrow in his belt. "To kill thee, had I slain my son," is the answer. Tell was then seized and bound, to be taken over in a boat to Gessler's castle at Kussnacht. He sprang ashore on a rocky ledge still known as Tell's Leap, lay in wait for the tyrant, and shot him through the heart. Shortly after the assigned date for these incidents the war for the liberation of Switzerland broke out. It lasted for two centuries and ended in Swiss independence. Legend does not make Tell take any prominent part in the war, though he is said to have engaged in the battle of Margarten (1315). Fiction has improved upon legend. Tell's imaginary exploits have been amplified by Lemierre in a tragedy *Guillaume Tell* (1766); by Schiller in *Wilhelm Tell* (1804); by Knowles in *William Tell* (1840); and by Rossini in the opera *Guglielmo Tell* (1829).

The circumstances attending the origin and development of this legend make it unique in the history of myths.

When, in the eighteenth century Freudenberger ventured to publish his famous pamphlet, *William Tell, a Legend of Denmark*, the work was publicly burned in the Altorf marketplace by order of the magistrates of Uri. To-day the essential truth of his argument is recognized even in the cantons most interested in maintaining the authenticity of the legend because richest in pretended relics of Tell. It is now generally agreed that the germ of this legend appeared for the first time in an anonymous manuscript entitled *The White Book* (1470). Until then no one had ever heard of him or of the three Swiss patriots who assisted him in the work of liberation. But the anonymous author knew exactly what had taken place 163 years previous,—as, for instance, that a bailiff of Sarnen named Landenberg had been ordered to seize the oxen of a poor man belonging to Melchi (whence "Melchthal"), and, being attacked in the execution of his duty, had put the poor man's eyes out; that various acts of oppression had been committed by an Austrian governor named Gessler; and that the victims of these acts, belonging to Obwald, Nidwald, and Schwyz, had formed a league to resist and overthrow the Austrian domination. For the canton of Uri, the cradle of Helvetic liberty, another anecdote had to be provided; and the author of the *White Book* did not hesitate to adapt one from the Danish. He had read in the *Danish History* of Saxo Grammaticus, or in the German abridgment published in 1430, the story of Toki, one of King Harold's soldiers, who, boasting of his skill as an archer, was ordered to shoot an apple from the head of his own son. Substituting Gessler for Harold and Toll (*i.e.* the "Daft") for Toki, and throwing in plenty of local color, the author of the *White Book* turned the old Danish legend into a capital story of Switzerland. The hat fixed

a pole before all who passed were bow, is an effective detail added the adapter himself.

The reason for this imposition is t far to seek. About the middle the fifteenth century the people of rich were at war with the people Schwyz and on good terms with e Austrians. Songs in ridicule of e peasantry of Schwyz were com-sed in Zurich, while the nobility re contemned as a vile race who d dared to shake off their allegiance their lawful master, the Prince of e House of Hapsburg. Meeting vention with invention, the author the *White Book* poured out tales Austrian tyranny and Swiss cour-e in his Toll legends. After him me the *Tellenlied* (1474) in which e hero bears the name, never terwards to desert him, of Wilhelm ll, and becomes the chief agent in e formation of the Swiss Con-leration, whose nucleus is the nton of Uri. The *Chronicles* of umpff (1548) and of Tschudi (1578), d finally the *Swiss History* of hannes von Müller (1786) give ller and fuller details of the im-inary William Tell. Tschudi, with e naïve audacity of an inventive ild, names the very day on which ch pretended incident occurred. was on the 25th of July, 1307, ing St. James's Day, that Gessler's t was first hoisted on the pole; it s on the Sunday after the festival St. Othmar, the 18th of November the same year, that William Tell ssed to and fro before it without covering himself. The insurrec-nary movement began on the 1st January, 1308, and the oath of e three cantons was sworn on the n of January.

Müller comes forward with details suspected even by Tschudi. Wil-m Tell, he has ascertained, was rn at Burglen. He married Walter rst's daughter, and he had two s, William, named after himself, d Walter, named after the father-law. Gessler's Christian name was rmann.

Nevertheless Müller's descriptions furnished Schiller with the groundwork of some of his finest passages, and supplied material which was one day to inspire Rossini. The *ranz des vaches*, the storm on the lake, the fishermen, the shepherds, and all the picturesque details which give such naturalness and beauty to the German drama and the Italian opera, were of Müller's own invention.

Tellus, in Roman myth, the ancient Italian deity personifying the earth, viewed from the standpoint of its productiveness. The goddess of marriage, of fecundity, and of fertility, she was also solemnly invoked as the grave of all things.

Tempe, a lovely valley in Thessaly through which the Peneus escapes to the sea. Here Apollo purified himself after slaying the Python, and it was hither he chased the nymph Daphne to her doom, the metamorphosis into a laurel.

Templois (*i.e.* **Templars**), the name which Wolfram von Eschenbach, in his romance of *Parzival*, gave to the guardians of the San Greal. He found it in Guyot's poem on the subject of the Greal (a poem now lost) and the name has been generally adopted by his successors. Obviously there is a reminiscence here of the Templars or Knight Templars, the most famous and most powerful of the great military orders of the middle ages, founded, circa 1118, by nine French knights then fighting as crusaders in Palestine. The historic Templars took their name from the fact that they were self constituted guardians of the actual Temple in Jerusalem. Similarly the Templois of fiction were guardians of the fictitious Temple of the San Greal at Mont Salvagge, an imaginary hill in Spain. According to Wolfram, it was Titurel, grandfather of Parzival and the first custodian or king of the Greal, who built for it a temple by command of, and under instructions from, God Himself. This became the abode of a monastic and chivalrous order charged with the duty of watching over the relic, guarding the edifice and protecting

the kingdom. The kingship of the San Greal was determined by the will of God, the name of the chosen monarch being written miraculously upon the vase itself. When sin had tainted all the West the San Greal was ordered by the Almighty to be transferred to the East. Parzival was at this time king. Relic, temple, Templois and kingdom were all transported, in a single day, to India.

Tereus, in classic myth, King of Daulis and husband of Procne. He violated her sister Philomela and then sought to marry the latter, saying that Procne was dead and concealing her in the country. At the same time he cut out the tongue of Philomela so that she might not reveal the outrage. So ran the more ancient legend. Ovid (*Metamorphoses* vi, 565) reverses the story and makes Procne believe that Philomena is dead. The end is similar in all versions. The truth eventually came out, Procne thereupon killed her own son, Itys, served up the child's flesh to Tereus in a dish, and fled with Philomela. Tereus caught up with the fugitives, who thereupon prayed to be changed into birds; and Philomela became a nightingale, Procne a swallow (though these metamorphoses are interchanged by some authorities) and Tereus either a hoopoe or a hawk.

Termagant (It. **Tergavante,** Old Fr. **Tervagant** probably from Lat. *ter,* thrice, and *vagare,* to wander), a stock theatrical character in the early moralities and dramas, represented as violent, grandiloquent and bombastic, and usually made the mouthpiece of the noisiest ranks in the company.

The Crusaders and the early romance writers supposed Termagant to be a Mohammedan deity worshipped by the Saracens. In the old morality plays the character was frequently represented as a violent and passionate male; eventually the term was applied to a scolding woman, a virago, a shrew, in which sense it has survived.

> Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a pa sion to tatters, to very rags, to split the ea of the groundlings, who for the most pa are capable of nothing but inexplicab dumb-shows and noise. I would have suc a fellow whipped for o'erdoing Termagan it out-herods Herod.
>
> SHAKSPEAR: *Hamlet,* iii, 2.

Tervagant appears in the tent book of *Amadis of Gaul* as a god wh had fallen in love with the Queen o the Desolate Isle. Meeting with rebuff he let loose a band of hol goblins who ravaged the land. A oracle declared that Tervagant coul only be appeased by the daily expo sure on the seashore of a fresh dams until he found one as fascinating a the queen. The damsels were suc cessively devoured by a dragon, a in the classic myth of Andromed until a new Perseus arrived, in th person of Agesilan, mounted on griffin. He slew the dragon, di covered the lady in the case to b his own long-sought Diana, flew wit her to Constantinople and the married her.

Teufelstisch (Ger. *Devil's Table* a large rock near Graefenberg i Bavaria where the ghosts of th kings of Franconia are traditionall believed to assemble on the nigh of May 1,. to celebrate a yearl banquet. A palace of glass, invisib to mortal eyes, would spring up b magic to shelter them. King Gambr nus, inventor of beer, and St. Arba patron of French vineyards, we always present, together with a ho of angels and demons who he fierce controversies on theologic points, the angels upholding Chri tianity, and the demons contendi that the Franks could never rega their old-time leadership among Ge man tribes until they returned to t religion of Thor and Odin.

Teugus (Dogs of Heaven), species of elves, in the mytholo of the Shinto religion of Japan, w haunt mountains and forests. Th have human bodies, with bats' win and long beaks like birds of pre They build their nests in high tre and woe betide any luckless travel

o attempts to disturb them, he l meet with some foul evil ere his rney is over.

Tezcatlipoca, the Aztec Zeus or piter. His name, which means ry Mirror, was given him because bore a shield of polished metal erein as god of justice he beheld the deeds of men. Though worpped as the creator and lifeer, he also possessed the power of ling existence, and he was reded as the ultimate destroyer of universe. At one period in xican history, just before the nish conquest, his cult had grown general that it might have deoped into monotheism, or the rship of one God. One of his nes The Youthful Warrior denoted vast reserve of vital force, which s boisterously typified in the pest. He was usually represented ndishing a dart in his right hand, le in his left he held four extra ts, and his mirror-shield.

Thais, an Athenian hetæra, noted her wit and beauty, who accomied Alexander the Great on his edition against Persia. Accordto doubtful tradition she beled Alexander into setting fire to royal palace of Darius at Persepwhile a great festival was being l and the conqueror was under influence of wine and music.

princes applaud with a furious joy
the King seized a flambeau with zeal to destroy;
Thais led the way,
To light him to his prey,
like another Helen fired another Troy.
DRYDEN: *Alexander's Feast.*

Thais is also the name of a courtein a lost play by Menander, *The uch,* which was avowedly imied by Terence in a surviving y of the same name. Menander upposed to have here drawn his mistress Glycere. It would ear that he also introduced a rtesan of the same name into ral of his comedies, from one of ch, entitled *Thais,* St. Paul ted the sentence in his Epistle he Corinthians, "Evil communications corrupt good manners." Plutarch also has preserved four lines of the prologue in which the poet in mock-heroic manner prays the muse to teach him how to draw the portrait accurately.

Dante, assuming that the Thais of Terence was a real personage, puts her in the 8th circle of Hell, called Malebolge or Evil Pits, and in the second trench, where court flatterers and harlots huddle together. The identification is made complete by a quotation from Terence's play. Virgil says to Dante:

"A little further stretch
Thy face, that thou the visage well mayst note
Of that besotted, sluttish courtesan
Who there doth rend her with defiled nails,
Now crouching down, now risen on her feet,
Thais is this, the harlot, whose false lip
Answered her doting paramour that asked,
'Thankest me much?'—'Say, rather, wondrously.'"
Inferno, xviii, 125. CARY, trans.

Thais, in mediæval legend, a notorious courtesan of Alexandria who was converted to Christianity by the hermit Serapion or Bessarion or Paphnutius (*q.v.*).

From his desert retreat Serapion came to Alexandria, made his way into the presence of Thais, and despite the jeers of her wealthy and princely admirers, won her over to faith and repentance. Making a heap of all her magnificent jewels and dresses, she applied the torch to it, and palace and contents were all destroyed. Humbly she followed her confessor to find peace in the desert, bore her penance there unflinchingly for three years and was then admitted into a convent. But her austerities had broken her health. A fortnight after her admission she died. When Serapion's end came he requested that his body should be laid beside her. In the summer of 1913, a tomb was laid bare in the process of excavations around the modern city of Antinoe. It contained two bodies whom the director of the explorations, Prof. Gayet, believed to be those of Thais and her friend.

Jules Massenet has reset the old legend concerning Thais in an opera named after her, for the plot of which he is indebted also to the nun Hroswitha's *Abraham* (*q.v.*). Athanael is a hermit monk who had known Thais before his conversion. A vision impels him to seek her out, for the purpose of converting her, in the temple of Venus in Alexandria where she is a priestess. At first she laughs him to scorn. Finally she succumbs, burns her palace, gives everything to the poor and is placed by Athanael in a Christian sisterhood. In his hermitage Athanael is continually haunted by dreams that recall the sensuous past, his old passion revives and he finds his way to her convent. She turns a deaf ear to all his appeals and expires in a religious ecstasy.

Theban Legion, according to mediæval legend, a body of 6000 Christian soldiers in the Roman army under the Emperor Maximian (305–311) who willingly accepted martyrdom rather than deny their faith. The army on a march to Gaul halted at Octodrum (now Martigny, in Switzerland) to celebrate a festival in honor of the gods. Thereupon the Theban Legion, under their commander Mauritius, withdrew to a strong position, to avoid joining in heathen worship. Maximian ordered the legion to be decimated. Calmly, even triumphantly, did each tenth soldier present his breast to the sword. As the survivors remained faithful a second decimation was ordered. Mauritius himself fell. But still their comrades were unshaken and Maximian ordered the summary execution of all the remaining legionaries.

Theodore, the titular hero of Dryden's *Theodore and Honoria*, a poetical paraphrase of a story told by Boccaccio, *Decameron*. (See NOSTALGIA DEGLI HONESTI.) Theodore being in love with the irresponsive Honoria manages to make her a witness to a spectral hunt wherein a ghostly lover pursues his recalcitrant ghostly love in the manner and with the results indicated in these lines (it is the ghost who speaks):

That she whom I so long pursued in vain
Should suffer from my hands a lingering pain
Renewed to life that she might daily die,
I daily doomed to follow, she to flee
No more a lover, but a mortal foe
I seek her life (for love is none below).
As often as my dogs with better speed
Arrest her flight is she to death decreed;
Then with this fatal sword on which I d
I pierce her opened back or tender side,
And tear that hardened heart from out
breast,
Which with her entrails makes my hung
hounds a feast.
Nor lies she long, but as her fates ordain
Springs up to life and, fresh to second pa
Is saved today, tomorrow to be slain.
DRYDEN: *Theodore and Honoria*.

Theodore, Saint (from the Gre
Theo-Doros, or God's gift), the p
tron of Venice, until superseded
the fourteenth century by Sa
Mark. According to legend he w
an officer in the Roman army unc
Licinius, during the reign of Dioc
tian. Being converted to Christia
ity he showed his zeal by firing t
temple of Cybele, and was behead
or burned alive on November 9, 3
A famous old statue on the colu
in front of the Piazzetta at Ven
represents him in armor with a drag
under his feet,—the latter eviden
a conventionalized crocodile. T
attribute as well as the latter p
of his name suggests kinship w
the Egyptian Horus (*q.v.*). He
frequently pictured in company w
St. George (*q.v.*), as assisting him
the conquest of the dragon. See a
WORM.

Theodoric of Verona. See D
TRICH OF BERNE.

Theodoric, allowing for a slight chang
the vowels, is the Low Dutch, the Go
and English form of the same name wh
in High Dutch is Dietrich. There is a gr
historical Theodoric—Thiuderik if we m
to be perfectly right—who stands out
history by that particular form of the na
above all other bearers of it. There is
a mythical person who stands out as c
spicuously in legend by the other form
Dietrich. Here then there would at f
sight be reason for always speaking of
historical hero as Theodoric and of
legendary hero as Dietrich. It would s
to be so important to distinguish them t
it might be thought well to call the histor
person Theodoric even if writing High G
man, and the mythical person as Dietr
even in writing English.—*Saturday Rev*
February 12, 1876.

Theophilus, in mediæval legend
saintly priest living in the sixth c
tury in Silesia. On the death of
bishop popular acclaim summon
him to the vacant see. His refu
angered his friends; slander busied
self with his name and the new bish

rocked him. With the sole thought
establishing his innocence, he en-
d into a compact with Satan, who
to clear his character and re-
e his soul in return. Next day the
op sent for Theophilus, publicly
fessed his mistake and reinstated
in the priesthood. But the
embrance of the compact would
away. Theophilus undertook a
mn fast of forty days. Then the
gin appeared to him in a dream
promised her intercession. With
y of joy he awoke. On his breast
the contract with the fiend.

hereon, in Southey's *Roderick Last of the Goths*, a dog who, Homer's Argus, recognized his ster after a long absence from ne. When disthroned Roderick assumed the habit of a monk h the name of Father Maccabee. one recognized him, not even rinda, whom he had deflowered, e this dog, who fawned on him icing. Roderick was greatly ched:

hrew his arms around the dog and cried
le tears streamed down, "Thou, Thereon,
thou hast known
poor lost master, Thereon, none but
thee."

hersites, in the *Iliad*, ii, 212, a ormed and impudent soldier in Greek camp before Troy. Ac-ding to the post-Homeric poets was slain by Achilles, because he scoffed at that hero's grief over death of Penthesilia, queen of Amazons. He is the one ludi-us character of the *Iliad*, a boaster a slanderer, sneering, sarcastic, er. Pope thus translated Homer's cription of him in the *Iliad*, ii:

rsites, only, clamored in the throng,
uacious, loud and turbulent of tongue;
d by no shame, by no respect controlled
candal busy, in reproaches bold;
witty malice studious to defame;
n all his joy and laughter all his aim.
chief he gloried with licentious style
ash the great and monarchs to revile
figure such as might his soul proclaim;
eye was blinking and one leg was lame;
mountain shoulders half his breast
o'erspread,
hairs bestrewed his long misshapen
head.
en to mankind his envious heart possest,
much he hated all, but most the best.

Shakspear in *Troilus and Cressida* (1609) has improved upon Homer. He makes Thersites the apotheosis of blackguardism, whose billingsgate is the ideal of vituperation, but who succeeds at least in shrewdly hitting off the weaknesses of his betters. "For good downright 'sass,'" says R. G. White, "in its most splendid and aggressive form, there is in literature nothing equal to the speeches of Thersites."—*Galaxy*, Feb., 1877.

He is the hero of an anonymous interlude, *Thersytes* (1537), which exhibits him after his return home from Troy. In illustration of the avowed moral, "Now that the greatest boasters are not the greatest doers," the veteran is made to indulge in much incoherent nonsense and participate in ridiculous escapades from which he emerges with little honor. The piece is notable as being the first instance in which an historical character is introduced into an English drama.

Theseus, in classic myth, the result of an amour between Ægeus, king of Athens, and Æthra, daughter of Pittheus, king of Trœzen. It was given out that the child's father was Poseidon. Ægeus had visited Trœzen, and leaving during the lady's pregnancy he instructs her that he had hidden his sword and boots under a heavy stone. If she gave birth to a boy who could raise the stone and possess himself of sword and boots then she was to send him secretly to his father in Athens. Theseus succeeded in this and other exploits, and set out for Athens. On his way he slew men and monsters, including Procrustes, and being laughed at for his girlish curls by some masons in Athens, he took the bullocks out of their cart and flung them on the roof of the temple where they were working. He found that his father had married Medea. Being a witch she knew who he was and would have made Ægeus poison him, but through the magic sword the king recognized his son, and declared him heir to the throne.

With the help of Ariadne (*q.v.*) he slew the Minotaur (*q.v.*).

Of his adventures with the Amazons there is no consecutive and harmonious account. Some call the Queen who opposed him Antiope, others name Hippolyta, still others say there were two sisters bearing these names. He is variously represented as having married or killed either or both, but the favorite legend makes him marry Hippolyta and bring her and her sister home with him. Mediæval legend made him Duke of Athens and Hippolyta his duchess. This is the version Shakspear accepts in his *Midsummer Night's Dream*.

Virgil (*Æneid*, vi, 391) represents Theseus as a prisoner in Hades to all eternity. Statius (*Thebaid*, viii, 52) follows him. Dante (*Inferno*, xii, 17; ix, 54) adopts the alternative version which represents him as having been eventually rescued by Hercules.

Theseus is the hero of the *Thebaid*, an epic by Statius (A.D. 90). This was imitated in the *Teseide* (1344) of Boccaccio, and that in its turn was utilized by Chaucer in *The Knight's Tale* (see PALAMON):

Whilom, as olde stories tellen us,
There was a duke that highte Theseus;
Of Athens he was lord and governour,
And in his time such a conquerour
That greater was there noon under the sun.
Full many a riche country had he won;
What with his wisdom and his chivalry
He conquered all the realm of Femenye
That whilom was Y-cleped Scythia;
And wedded the queene Ipolita
And brought her home with him in his country
With much glorie and great solemnitee
And eke her younger sister Emelye.

CHAUCER: *Canterbury Tales, The Knight's Tale*, l. 1.

Thespis, the reputed father of Greek tragedy, was a native of Icarus, in Attica, where the worship of Dionysus had long prevailed. About the year 535 B.C. he introduced into the Dionysic festivals the innovation whereon his fame rests. To allow an interval of rest to the singers and relieve the monotony of the long effusions of the chorus, he is said to have come forward or caused an actor to come forward, probably on a small platform, and recite a lege connected with some god or hero.

Thetis, in classic myth, a se nymph, daughter of Nereus and Dor who dwelt with her father and h sisters, the Nereids, at the botto of the sea. Zeus was in love with h but when Proteus predicted that s would have a son who would pro greater than his father, he reli quished her to Peleus. As the lat was distasteful to her she fled fr his advances by assuming vario shapes, but, instructed by Prote he held her fast until she assumed h proper form, and promised to mar him. From this union sprang Ach les. The story is told at length Ovid in Fables v and vi of *Me morphoses*, xi, and by Catullus *The Wedding of Peleus and Thetis.*

In Homer's *Iliad* Thetis thus b wails her lot to Mulciber (Vulcan):

"Vulcan, of all the Goddesses who dwell
On high Olympus, lives there one whose s
Hath borne such weight of woe, so ma griefs,
As Saturn's son hath heap'd on me alo
Me, whom he chose from all the sea-b nymphs,
And gave to Peleus, son of Æacus,
His subject; I endur'd a mortal's bed,
Though sore against my will; he now, b down
By feeble age, lies helpless in his house.
Now adds he farther grief; he granted
To bear, and rear, a son, of heroes chief
Like a young tree he throve; I tended h
In a rich vineyard as the choicest plant
Till in the beaked ships I sent him forth
To war with Troy; him ne'er shall I beho
Returning home, in aged Peleus' house."

Iliad, xviii, 481. COWPER, trans

Thief, Master. This is a ti given to Hermes in the *Home Hymns*, anonymous Greek lyrics cribed to Homer, where he is rep sented as accumulating a gian strength while still a babe in cradle, as sallying out and steali the cattle (or clouds) of Apo driving them helter-skelter in va ous directions, then crawling throu a keyhole and with a mocking lat shrinking into his cradle. He is prototype not only of the archit of the treasure-house of Rhampsini but of Boots and Reynard, and Lit Klaus, who cunningly got the b of Big Klaus, and the mediæ

prentice who steals the burgo-
ster's horse from under him, and
wife's mantle from off her back,
l Shakspear's Autolycus, and Cer-
ntes's ungrateful slave who robs
ncho of his mule in the Sierra
rena, and, in short, of all the
eving rascals whose cleverness ex-
rates them in the eyes of a
ghter loving public, and finds a plea
extenuation in Samuel Butler's
es:

Doubtless the pleasure is as great
Of being cheated as to cheat.

' The story of the Master Thief,"
rs G. W. Cox in *Aryan Mythology*,
vas told in Europe probably ages
fore the Homeric poems were put
gether, certainly ages before Herod-
us heard the story of the Egyptian
asure-house. In all the versions
the tale the thief is a slender
uth, despised sometimes for his
ming weakness, never credited
h his full craft and strength. No
wer can withhold him from doing
ght on which he has set his mind;
human eye can trace the path
which he conveys away his booty."
n the Sanskrit *Hitopadesa* a
hmin hearing from three thieves
cessively that the goat he carried
his back was in fact a dog, threw
vn the animal and left it as a booty
the rogues who had cheated him.
paraphrase of this story was used
Macaulay to point a moral in
slashing criticism of Robert
ntgomery's poems. As he tells it,
of three sharpers comes up to a
hmin, pulls a dog out of a sack
offers it for sale as a fine sheep.
e second and third rascals appear
urn and by reiterated affirmations
t the dog is a sheep deceive the
hmin into the belief that he is
fering from an optical delusion.
closes with the bargain, but dis-
ers on his return home that he
been tricked, and is "smitten
h a sore discase in all his joints."
ral: the sharpers are venal re-
wers; the dog is Montgomery's
ged poetry; the Brahmin is the
blic which allows itself to be im-
ed upon by knavish puffery.

In a Norse tale, expressly called *The Master Thief*, a stripling, in order to qualify himself as member of a gang of robbers, undertakes to steal an ox driven to market, without the owner's knowledge and without doing him any personal injury. Taking with him a shoe with a silver buckle, he placed it on the road over which driver and ox must travel. Then he hid himself in a wood hard by. "That's a nice shoe," quoth the man; "would that I had its fellow so as to please my wife." But because the shoe was an odd one he left it and went on his way. The would-be thief recaptured the shoe and, taking a short cut through the woods, once more laid it in the road in advance of the ox driver. The latter picks it up in some vexation at his own previous stupidity and tying his ox to the fence retraces his steps in search of the imaginary fellow to his prize. Taking advantage of his absence the thief secures the ox. The poor man returns home and takes another ox to sell, and loses this and still a third animal to the ingenious strategy of the thief. In the third instance the latter conceals himself in a wood awaiting the advent of the driver and then sets up a dreadful bellowing, "just like a great ox." The man, deeming it the cry of one of his stolen animals, ties his last ox to a fence on the roadside and runs off to look for the others in the wood. Meanwhile, the thief escapes with his third ox. This story has been traced to age-old originals in Arabia and Bengal. See CLOUSTON, *Popular Tales and Fictions*, ii, 50.

Thisbe, in classic myth, a Babylonian maiden beloved by Pyramus, who lived in an adjoining house. Owing to parental opposition they could do their courting only through the chinks in the garden-wall. In this fashion they arranged for a rendezvous at the tomb of Ninus. Thisbe, arriving first, fled at the appearance of a lion which had just gorged itself on an ox. She dropped her robe; the lion stained it with blood. Pyramus on his arrival hastily

concluded that Thisbe had been devoured and so killed himself, and Thisbe, returning, immolated herself on his corpse. Shakspear burlesques this legend in the interlude in *A Midsummer Night's Dream* (1592). Tom Moore has cleverly compared the wall that separates the lovers to Davy's safety lamp.

The wall he sets twixt Flame and Air
(Like that which barred young Thisbe's bliss)
Through whose small holes this dangerous pair
May see each other but not kiss.

Thomas of Ercildoune, a poet and a reputed magician who is known to have flourished in the thirteenth century and has been made the subject of a cycle of popular ballads. His prophetic powers are said to have been a gift from the Faerie Queen. She met him under "the Eildon Tree" and having got him into her power carried him down with her into Fairyland. For three days, as he thought, for three years in reality, he abode with her. Then she bore him back to the Eildon Tree. He asked for some token of remembrance and she bestowed on him a prophetic tongue and left with a promise to meet him again. Here the ballads also leave him. Local tradition added that Thomas was under obligation to return to Fairyland whenever summoned.

Accordingly, while Thomas was making merry with his friends in the tower of Ercildoune, a person came running in and told, with marks of fear and astonishment, that a hart and hind had left the neighboring forest, and were composedly and slowly parading the street of the village. The prophet instantly arose, left his habitation and followed the wonderful animals to the forest, whence he was never seen to return. According to the popular belief he still drees his weird in Fairyland, and is one day expected to revisit earth. In the meanwhile his memory is held in the most profound respect.—SCOTT: *Border Minstrelsy*, iii, 170.

Near the end of the eighteenth century, it is added, a Cumberland horse-couper sold a big black horse to a mysterious stranger who directed that it should be delivered to him at midnight on a haunted hillock. Here a rock was raised at the touc of the stranger. "The couper fo lowed him into a vast hall whe there were many war horses read harnessed and by the side of each sleeping knight. In dismay th couper seized a horn hanging on th wall and blew it, whereupon he ir stantly found himself lying among th heather on the hillside, the sta above him, and only the crow some startled grouse to serve a an echo of the ringing peal."—JEA LANG, *A Land of Romance* (1910).

Scott introduces Thomas int *Castle Dangerous*, where he predict that as the Douglases "have nc spared to burn and destroy the own house and that of their fathe in the Bruce's cause, so it is the doo of heaven that as often as the wal of Douglas Castle shall be burnt t the ground, they shall be again r built still more stately and mo magnificent than before." This one of the predictions actually r corded of the seer. More fancifu is the verse attributed to him in th same author's *Bride of Lammermoo*

When the last Laird of Ravenswood
Ravenswood shall ride,
And woo a dead maiden to be his bride,
He shall stable his steed in the Kelpie's flo
And his name shall be lost for evermore!

The verse, however, reproduces th spirit of many of the so-called *Prop ecies* of Thomas the Rhymer whic were edited by J. A. H. Murray f the Early English Text Society 1875. Barbour and Harry th Minstrel make him a contemporar of Bruce and Wallace whose exploi he anticipated in verse, and Walt Bower tells how he prophesied th death of Alexander III of Scotlan in 1285, or 21 years before it ha pened. There was a Thomas Erceldoune (now called Earlstow in Berwickshire who witnessed a undated deed of Peter de Haga ear in the thirteenth century. The Hagas or Haigs of Bemerside we the subjects of a prophecy attribut to the Rhymer:

Betide, betide, whate'er betide
There will be a Haig in Bemersyde.

Andrew Lang, in *A Collection of ıllads* (1897), notes that a "Haig ill owns that ancient chateau on e Tweed."

Thopas, Sir, hero of Chaucer's ɔem *The Rime of Sir Thopas*, sup-ɔsed to be recited by Chaucer him-lf in the *Canterbury Tales* when lled upon by the host. It is a jest ɔon long-winded story-tellers who patiate on insignificant detail. ıaucer is represented as jogging ɔng in interminable fashion and ıen at last he brings his knight ce to face with a three-headed ant he has to make him trot back ɔme for the armor he had forgotten. efore anything really happens the ırrator is choked off by an indignant ıd weary auditor.

Thor or **Thunar,** in Teutonic myth, n of Odin and Frigga, the god of e air, of thunder and lightning, of ar, of victory and of justice, the otector of gods and men against e giants, the guardian of the home. he Latins identified him sometimes ith Jupiter, sometimes with Her-les. He was recognized by almost l the Norse and German tribes, his ɔrship by the Saxons in England eing still commemorated in the me of the fifth day of the week, rrupted from Thor's day into ıursday. Gigantic in stature and rength, red-bearded, heavy-witted, eless in work, insatiable in eating d drinking, he is a sort of subli-ated and idealized German peas-t. Like his prototype he is open-arted, therefore easily deceived, t when made aware of any de-ption terrible in his wrath, over-rowing his enemies with mighty ows.

Thor drives a golden chariot drawn two white he-goats. Rolling along e heavens it causes thunder and htning. His irresistible hammer jolnir was fashioned for him by e dwarfs. The mountain giant ırym (*q.v.*) ventured to steal it, pursues him to Thrymheim, de-ɔys the whole race of giants there, d makes the place over to his hard-ɔrking peasantry to till.

Thorleif Redcloaksson, an Icelandic poet of the tenth century who according to popular myth wrote a satire on Earl Hakon. Hakon retaliated by sending a ghost to slay the poet. They met on a plain called The Great Moot, but Thorleif had no chance against his phantom adversary, who killed him and decently buried his body under a cairn.

Thoth, in Egyptian myth, the chief of the eight gods of Hermopolis. Among his titles was that of Thrice-Great, whence the Greeks derived their Trismegistos and the Latins their Ter-maximus,—epithets which they bestowed upon Hermes or Mercury, whom they identified with each other and with Thoth. But the latter was far superior in rank to the Greek or Roman divinity. He was described as the scribe of the gods, the writer of the *Book of the Dead* and other sacred works; the enumerator of the stars, and of all the contents of the earth. Self begotten and self produced his knowledge and powers of calculation were brought into play in the stablishing of the heavens, the planets and the stars; he was master of law, both physical and moral, inventor and patron of all arts and sciences,—the brain and the intelligence of the sun-god Ra.

He is usually represented in human form, with the head of an ibis, holding in his hand the sceptre and emblem of life common to all gods, and in addition the heart and tongue of Ra, or, in other words, the mental powers of that god and the means by which their will was translated into speech. In the *Book of the Dead* he is represented as at once the Recording Angel, and the Psychopompos of Egyptian myth. He waited in the judgment hall of Osiris to receive the verdict after the heart of the deceased had been weighed, and either approved of or found wanting, and he had knowledge of the spells that were necessary to enable the dead to pass to their final resting-place.

Thraso, in the *Eunuchus*, a comedy by Terence, a boastful, swaggering soldier. Hence the epithet "thrasonical" used by Shakspear in *Love's Labour's Lost*, v, 1, and *As You Like It*, v, 2. Thraso was the obvious original upon which the Elizabethan dramatists founded their braggadocio heroes and copper captains

> Pyrgopolinices and Thraso are both full of themselves, both boast of their valor, and their intimacy with princes, and both fancy themselves beloved by all the women who see them; and they are both played off by their parasites; but they differ in their manners and their speech. Plautus's Pyrgopolinices is always in the clouds, and talking big, and of blood and wounds, like our heroes commonly called Derby captains. Terence's Thraso never says too little nor too much, but is an easy, ridiculous character, continually supplying the audience with mirth, without the wild extravagant bluster of Pyrgopolinices.—COOKE.

Thrymr, a frost giant in Norse myth, famous for his theft of Thor's hammer, Mjolnir. One morning the god awoke and found his hammer gone. Loki discovers the thief in Thrymr, who refuses to return Mjolnir save in exchange for Freyja as his wife. Thor dressed himself in Freyja's clothes, took Loki with him, disguised as a handmaiden, and presented himself before Thrymr. The giant is astounded by the bride's appetite, for Thor was a valiant trencherman, but Loki explains that she has eaten nothing for eight days owing to her impatience to reach her lover. Thrymr sent for Thor's hammer, the usual consecration for a marriage bond. With a great laugh Thor seized upon it, and quickly slew Thrymr and all his fellow giants.

Thule, an island (unidentified) in the northern part of the German Ocean which the ancients regarded as the most northerly point of the earth. Hence they gave it the name of Ultima Thule. It is first mentioned by Pytheas, a Greek navigator of the fourth century B.C., who is credited with the discovery of the British isles. Suidas says it derived its name from King Thulus, its first ruler. In Goethe's *Faust* Gretche after her seduction and apparen abandonment sings a song entitle *The King of Thule* whose hero wa "faithful till the grave."

Thumb, Tom, in English nurser lore, a dwarf, "no bigger than man's thumb," who was knighte by King Arthur and died from th poisonous breath of a spider in th reign of Thunstone, Arthur's suc cessor. He rode in the ear of horse; a cow swallowed him whol while grazing; he once crept up th sleeve of a giant and so tickled hir that he shook him into the sea Here Tom was promptly gobble up by a fish. The fish was caugh and carried to the palace, and i this way Tom was introduced t Arthur. All these facts and mor are set forth in the prose *History Tom Thumbe the Little* (1621), an the ballad *Tom Thumb, his Life an Death* (1630). Fielding in 1730 pro duced a burlesque opera *Tom Thum*

The name Tom Thumb was a sumed by an American dwar Charles S. Stratton (1832–1879), fir publicly exhibited by P. T. Barnur

Thundering Legion (Lat. *Leg Fulminata*), a popular name for th Twelfth Legion in the army of in perial Rome. Tertullian says th name arose in a campaign again the Quadi (A.D. 174). The arm shut up in a defile, was sufferi greatly from lack of water when plentiful rain followed an appeal heaven made by this legion, whi was entirely composed of Christian Simultaneously, a storm of thund and lightning fell upon the enem and dispersed them. The story ma be basically true, explainable, if y choose, on purely natural ground but it errs in this particular at lea the Legio Fulminata enjoyed th title long before the time of Marc Aurelius, and even so far back Nero.

Thyamis of Memphis, in t *Æthiopica*, a romance by Heliodor (third century), was captain of band of robbers. He fell in love wi one of his own captives, Charicl

ut being surprised by a stronger rce and fearing for his own life e sought to slay her that she might e his companion in the shades elow, but stabbed another by mis- ke.

uke, why should I not (had I the heart to do it)
ke to the Egyptian thief, at point of death ill what I love (a savage jealousy hat sometimes savors nobly).
SHAKSPEAR.

Thyestes, in classic myth, son of elops and brother of Atreus, whose ife he seduced. In requital Atreus vited him to a banquet whereat e made him ignorantly eat the ooked flesh of his own son. Thyestes scovering the horrid fraud, con- ulted an oracle which told him that son begotten by him on his own aughter would avenge him. There- pon he committed incest with his aughter Pelopia, who brought forth Egisthus, the eventual slayer of treus. There are several versions this so-called Thyestan revenge, l more or less flavored with canni- alism or incest, or both.

Thyrsis, a herdsman in one of the yls of Theocritus; also a shepherd Virgil's Seventh *Eclogue*, which escribes a poetical contest between nyrsis and Corydon:

ternate rhyme the ready champions chose; iese Corydon rehearsed, and Thyrsis those.

Melibœus, selected as umpire, cided against Thyrsis:

ice when, 'tis Corydon among the swains, oung Corydon without a rival reigns.
DRYDEN, trans.

Matthew Arnold takes the name Thyrsis as the title of a monody elegy on his friend Arthur H. ough, who had died at Florence in 61.

Thyrza, the feminine of Thyrsis Thyrzis, a name apparently coined Byron in his stanzas *To Thyrza*. oore conjectures that Thyrza was more than an impersonation of rron's melancholy caused by many ses. An apostrophe to "a loved d lovely one" at the end of the ond canto of *Childe Harold* is also addressed to Thyrza. Francis Gribble in *The Love Affairs of Lord Byron* suggests the plausible explanation that Bryon had a secret liaison with Mary Chaworth after her marriage, which was succeeded by repentance on her part and despair on his. Hence his allusions to the lady in esoteric terms.

Tiberinus, in Latin myth, the god of the river Tiber. Tradition asserted that he was an old king of Latium drowned while swimming across the river Albula, which thenceforth in his honor was rechristened the Tiber,—Tiberis. When Rhea Silvia, the mother of Romulus and Remus, was cast into his waters, he raised her to the position of his consort and goddess of the river. Tiberinus's shrine was on the island of the Tiber, where offerings were made to him on December 8. On June 7 the *ludi piscatorii* or fishermen's games were celebrated in his honor on the opposite bank of the river. Another festival, known as the Volturnalia, commemorated him on August 27, under his sobriquet of Volturnus, or "the rolling stream."

Virgil, however, tells another story:

Then among later Kings came Thybris the fierce and gigantic
After whose name we Italians have called our river the Tiber
Letting its true and historical name the Albula perish.
Æneid, viii, 330. H. H. BALLARD, trans.

Virgil makes Tiberinus appear to Æneas just before his first conflict with Turnus:

While upon Tiber's bank beneath the chill vault of the heavens
Father Æneas, disturbed in heart by the sorrows of warfare,
Laid himself down at last and gave needed rest to his body,
Rose on his vision the god of the place from the beautiful river,
Old Tiberinus himself, appearing 'mid branches of poplar.
Fine linen lawn enfolded him close with a watery mantle;
Crowned by a shadowing wreath of reeds were his hair and his temples.

Timotheus, a famous musician, a native of Thebes in Bœotia, who excelled especially in playing on the

flute. He was among the invited guests at the nuptial festival of Alexander the Great. His performance so animated the monarch that he started up and seized his arm. Dryden in *Alexander's Feast or the Power of Music*, an ode in honor of St. Cecilia's Day (1697), has elaborated upon this incident and closes with the famous parallel between the heathen musician and the Christian Saint:

> Let old Timotheus yield the prize
> Or both divide the crown;
> He raised a mortal to the skies,
> She drew an angel down.

Tirante the White, hero of a Spanish romance *Tirante el Blanco*,—a real or pretended translation from an unidentified English original,—first printed in 1490, but probably composed a century earlier. Tirante's father was lord of the marches of Tirranie, a French province lying opposite the coast of England. He crosses the channel, performs astounding feats of arms in English tournaments; repeats his exploits in deadlier earnest at the siege of Rhodes, and assists the Emperor of Constantinople in repelling the invasion of a Moorish soldan and a Grand Turk. He dies on the eve of his marriage to Carmesina. This is one of the three books preserved in the scrutiny of Don Quixote's library.

> "Let me see that book," said the curé; "we shall find in it a fund of amusement. Here we shall find that famous knight don Kyrie Elyson of Montalban, and Thomas his brother, with the knight Fonseca, the battle which Detriante fought with Alano, the stratagems of the Widow Tranquil, the amour of the empress with her 'squire, and the witticisms of lady Brillianta. This is one of the most amusing books ever written."
> —CERVANTES: *Don Quixote*, I, i, 6 (1605).

Tiresias, the blind poet of Thebes and one of the most famous of all soothsayers. Some say that his blindness, which smote him in his seventh year, was a punishment for playing "Peeping Tom" upon Minerva. Others say that it came in later years to punish him for his indiscreet revelations to man of the purposes of Fate. He lived to a great age and died of drinking from the well of Tilphossa. Even in the lower world he was believed to retain his powers of perception, although the souls of his fellow mortals were mere shades. Odysseus on his visit to the underworld (HOMER *Odyssey* xi, 90–151) seeks him out and obtains from him a prophecy concerning his own future. Tennyson's poem *Tiresias* is classic. Ovid records that Tiresias, coming upon two serpents coupled together, killed the male, whereupon he himself was metamorphosed into a woman. Seven years later he came upon another pair of snakes and killed the female whereupon he regained his proper sex. Once on a time Jupiter and Juno had a dispute as to whether man or woman best enjoyed the sexual embrace. They referred the matter to Tiresias who decided in favor of the woman. Thereupon Jove struck him with blindness, but Juno endowed him with prophetic powers.—*Metamorphoses*, iii, 323.

> "In troth," said Jove (and as he spoke he laughed,
> While to his queen from nectar bowls he quaffed),
> "The sense of pleasure in the male is far
> More dull and dead than what you female share."
> Juno the truth of what he said denied;
> Tiresias therefore must the case decide,
> For he the pleasure of each sex had tried.
> ADDISON: *The Transformation of Tiresias* (1719).

> There is an awkward thing, which much perplexes,
> Unless, like wise Tiresias, we had proved
> By turns the difference of the several sexes
> BYRON: *Don Juan*, xiv, 73 (1824).

Tisiphone, in classic myth, one of the Eumenides or Furies, who Statius (*Thebaid* i, 103) singles out for special mention. Statius's line undoubtedly influenced Dante in his description of the Furies, Tisiphone Magæra and Alecto, whom he places as guardians of the entrances to the city of Dis. Dante says they were of the hue of blood, with the limbs and shapes of women, girt with green water snakes, and with snakes for hair. He places them on top of a tall tower flanking the gateway. He

becomes reminiscent of Virgil, 10 thus describes the entrance to e city of Dis:

front, a massive gateway threats the sky,
d posts of solid adamant upstay
iron tower, firm planted to defy
force, divine and human. Night and day
epless Tisiphone defends the way,
rt up with bloody garments. From within
ud groans are heard and wailings of dismay.
neid, vi, 554. E. FAIRFAX TAYLOR, trans.

Ovid in *Metamorphoses* iv, Fable 7, lls how Tisiphone was sent by no to the Palace of Athamas and uses him to go mad. He kills e son Learchus. To save the other Melicerta), his wife Ino leaps with m into the sea. Mother and son e transformed by Neptune into a Deities, and the matron's attend-ts who had followed her in her ght were transformed, some into ater nymphs and others into birds.

Titans, in Greek myth, the six ns and six daughters of Uranus d Ge. Uranus being at that time e sole ruler of the universe threw s sons into Tartarus, whereupon e Titans, incited by Ge, rose against eir father. They deposed him, erated their brethren out of Tarrus and made Cronos ruler in his ead. But as it had been foretold Cronos that he in his turn would deposed by one of his children he ccessively swallowed all his progny. Rhea by a stratagem conaled from him the birth of Zeus, d Zeus when grown up availed mself of the assistance of Thetis make Cronos bring up all the ildren he had swallowed. United his brothers and sisters he began terrific contest against his father d the Titans. At last Ge promised ctory to Zeus if he would deliver e Cyclops and Hecatoncheires om Tartarus. The Cyclops in ect furnished him with thunderlts, and the Titans, overcome, were rled into Tartarus.

Titania, in classical myth, the genal patronymic of those goddesses 10 were descended from the Titans, as Diana, Latona, Circe, Pyrrha d Hecate. The name is of common occurrence in Ovid. Thus in *Metamorphoses*, iii, 143, he uses the name as a synonym for Diana. See TITANIA in Vol. I.

Tithonus, in classic myth, son of King Laomedon of Troy and Strymo, his wife, and brother of Priam. The prayers of Aurora, who loved him, gained for him the boon of immortality, but Jupiter withheld that of eternal youth which had not been demanded. Hence he grew weak and white-haired and shrivelled up with age. His name passed into a synonym for a decrepit old man. In this plight Aurora abandoned him to his own devices and he crept wearily about her palace, clad in celestial raiment and feeding on ambrosia. When he lost control over his limbs she shut him up in his chamber, whence his feeble voice was occasionally heard. Finally she changed him into a grasshopper. By Aurora he had one son, Memnon.

Tennyson, in his poem *Tithonus*, presents a subtle and powerful study of the passionate longing for death in a mortal endowed with immortality, doomed to outlive all life and joy, and trembling at the prospect of an eternity of decay. Swift has enforced a similar moral in his picture of the Struldbergs in *Gulliver's Travels*.

Tituret, a leading character in the San Greal legends and the hero of a fragmentary epic by Wolfram von Eschenbach, which, after his death in 1220, was continued by Albrecht von Scharfenberg in a desultory fashion, Tituret being practically ignored for his descendants. The legends generally agree that he was the son of Tituriſone, an old and hitherto childless knight, who dedicated him to the service of heaven. He spent his early years in fighting for the cross. Then it was announced to him that he had been chosen to guard the San Greal which was about to reappear on earth. With other knights he built for its reception a marvellous temple on Montsalvatch, usually identified with the holy mountain of that name in Spain. Every Good Friday a dove appeared

carrying in its bill a consecrated Eucharist which it dropped into the Greal. Thus the virtues of the mystic vessel were renewed, so that it fed all the knights who guarded it, supplied their sinews with preternatural strength and healed any wounds they might incur in its defence. Every now and then there appeared on its brim a message of fire sending a knight out on some mission of mercy or justice, with only the restriction that he must never reveal his name. (See LOHENGRIN.) When Titurel himself had reached a great age, some say 400 years, a message of this sort bade him go forth and take a wife, whereupon he selected the Princess Richoude of Spain. By her he had one son Frimurtel, who succeeded him in the guardianship of the Graal, and left five children, Amfortas, the Roi Pêcheur, or Fisher King; Trevrizent, the wise hermit; Tchoysianc, who became the mother of Sigune; Herzeloide, mother of Parzival; and Urepanse de Joie, who married Fierifiz, King of India, and became mother of Prester John.

Titus, hero of a famous story in Boccaccio's *Decameron.*

The time is that of the triumvirate of Octavius. The scene opens in Athens, where Titus Quintius Fulvius, a young Roman, falls desperately in love with Sophronia, the betrothed of his friend Gysippus. He sickens and is willing to die rather than betray his friend, but he cannot conceal his secret, and Gysippus sacrifices his love to save his friend. Titus marries Sophronia and takes her to Rome. Here Gysippus arrives a few years later, ruined and exiled from Athens. He is accused of a murder he never committed, and, scorning to defend himself, is sentenced to death. Titus recognizes him in the court of justice, and to save his friend, surrenders himself as the real murderer. Then commences a generous rivalry between the two, each claiming to be guilty, which arouses the dormant conscience of the actual culprit; he steps forward and confesses. The triumvir Octavius liberates the friends and at the request pardons the murderer.

Tityus, in classic myth, the giant son of Gæa, who offered violence to Artemis as she passed through Panopæus to Pytho, and was destroyed by one of her arrows or according to another account by a thunderbolt from Jove. His punishment in Tartarus is thus described by Homer:

> There Tityus large and long, in fetters bound
> O'erspreads nine acres of infernal ground:
> Two ravenous vultures, furious for their food
> Scream o'er the fiend, and riot in his blood:
> Incessant gore the liver in his breast,
> The immortal liver grows, and gives the immortal feast.
>
> *Odyssey*, vi. POPE, trans.

Tofana, in Boccaccio's *Decamero* vii, 4, a woman of Arezzo. One nigh when she has been enjoying herse with her lover, he shuts her out doors. Unable to persuade him t admit her, she drops a big ston into a well. He thinking she ha essayed drowning, runs to her a sistance. She gains the house an shuts him out in her turn. A crow collects and he is exposed to gener ridicule as a dissipated wretch Cardinal Bibbiena founded on th tale his comedy *Calandra*; it wa imitated by Dancourt, and wa utilized to some extent by Molièr in *George Dandin.*

Toki, in Danish myth a grea warrior in the service of the famou Harold Bluetooth, King of Denmar One day—when in his cups,—brag ging of his skill in archery, he swo that he could hit the smallest appl set up on a stick at a great distanc The king cruelly insisted that h should give evidence of this ski but instead of a stick the apple w to be placed upon the head of Tok son. One trial only was to be giv him and death would be the penal if he failed. Toki stuck three arro in his belt and at the first shot transfixed the apple. Being th asked by Harold why he had tak three arrows he replied that t others were for the monarch's hea in case he had wounded his so This story is related in the twelf century by the Danish historia

axo Grammaticus as having occurred in 950, nearly four centuries efore a similar act is recorded of 'illiam Tell.

Tollus, in a Swedish myth that ems to have come over to Switzerand with early settlers from Scannavia, a giant who lived on an land, Osel, belonging to Sweden. is name signifies "the Daft." He as wont to amuse himself by throwg stones around. When he died he ld his people to bury him in his rden, and if war came he would se and help them. One day some ildren who had heard this tradion stood on his grave, fought among emselves, and then called out Tollus, rise! War is on thy grave!" ollus put out his head, but was so ngry at seeing only children that he ever appeared again. Now a milar legend is told of William Tell, at he was once disturbed in his eep under the Axenberg by a herdsan seeking for a lost cow, and xpressed outre-tombe anger at the sturbance in no measured terms. is noteworthy that Tell's name, in e original form of the Tell legend it appeared in the Swiss *White ook* of 1470, was given as Toll. ee TELL, WILLIAM.

Tom a Lincoln, hero and title of anonymous prose romance of the xteenth century, founded upon rlier legends. Tom, the natural n of King Arthur by Angelica, an rl's daughter, is brought up in scurity as the ostensible son of a or shepherd and becomes a mighty tlaw. Arthur being informed that is outlaw is his own son gives him mmand of an army and sends him Portugal, where as the Red Rose ight he inflicts exemplary punishent upon that enemy of England. spends a brief period in Fairyland, ose queen Celia bears him a son d subsequently commits suicide on account, journeys to the court Prester John, slays a dragon there d elopes with Prester's daughter, glitora. Arthur on his death-bed knowledges Tom as his son, whence wrath of Queen Guinevere is kindled against him. His bitterest grief is the faithlessness of Anglitora, who escapes from England, with her son the Black Knight, and becomes the mistress of a baron in some foreign country unnamed. After seven years' wandering Tom finds her, but she and her paramour slay him, whereupon the Black Knight slays his mother. The story is apparently a confused remembrance of the Scotch ballad *Tom Lin* (*q.v.*).

Tomyris, according to Herodotus, i, 205, a queen of the Messagetæ, in Scythia, by whom Cyrus was slain in battle, B.C. 529. She cut off his head and threw it into a vessel filled with human blood, saying "There, drink thy fill!" Dante refers to the story in *Purgatory*, xii.

Totem, from an Algonquin Indian word meaning a guardian spirit, the animal or plant which among primitive peoples was held to be symbolic of a race or tribe. Just as natural phenomena were personified among such peoples (see SATAN), so also animals were humanized and the distinctive qualities which attracted special attention to them were looked upon as superhuman. The Indian realized that the deer excelled him in speed, the wildcat in stealth, the fox in craft, the mountain lion in agility, the eagle in keenness of vision. Therefore if he coveted any quality he placed himself under the protection of the bird or beast (or even plant) that possessed it in special degree, and, as it were, symbolized it. Andrew Lang further surmises that if a tribe was distinguished by any characteristic that differentiated it, or exalted it above its neighbors, those neighbors would call it after the animal or object which symbolized that special characteristic, and the tribe might in due course adopt the nickname given it by outsiders. After the lapse of a few generations the individuals of a tribe might come to regard their eponymic animal as a direct progenitor, and all of themselves as blood-relations through their common ancestry. Hence totemism

established a blood-kinship with the totem and a similar relationship between the individuals of the tribe. The totem might not be hunted or eaten, the men and women under its protection might not intermarry, but must seek elsewhere for their mates. Hence there followed the partial adoption of another tribe or family in the vicinage as subjects for exogamous marriage. Eventually the sense of devotion to the totem or eponymic forefather of the tribe would become so strong as to be exalted into a fully developed system of worship of him as a deity.

In one form or another totemism is at the root of most mythologies, and accounts for such phenomena as the ibis-headed gods of Egypt, the bull-like deities of Assyria, the swine gods of the Celts, and even for the family verts in heraldic coats of arms.

Trajanus, Marcus Alpius (A.D. 53–117), a Roman emperor best known to us as **Trajan,** became the hero of a mediæval legend alluded to in Dante's *Purgatory* x, 713. According to Dante the story was sculptured on a marble cliff in Purgatory. One day the emperor was riding out with his soldiers when an old woman seized his bridle rein and tearfully besought him to avenge the murder of her son. He made inquiries and was dismayed to find the culprit in his own son. Whereupon he offered, and the woman accepted, this son as a substitute for the one she had lost, to guard her and comfort her in her age. Centuries later, Pope Gregory was so moved on hearing this story that he prayed God to release this soul from hell. The Almighty complied but warned Gregory never again to make such a prayer and enjoined on him as a penance either that he should spend two days in purgatory or be always afflicted on earth with fever and sideache. Gregory chose the latter alternative. Trajan was withdrawn from hell, restored to earth after he had been dead 400 years, lived long enough to be baptized, and was then received into heaven. Dante meet him there and describes how he wa one of the favored five who forme a circlet around the brow of the Eagl (*Paradiso* xx, 44, 112).

The legend is endorsed by Jacol Voragine in his *Legenda Aurea.* St Thomas Aquinas (1224) also was in clined to accept it; but Bellarmin (1581) rejected it:

> If the story is to be defended at all, w must say that Trajan was not absolutel damned in hell but only punished there fo his then demerits, the (final) sentence bein suspended on account of St. Gregory' prayer (foreseen). Nor did he pass imme diately from hell, but after his soul's reunio with his body, was baptized and did penanc on earth. Such is the explanation of S Thomas. But as Trajan's resurrection wa witnessed by no one, and as the fact is nc recorded by any ancient author, I prefer th opinion of Melchior Canus, that the stor is fictitious.—Bellarmine: *De Controversi Purgatorio,* ii, chap. viii.

Tranio, in the *Mostellaria,* a com edy by Plautus, an ingenious, ur scrupulous and mischievous slav who with Davus (the latter originall invented by Terence) became a stoc character in ancient Roman comed and was the original of the cleve lying valets of the more moder Italian and French stage. Se Davus. See also Scapin, Sgana relle, in Vol. I.

Tranio, slave to Theuropides, merchant starting out on a tradin voyage, is left in charge of the me chant's son, Philolaches, and incor tinently helps him to turn the hou into a scene of revelry. The merchar unexpectedly returns; Tranio loc the door from the outside on th disturbed revellers and meets th old gentleman with a cock-and-bu story that the house has been sh up and deserted, because it was foun to be haunted. One lie necessitat twenty. Up comes a dunning mone lender; Tranio puts Theuropides c the wrong scent by explaining th the money was borrowed as pa payment for a house next doo bought, at a bargain, to replace th haunted house. Up comes th owner of the adjoining house, ar Tranio has to carry on two distin

ctions, one to him and the other to is master. Much skill is shown in ie way this two-fold deception is ept up and two wide-awake old ien are played off by the slave. inally the plot is exposed through ie stupidity of a fellow slave; ranio takes sanctuary at the stage tar and with mock piety and much rollery clings to it until he has nally placated his master.

Triboulet, nickname self assumed y one Feurial (1479–1536), court- ster to Louis XII and Francis I. ne day, the story runs, Louis XII mmoned to his presence a hunch- ack whom his attendants had been asing, and was so much pleased y the odd combination of wit and eformity that he retained him as uffoon. The man was Feurial. It as then he adopted a pseudonym. rancis I, who succeeded Louis XII, owed even greater favor to the ster. He became a conspicuous gure in the court.

"Triboulet," says Jean Marot, was a fool with an unsightly head, s wise at thirty as on the day he was orn; with a small forehead and large yes, a big nose and squatty figure, flat, long belly, and a hump back. e mocked, sang, danced, and reached in derision of everybody, ut so pleasantly that he angered one." The last assertion is slightly sh,—Triboulet frequently raised ger and enmity by his sallies.

Rabelais in *Gargantua and Panta- uel,* iii, 37, makes Pantagruel and anurge chant a mock litany cele- rating the qualities that entitle riboulet to the epithet Morosophe, Wise Fool. Bonaventure Des- erriers in a tale *Of the Three Fools, aillette, Triboulet and Polite,* calls riboulet "a fool of 25 carats."

Victor Hugo revived the fame of riboulet by making him the cen- al figure of his tragedy *Le Roi 'Amuse.* But Hugo's Triboulet is ery different from the real Triboulet. e is no good-natured jester, but a enomous cynic, whose deformity nd social degradation have so ienated him from his kind that he finds pleasure in wounding them with poisoned shafts of ridicule. His one redeeming feature is his love for his daughter. This makes him at last a pathetic and almost a heroic figure. In Tom Taylor's comedy *The Fool's Revenge* and Verdi's opera, *Rigoletto,* both founded on *Le Roi S'Amuse,* Hugo's jester changes his name without changing his nature. Two other plays that owe their inspiration to Hugo's are *The Son of Triboulet* (1835), a vaudeville by Coignard Brothers, and *One Hour of Royalty* (1871), a comic opera by Saint Alme and Roux.

Trilby, in Scotch folklore, an elf or brownie who takes up his abode in humble households and is willing and helpful if kindly treated, but uncomfortably revengeful if despitefully used. Charles Nodier, who has made him the *deus ex machina* of a fairy tale entitled *Trilby or the Elf and Argail,* thus describes his characteristics:

> He is a spirit more malicious than wicked and more mischievous than malicious, sometimes irritable and mutinous, often amiable and subservient, who has all the good qualities and all the defects of a spoiled child. He rarely frequents the palaces of the great, or the farms of the well-to-do which abound in servants, a more modest destiny links his mysterious life with the hut of the shepherd or the woodcutter. There, a thousand times happier than the brilliant parasites of wealth, he rejoices in teasing the old women who find fault with him over their nightly prattle, or in troubling the sleep of young girls with incomprehensible but gracous dreams.

Trimalchio, in the *Satyricon,* a poem attributed to Caius Petronius, is a freedman of great wealth who gives a lavish banquet to the nobles and the the nouveaux-riches of imperial Rome, and so enables Petronius to describe and satirize his contemporaries. The episode is known as the *Cena Trimalchionis* (*Trimalchio's Dinner Party*) and the descriptions are put into the mouth of Encolpius, one of the guests.

Triptolemus, son of Celsus, king of Eleusis, with a variegated list of mothers to choose from in Greek myth, the favorite choice being Metanira. He hospitably received Demeter

when she was wandering about the earth in search of her daughter Proserpine, and in return she would have made his son Demophon (*q.v.*) immortal, but was unintentionally frustrated by the boy's mother. Then Demeter presented Triptolemus with seeds of wheat and a chariot drawn by dragons and he rode over the earth, instructing men in agriculture and in the use of the plough, which he had invented. He was the great hero of the Eleusinian festivals.

Tristan, Tristram or **Tristrem,** a famous hero of mediæval romance. His story was of Keltic origin, and was known in Britain at an early date. Subsequently it was incorporated in the saga of Arthur, with which it had primarily no connection. Crossing the channel it became the subject of many French poems, the most famous of which, by Chrétien de Troyes, has been lost. In Germany Tristan's story was celebrated in a still more famous epic (1210), by Gottfried von Strasburg, who professedly derived his materials from Chrétien. Gottfried's poem ranks as one of the greatest masterpieces of ancient German literature. It was left unfinished, and continuations were written by Ulrich von Thurheim (about 1240) and Heinrich von Freiburg (about 1300), the latter being far the superior. The story of Tristan was dramatized by Hans Sachs; in more modern times it has been treated by Tennyson in *The Last Tournament;* by Matthew Arnold in *Tristram and Iseult;* by Swinburne in *Tristan of Lyonesse.* Tradition ascribed to Tristram the invention of many of the terms and practices of venery or the chase. Hence a treatise on hunting was known as Sir Tristram's Book.

The posthumous son of the Knight Rivalin, Tristan's birth was his widowed mother's death. Hence his name. King Mark of Cornwall, his uncle, brought up the lad. One of his early exploits was the slaying in single combat of Morold, King of Ireland, who before expiring wounded him with a poisoned dart. Learning that Morold's sister alone knew the antidote, Tristan went in disguise to the Irish court, was duly cured, and on his return advised King Mark to marry the queen's daughter, Isolde the Fair. Mark agreeing sent Tristan as his ambassador. He slew a dragon on landing, and so reconciled the Irish courtiers, who now knew him under his real name, the slayer of Morold. Tristan's embassy proved successful, and Isolde embarked with him for Cornwall.

Her mother, fearing that the age of the prospective bridegroom might repel her, entrusted to Bragane, Isolde's maid, a magic love potion which was to be given to the pair on the wedding night. By mishap Tristan and Isolde partook of it on the voyage. A mad passion leaped up which triumphed alike over virgin purity and knightly honor.

Bragane recognized that her carelessness was to blame. Remorse prompted her to aid and shield the lovers. On the bridal night she took the place of Isolde, and the intrigue was thus carried on for months, until Marjodo aroused the suspicions of the King. Tristan was banished, Isolde was condemned to undergo the ordeal by fire. On her way Tristan met her, disguised as a beggar, and at her request carried her over a stream of water. Then she bade him fall in such manner that they lay side by side. At the trial she boldly swore that no man had ever lain by her side save the King and that poor beggar.

Nevertheless, Mark's suspicions were again awakened; Isolde was banished and the lovers rejoined each other in the wilderness. One day the King rode past their grotto and saw them sleeping with a drawn sword between them. Half convinced, he recalled the pair to court.

Again proofs of their guilty love were brought to him, and Tristan fled to Brittany. Here he met another Isolde—Isolde of the White Hands—whom he married out of

ratitude. But the memory of the rst Isolde stood ever between him nd his wife, and he wandered away s one distraught, performing deeds vhich made his name famous in Brittany. Wounded at last he re-urned to his wife. Her nursing vas of no avail and the dying man ent a messenger to the other Isolde raving a last farewell at his death-ed. If she consented the messenger vas to hoist a white flag on the eturning vessel; if she refused a lack one (see ÆGEUS). When the essel was sighted Tristan eagerly sked what flag it bore. "A black lag," replied his wife, jealously nendacious, and he fell back dead. Presently the blonde Isolde rushed nto the room, threw herself upon he corpse with wild lamentations nd expired. When King Mark eard the story of the magic potion e forgave the lovers and buried hem in one grave.

Triton, in classic myth, a sea-nonster, son of Neptune and Amphi-rite. He had green hair, the upper art of his body was human, the ower that of a fish. His duty was o stir or calm the waves by blasts pon his shell. Early mythology new of but one Triton, but later vriters mention a plurality.

The shepherd which hath charge in chief
s Triton, blowing loud his wreathed horn.
nd Proteus eke with him does drive his herd
f stinking seales and porepisces together.
SPENSER: *Colin Clout's Come Home Again*, 244.

Great God! I'd rather be
pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
ave glimpses that would make me less forlorn;
Have sight of Proteus coming from the sea
r hear old Triton blow his wreathed horn
WORDSWORTH: *Sonnet.*

Whose mellow reeds are touched with sounds forlorn
y the dim echoes of old Triton's horn.
KEATS: *Endymion*, i, 205.

Trivia, an epithet given by the atins to Diana, as presiding over nd worshipped in the places where ree roads met, which were called rivia." Being known as Diana on earth, the Moon in the heavens, and Proserpine in the infernal regions, she was represented at these places with three faces: those of a horse, a dog, and a female, the latter being in the middle.

Trolls, in Norse myth, a race of giants corresponding to the Panis or Night demons of the Veda,—usually represented as beings who had been superseded by man. They shunned the daylight, were rude and ignorant and crafty, ate human flesh and lived in deep caves or in recesses in the forest. According to some legends they burst if they exposed themselves to sunlight.

Saxo Grammaticus in his *History of Denmark* reports that there were three species of trolls. The first were deformed monsters known to antiquity as giants; the second were their superiors in mind though not in stature, and succeeded in dominating the first by sheer intellectual force; the third were a hybrid race who did not equal the first in stature, nor the second in intellect. Xavier de Marmier in *Lettres sur le Nord* says that invisible themselves they attend mortal banquets and surreptitiously rob the table of its choicest dishes. "Sometimes they are gracious and tender. They seek out the daughters of men to tempt them into their solitary caverns. They assist the poor with the treasures hidden in the earth, but nothing will appease their wrath if they are despitefully used."

Tronc, in the mediæval romance, *Ysaie le Triste*, a dwarf attendant upon Ysaie and his son Mark, gift of the fairies to the former, whose wit and cleverness and infinite resource are largely instrumental in securing good fortune for father and son. His fidelity to both is equally marked, though by the former, a more polished warrior, he is treated with invariable tenderness and respect, while the latter is often churlish enough to remark that the loyal servitor is too deformed and too hideous for human sight,—"the ugliest creature in the world." At

the double wedding of Ysaie and Mark the dwarf receives his reward. The fairies who had always watched over Ysaie reappeared on this occasion, and informed Trone that he was one of their family, being the son of Julius Cæsar by their eldest sister, Morgana la Fay. Furthermore, they relieved him of his deformities and he now appeared the handsomest prince in the world, as formerly he had been the wittiest and most ingenious. But they added no cubit to his stature, he still remained barely three feet high. He was made king of Fairyland under the name of Aubron. In later times he achieved newer and wider fame as the Alberich of the *Nibelungen Lied* and the Oberon immortalized by Shakspear in *A Midsummer Night's Dream.*

Trophimia, St., a Breton saint of whom little is known even in popular tradition of to-day, but who evidently played a considerable part in the folklore of the past. She is probably the original heroine of the Bluebeard myth. This seems evident from a series of 6 frescoes in a church still extant in decay on the Morbihan Gulf in Brittany. These frescoes are assigned to the thirteenth century and represent (1) the saint's marriage with a Breton lord; (2) her receipt of a bunch of keys from her husband; (3) her discovery of seven dead bodies of women; (4) her husband's return, his anger and her evident dejection; (5) the saint at a window praying with a woman who is presumably her sister. In the sixth and last picture the saint has been hanged, but St. Gildas resuscitates her, while her two brothers kill the husband.

Trophonius, in Greek legend, the son of Erginus, king of Orchomenus. With his brother Agamedes he is fabled to have built many famous structures, notably the temple of Apollo at Delphi. Commissioned to erect a treasure house for King Hyricus in Bœotia, they inserted, one stone so cleverly that it could easily be removed by night, giving access to the hidden treasure. Noticing the diminution of his stores Hyricus laid a trap to discover the thief. Agamedes was caught in it. Trophonius did his best to liberate his brother, but in vain, and then to save the reputation of both, cut off his head. No sooner had he committed this murder than the earth opened and swallowed him up. A few years later drought and famine desolated the country of Bœotia. The Pythoness at Delphi being appealed to advised her suppliants to consult the shrine of Trophonius which they would find in a wood in Lebadia. Here, indeed, his tomb was discovered in a cave, and a helpful answer was returned. Ever after that the cave of Trophonius was looked upon as an oracle of great merit. But no one who entered it was ever known to smile again. See THIEF, MASTER.

An eminent Italian author, speaking of the great advantage of a serious and composed temper, wishes very gravely that for the benefit of mankind he had Trophonius's cave in his possession; which, says he, would contribute more to the reformation of manners than all the workhouses and bridewells of Europe.

We have a very particular description of this cave in Pausanias, who tells us that it was made in the form of a huge oven, and had many particular circumstances, which disposed the person who was in it to be more pensive and thoughtful than ordinary; insomuch that no man was ever observed to laugh all his life after, who had once made his entry into this cave. It was usual in those times when any one carried a more than ordinary gloominess in his features, to tell him he looked like one just come out of Trophonius's Cave.—ADDISON: *The Spectator*, No. 598, Sept. 24, 1714.

Truculentus, in a Latin comedy of that name by Plautus, a morose and clownish servant who occupies only a subordinate part in the action. Shadwell in *The Squire of Alsatia* imitated Truculentus in Lolpool, the servant of Belfond, Senior.

Trygæus, hero of Aristophanes's comedy *The Peace*, produced, B.C. 415, in the tenth year of the Peloponnesian war, as a plea for peace. Trygæus—whose name suggests the lost merriment of the vintage—is a peace-loving Athenian citizen. Find

ng no answer to his expostulations rom men, he resolves to invade)lympus and seek a personal inter- iew with Zeus. For this purpose he as fed and trained a dung-beetle, here being a fable, attributed to Esop, which told how this animal ad once made his way to the)lympian throne in pursuit of his nemy the eagle. Aristophanes inter- veaves a burlesque on the aërial ourney of Bellerophon on Pegasus, vhich had recently been represented n a popular tragedy by Euripides. Trygæus accordingly addresses his trange steed as "my little Pegasus." So mounted, he is hoisted into the ir, with many soothing speeches to he beetle, and an aside to the stage nachinist that he should be very areful lest, like Bellerophon, Trygæus imself should fall down, and furnish nother crippled hero for a new ragedy by Euripides. Zeus and the ther divinities are absent when he rrives on Olympus. War, he finds, as thrown Peace into a well, and, vith the aid of Tumult, is engaged n pounding the states of Greece in mortar, using the chief generals on either side for pestles. Trygæus en- gages the help of a band of rustics, escues Peace from her uncomfort- ble position, and leads her in tri- mph to Athens.

Tuan Mac Carell (*i.e.*, son of Carell), a legendary Irish hero whose metamorphoses are described in an early 12th century MS., *The Book of the Dun Cow*. Sole survivor of the pestilence that overwhelmed the descendants of Partholon in the 6th century, he wandered about desolate Ireland, unkempt, wretched and mis- erable, until one morning he awoke to find himself changed into a stag. He was successively king of the stags, and, in a later metamorphosis, of the wild boars. As an eagle he beheld the incoming of the Tuatha de Danaan, and of their conquerors, the sons of Miled. Finally in the form of a salmon he was caught and presented to the wife of Carell. Born again of her he regained human form as the son of Carell.

When Partholon came to Ireland, the isle was still growing, and contained but one plain, Sen Mag, "the old plain." Three other plains grew in the time of the children of Partholon. His race all died in one week; how, then, do we know anything about them? The Irish foresaw this question and invented a reply, in the legend of Tuan Mac Cairill. Tuan told the tale of the extinction of the Partholonidæ, adding, "only one man survived." When people answered "Who says so?" Tuan answered, "Stranger, *I* was that man," and further discussion was impossible. We have the tale of Tuan in a Christian form. When St. Finnen was preaching to the Irish, he heard of a pagan chief in a strong castle, made friends with the chief, and learned from his lips all the past history of the country. The chief was Tuan Mac Cairill. He had survived all the Partholonidæ, and all the Nemedidæ, and all the rest of them. He had lived through many metamorphoses; for, after being a man, he became a stag, a boar, a vulture, and finally a salmon. In his form as a salmon, and a mighty big fish too, he was caught by a king, and eaten by the queen, who afterwards gave birth to him as Tuan Mac Cairill. All this the disciple of St. Finnen not only believed, but recorded; and hence, through the fortunate accident of the survival of Tuan Mac Cairill, we derive that authentic history of Erin which is the delight and pride of a noble, non-rent-paying, and dynamite-loving people. Later ages Christianized old Tuan, mixed him up with the Patriarchs, made him outlive Methuselah, and took other liberties with authentic history.—*Saturday Review.*

Tuatha de Danaan (tribe of Danu), in Irish myth, the descendants of the goddess Danu. They invaded Ireland from a magic cloud and drove the aboriginal Firbolgs into Connaught, taking for themselves the richest provinces in the island. They were a beautiful race, highly skilled as smiths, artisans and physicians, and as poets and magicians. In their turn the Danaans were conquered by the Sons of Miled (Milesians), and withdrew into the realm of faëry, where they still reside in immortal bliss. There are stories which tell how mortals are sometimes taken to this enchanted land, where they live for years, which pass like a single night.

Tubal Cain, the Biblical and legendary father of "all such as forge copper and iron." He was of the seventh generation in descent from Cain: "And Zillah she also bare Tubal Cain, an instructor of every artificer in brass and iron." (Genesis iv, 22.) Josephus says that Tubal "exceeded

all men in strength, and was very expert and famous in martial performances . . . and first of all invented the art of working brass."

Not alone for the blade was the bright steel made!
And he fashioned the first plough-share.
CHARLES MACKAY: *Tubal Cain.*

Tuck, Friar, in the Robin Hood cycle of ballads, the outlaw's chaplain, a fat, jolly and humorous old gentleman. In the Morris dances he was usually represented as dressed in the russet habit of the Franciscan order, with a red girdle and red stockings. Friar Tuck is not mentioned in the earlier ballads relating to the outlaw, it is only in a few of the later ones that his name occurs as forming a part of the goodly company in Sherwood forest. It is probable that, like Maid Marian, he originally belonged to the Morris dances, and when these were consolidated with the Robin Hood games, he soon came to be accepted by popular fancy as one of the outlaw's company. He appears in *The Two Gentlemen of Verona*, iv, 1, as the confessor of Robin Hood. Scott introduces the friar into *Ivanhoe* under the title the Holy Clerk of Copmanhurst.

Turnus, in a Roman legend chronicled by Livy (i, 2), and turned to poetical account by Virgil in the *Æneid* (vii, 408; x, 76; xii, 408, 926), a prince of the Rutilians at Ardea, in central Italy. His aunt Amata, wife of King Latinus of Latium, had brought about his betrothal to Lavinia, daughter of the royal couple. He is young, brave and gallant, she as blooming as the rose, and in love with her lover. When in obedience to an oracle Latinus desires to transfer his daughter's hand to Æneas, as the destined founder of a great future state, popular feeling runs high against the "Phrygian robber." The king bows to the storm, breaks off the alliance with Æneas, and prepares for war. After the requisite amount of fighting, which evidently possesses little interest for the poet, the Latins, who have had rather the worse of it experience a revulsion of feeling and begin to regard Turnus as the author of their misfortunes. Keenly alive to the reproachful looks which are cast upon him, he proposes that the strife shall be decided by a single combat between himself and Æneas. Latinus would fain dissuade him, but consents at last. Æneas accepts the challenge and Turnus is slain. See PALLAS.

Turpin or **Tilpin,** a contemporary of Charlemagne, who is said by Flodoardus (*Historia Ecclesiæ Remensis*, ii, 16) to have been Archbishop of Rheims from 753 to his death in about 800. He plays a considerable part in the Carlovingian romances of the middle ages, and especially in a fabulous *Chronicle* which was feigned to be largely of his authorship. Hence this chronicle is known as the pseudo-Turpin. It is now believed to be the work of various authors from the eleventh to the twelfth centuries, and was probably rounded out and completed by Aimeri Picaud about the year 1150. According to the legends collected in *The Song of Roland* (see ROLAND), Turpin played an important part at the battle of Roncesvalles and shared there the death of Roland and Oliver. But, according to the *Chronicle*, the archbishop was celebrating mass in Gascony at the time the paladins were overwhelmed and, while so employed, heard the songs of angels conveying Christian souls up to heaven, and also the triumphant shouts of demons on their way to Gehenna with the souls of slain Saracens. He immediately reported these facts to Charlemagne who was standing beside him, and it was then that the emperor returned to Roncesvalles, embalmed the bodies of his paladins, and avenged their deaths upon their conquerors, whom he cut to pieces on the banks of the Ebro near Saragossa. Some historians have carried so far the disbelief in the *Chronicle* and its imitators as to deny that Charlemagne ever was in Spain. The

uthority of Eginhard, however, stablishes the fact that about the ear 777 he yielded to an appeal rom one of the many rulers among vhom the peninsula was divided; hat on a pretence of defending his lly from aggression, he extended his onquests over a considerable portion f Navarre and Aragon; and that n his homeward journey he exerienced a partial defeat from the mbushed attack of an expected nemy. This reverse has been amplied by the mediæval romances into he destruction of his entire rearuard by treacherous Saracens, and ther attendant extravagances, which he genius of Bojardo and Ariosto ave made immortal in poetical terature.

Spanish legend and history, on he other hand, assert that Charlemagne was summoned to Spain by King Alfonso, of Leon, who promsed to grant him the succession f he freed his kingdom from the Moors. Charlemagne fulfilled his art of the compact, but the subjects f Alfonso, under the leadership of Bernardo del Carpio, refused to atify the bargain made by their ing and cut to pieces a great army vhich the emperor had encamped pon the plains of Roncesvalles.

Turpin, Dick (Richard), a famous ighwayman, born in Essex about 706, hanged for horse-stealing at ork in 1739, whom legend has ransformed from a brutal and lustful obber into an eighteenth century obin Hood. In chap-books and allads and the fiction and drama ounded thereon he goes to his death gold lace and ruffles and velvet;—reality he bought "a new pair of umps and a fustian frock to wear at he time of his death." He left a ng and other articles to a married oman (not married to himself) with hom he had been cohabiting, embled and turned white when he ame to the scaffold, stamped his ot with some bravado, mounted he ladder, and there "conversed ith the executioner for half an hour efore he threw himself off." Possibly Prior had this death-scene in mind when he wrote the lines

> Now fitted the halter, now traversed the cart,
> And often took leave, but seemed loath to depart.

The mythical hero was possessed of a mythical mare, Black Bess, on whose back he performed a mythical ride from London to York in a single night,—exhausting his steed unto death in the moment of victory. Steed, rider and ride are celebrated in the most famous episode in a once famous romance *Rookwood* (1857) by Harrison Ainsworth. "Well do I remember," says the author, "the fever in which I was thrown during the time of composition. My pen literally *scoured* over the pages. So thoroughly did I identify myself with the flying highwayman, that once started I found it impossible to halt. Animated by kindred enthusiasm, I cleared every object in my path with as much facility as Turpin disposed of the impediments that beset his flight. In his company I mounted the hillside, dashed through the bustling village, swept over the desolate heath, threaded the silent street, plunged into the eddying stream, and kept an onward course—without pause, without hindrance, without fatigue. With him I shouted, sang, laughed, exulted, wept. Nor did I retire to rest till in imagination I heard the bell of York Minster toll forth the knell of poor Black Bess."

This is all very well. But it was current gossip among Ainsworth's acquaintances that he had employed William Maginn to write the most vivid chapters in this episode.

Tydeus, in classic myth, son of Œneus, king of Calydon and father of Diomed. He accompanied Adrastus in the expedition against Thebes. In a fight with Melanippus both combatants were slain, but Tydeus survived the longer, and employed his last moments in gnawing the other's skull. Athene appeared to him with a remedy which would have made him immortal, but, seeing him at his loathsome occupation, shuddered

and left him to his fate. Dante possibly derived here a hint for his description of Ugolino (*q.v.*). He himself introduces Tydeus into hell (*Inferno*, xxxii, 130).

Typhon or **Typhœus,** in classic myth, a hundred headed monster, youngest son of Tartarus and Gæa, who presuming to covet sovereignty over gods and men was subdued by a thunderbolt from Zeus, and buried in Tartarus under Mount Ætna (Ovid, *Metamorphoses* v, 346). Virgil, however (*Æneid* ix, 715), describes Typhœus as lying beneath the volcanic island now known as Ischia in the Bay of Naples.

Tyr (in German **Tius** or **Zio**), the Scandinavian god of battles, tall, slender and courageous. He had only one hand, for when the terrible Fenris Wolf grew so powerful as to threaten the very gods in Asgard, Tyr ventured to chain him up with bonds that could not be unloosed, and in so doing lost his hand. In Anglo-Saxon his name was Ti, genitive Tiwes, hence Tuesday or Tiwes' day. Tacitus identifies him with the Roman Mars.

U

Ugolino dei Gherardeschi, Count, a leader of the Guelphs in Pisa (died 1288), whom Dante puts into the frozen lake in Hell. He tells the true and terrible story of his death in the *Inferno*, Canto xxxiii. His castle in Pisa had been attacked by the Ghibellines under the leadership of Archbishop Ruggieri. Two of his grandsons had fallen. He himself with two sons and two surviving grandsons had been captured and imprisoned in the Tower of the Gualandi (since known as the Tower of Famine), where they were left to starve. The dungeon key was flung into the Arno so that all possibility of egress or ingress was stopped. On the fourth day his son Gaddo died. By the sixth day the other son and the grandchildren had fallen one by one and Ugolino himself succumbed soon after. He and Ruggieri are frozen together in the Lake of Ice and he gnaws voraciously at his enemy's head.

> Remember Ugolino condescends
> To eat the head of his arch-enemy
> The moment after he politely ends
> His tale.
>
> Byron: *Don Juan*, ii, 83 (1819).

Chaucer in the *Canterbury Tales* briefly rehearses the story of "Hugeline of Pise," putting it in the mouth of the Monk.

Uliva, Saint, the heroine of an early Italian mystery play which has analogies in the folklore of many European countries, the best known variant being Grimm's tale of the *The Handless Maiden*. She was the daughter of Guiliano (Julian), a Roman Emperor, who wickedly wished to marry her, being tempted by her beautiful hands. She cut them off and Giuliano sent her to her death in Britain. Her appointed executioners took pity upon her, however, and abandoned her in a lonely wood. Here she was discovered by the king of Britain, who placed her under the protection of his queen. The Virgin Mary restored her hands and in due course she married the king of Castille, to whom she bore a son. During the absence of her consort she was pursued by the jealous hatred of the Queen-mother and was driven from Castille. Reaching Rome she lived there unknown until her husband, who has discovered his mother's cruelty and punished her with appropriate severity, reached Rome in the search for his wife and was there rewarded by finding her.

Ulysses, the name under which the Greek Odysseus was known among the Romans and by which he remains best known to us. He is so called in all the English translations of Homer's *Odyssey*, whereof he is the hero, as the title indicates. The adventures here related const

ıte his principal claim to remem-
rance. They begin with his embark-
tion for home after the fall of Troy.
t the outset of his voyage a storm
ast him on the shores of Thrace,
here he plundered the town of
smarus and lost many of his fol-
owers. With the remainder he is
riven to the country of the Loto-
hagi. On this episode Tennyson
ounded his famous poem *The Lotos-
Eaters*, describing how many of the
ollowers of Ulysses surrendered
hemselves to the lulling influence of
ıe lotos plant:

he Lotus blooms below the barren peak;
he Lotus blows by every winding creek;
ll say the wind breathes low with mellower tone
hrough every hollow cave and alley lone.
ound and round the spicy downs the yellow Lotus-dust is blown.
Ve have had enough of action and of motion we,
olled to starboard, rolled to larboard, when the surge was seething free,
Vhere the wallowing monster spouted his foam-fountains in the sea.
et us swear an oath and keep it with an open mind,
ı the hollow Lotus-land to live and lie reclined
ın the hills like gods together, careless of mankind.

Ulysses by main force dragged
ıese men away, and the ships next
rrived at the goat island in Sicily,
here Ulysses left all his vessels,
ave one, sailing in that to the
eighboring island of the Cyclops.
Vith 12 companions he entered the
ave of Polyphemus (*q.v.*), who de-
oured 6 of them and kept the rest
risoners. The manner of their
scape drew down upon Ulysses the
nplacable anger of Poseidon (Nep-
ıne), who was the father of Poly-
hemus.

Again all the ships put out to sea,
ut all save one were sunk by the
arbarous tribe of Læstrygonians. In
ıat one Ulysses arrived at the
land of Æaca, inhabited by Circe
.v.). By her advice he visited
ades and consulted the shade of
iresias as to his future. Tiresias
rophesied that he should win home
ithout further disaster if he re-
rained his men from injuring the
cattle of Helios grazing on Thrinacia.
Unfortunately, when he reached that
island, after avoiding the seductions
of the Sirens and escaping the perils
of Scylla and Charybdis, his com-
panions killed some of the sacred
cattle. Helios in his wrath drowned
them all in a shipwreck. Ulysses
himself, escaping through the timely
assistance of the nymph Leucothea,
found his way to the island of Ogygia,
inhabited by Calypso. For eight
years he dallied with her, then left
the island on a raft, to be again ship-
wrecked on another island, where he
was discovered by Nausicaa, daughter
of Alcinous, king of the Phæaceans.
Here in Books iv and v of the *Odyssey*
he is made to relate his adventures
up to date.

Finally after twenty years of wan-
dering he reached his native land of
Ithaca. Learning that Penelope was
still faithful, but that she was be-
leaguered by suitors for her hand, he
assumed, with Athena's help, the
disguise of a beggar. Making himself
known to his son Telemachus the
two devised a plan of action. Penel-
ope, it appeared, after long persua-
sion had at last promised her hand
to that one among the suitors who
shot most successfully with a bow
Ulysses had left behind him on
leaving for Troy. Ulysses, still in
disguise, appeared at the contest.
All the suitors failed in their attempt
to draw the bow. Thereupon the
hero himself took it up, sped an
arrow through 12 rings, shot another
bolt at the most insolent of the
suitors, and then, announcing him-
self as the long lost chief, slew one
after another of his rivals.

Penelope welcomed him with joy-
ous tears. So also did his father
Laertes. But the relatives of the
slain suitors would have arisen
against him, had not Athena, in the
form of Mentor, brought about a
reconciliation between the people
and their king.

The manner of Ulysses' death is
only hinted at in the *Odyssey* (xi, 134).
Tiresias in the underworld foretold
to him that he was to die in extreme

old age in the midst of a happy people, and that the manner of his death was to come from the sea. The post-Homeric legends of Greece explain that he was killed by a spear tipped with a poisoned fish-bone. (See also TELEGONUS.) In the early Middle Ages there were many inventions. The most famous of all of these appears in Dante's *Inferno*, xxvi. There Ulysses himself is made to give an account of his later years.

He told how on his return to Ithaca after long wanderings a restless longing came upon him to start on fresh adventures. Though he greatly loved his wife Penelope, who had watched and waited for him during his twenty years of absence, and found solace in her company and that of his father and his son, he bade farewell to all and sailed away in a small boat with his old-time companions. Often were they discouraged, but Ulysses never lost hope and ever heartened them to fresh effort, telling them that sooner or later they must reach the mysterious land where the sun sets. They sailed westward for five months, and at last sighted the shadowy outline of a huge mountain. But at the very moment of victory death overtook them in the shape of a whirlwind sweeping from the shore and the boat sank with all its crew.

From a passage in this speech of Ulysses Tennyson took the hint for his poem *Ulysses*, a purposed contrast to his previous poem, *The Lotos-Eaters*. There we saw the companions of Ulysses yielding to the enchantments of a land that offered a life of perfect rest and ease. Here the desire is all for action. Lord Hallam Tennyson, in his *Life* of his father (i, 196), says that Ulysses was written soon after Arthur Hallam's death, and gave Tennyson's "feeling about the need of going forward, and braving the struggle of life perhaps more simply than anything in *In Memoriam*." Tennyson himself acknowledged that there was something of Dante in it. See ULYSSES in Vol. I of this book. See also TELEGONUS and ODYSSEUS in this volume.

Uncle Sam, a humorous personification of the United States, widely accepted in comic literature and pictorial caricature. It appears to have been an outgrowth of the war of 1812. During the early days of that war a certain Elbert Anderson was appointed a contractor by the government to purchase provisions for the army. The government inspector at Troy, New York, where he dealt very largely, was Samuel Wilson (1770–1854), an eccentric but very popular personage, generally known as Uncle Sam. He personally superintended a large number of workmen employed on this occasion in overhauling the provisions purchased by the contractor. The casks were marked "E. A.—U. S." The first pair of initials stood for Elbert Anderson,—the second for United States. But the latter abbreviation was something of an innovation in those days and puzzled many of the workmen. So by way of a joke one of their fellows who did the marking would explain that the letters stood for Uncle Sam. "The joke took among the workmen and passed currently," says an obituary of Mr Wilson, published in the Albany *Argus* at the time of his death, "and Uncle Sam himself was occasionally rallied by them on the increasing extent of his possessions. . . . Many of these workmen, being of a character denominated 'food for powder,' were found shortly after following the recruiting drum and pushing towards the frontier line for the double purpose of meeting the enemy and eating the provisions they had lately labored to put in good order. Their old jokes accompanied them, and before the first campaign ended this identical one appeared in print." Eventually it swept the country, far beyond the fame of Sam Wilson's personality and name.

The starred and striped raiment which it is now the fashion to place upon Uncle Sam, and the bel

owned hat that crowns his head re later developments of American umor which were caught up by the artoonists of the London *Punch*—otably John Tenniel—and thus be-ame a world-wide symbol for the merican nation.

Punch, however, called the figure rother Jonathan, an earlier name or the symbolical American, which rose during the Revolutionary war, s the later sobriquet arose during ne war of 1812. It is explained that hen General Washington took com-and of the revolutionary army in oston he depended very greatly pon the practical sense of Governor onathan Trumbull, of Connecticut, or his supplies of ammunition and ther stores. "We must consult rother Jonathan," was his favorite hrase when he found himself in a uandary. Later, when the army as spread over the country, the hrase remained a byword among is men.

Unibos, titular hero of a twelfth entury Latin poem, first printed in 838. A shrewd and thrifty peasant e turns the tables upon his enemies o his own great advantage. They re envious of a treasure he has dis-overed, he feigns that he received it a fair in exchange for a bullock. he enemies kill all their cattle and ek to dispose of them at the fair or such exorbitant prices that they re laughed out of town. Unibos aims to have a magic trumpet that ill raise the dead. He smears his ife's cheeks with blood and pre-nds to have killed her. He blows s trumpet and she revives. The hers buy his trumpet at a fabulous rice, kill their wives and blow their umpets over the corpses in vain. is enemies tie him in a sack to row him in the river. They stop a tavern to drink. A swineherd asses and Unibos persuades him to t into the sack. His enemies are rprised when Unibos returns driv-g a lot of pigs. He explains that found them at the bottom of the ver, and his enemies all drown them-lves.

Hans C. Andersen has used a variant of this story in his *Little Klaus and Big Klaus*.

Unicorn (Lat. *one horn*), a fabulous animal in mediæval and modern heraldry, now represented as a horse with a single straight horn protruding from its forehead. The fable seems to have grown out of travellers' tales concerning the rhinoceros, amplified and expanded by the naturalists. Pliny thus describes an animal which he calls the Monocenus (single-horn): "It has the head of a stag, the feet of an elephant, the tail of the boar, while the rest of its body is like that of the horse; it makes a deep lowing noise and has a single black horn, which projects from the middle of its forehead, two cubits in length. This animal, it is said, cannot be taken alive." It is to the latter peculiarity that Job was thought to allude: "Will the unicorn be willing to serve thee, or abide by the crib? Canst thou bind the unicorn with his band in the furrow? or will he harrow the valleys after thee? (xxxix, 9, 10). But the word "reem" which the King James translators made "unicorn" probably means some form of wild ox. Guillim, whose *Display of Heraldry* appeared in 1610, writes:

"The unicorn hath his name of his one horn on his forehead. There is another beast of a huge strength and greatness, which hath but one horn, but that is growing on his snout, whence he is called Rinocerus, and both are named monocerus or one-horned. It hath been much questioned among naturalists, which it is that is properly called the unicorn: And some hath made doubt whether there be any such beast as this, or no. But the great esteem of his horn (in many places to be seen) may take away that needless scruple. . . His virtue is no less famous than his strength, in that his horn is supposed to be the most powerful antidote against poison: inasmuch as the general conceit is, that the wild beasts of the wilderness use not to drink of the pools, for fear of the

venomous serpents there breeding, before the unicorn hath stirred it with his horn."

Topsell says the unicorn has no joints in its legs, but is nevertheless very swift. "They keep for the most part in the deserts and live solitary in the tops of the mountains. There was nothing more horrible than the voice or braying of it, for the voice is strained above measure. It fighteth both with the mouth and with the heels, with the mouth biting like a lion, and with the heels kicking like a horse."

There was a mediæval belief that the unicorn could detect a maiden by its keen scent and would run to her, laying its head in her lap. Hence it is sometimes an attendant on the Virgin Mary, to betoken her purity. The unicorn was adopted as a supporter to the arms of James IV of Scotland and his successors, but was little known in England until James VI ascended the English throne as James I. Then (1603) it was added to the arms of Great Britain as a companion on the left to the English lion on the right. Spenser, who died before the accession of James I, alludes to the old-time antagonism between lion and unicorn:

Like as the lion, whose imperial poure
A proud rebellious unicorn defies
T' avoid the rash assault and wrathful stoure
Of his fierce foe, him to a tree applies,
And when him running in full course he spies,
He slips aside: the whiles that furious beast
His precious horn, sought of his enemies,
Strikes in the stroke, nor thence can be released,
But to the victor yields a bounteous feast.
Faërie Queene, ii, 5.

See WALSH: *Handy-book of Curious Information*.

Urania (the Heavenly One), in Greek myth, the muse of astronomy and of the celestial forces and the arbitress of fate, second only to Calliope in the company of the Muses. She is represented with a celestial globe, to which she points with a small staff.

Milton at the opening of Book vii of *Paradise Lost* invokes her as the goddess of the loftiest poetry:

Descend from Heaven, Urania, by that name
If rightly thou art called, whose voice divine
Following, above the Olympian hill I soar,
Above the flight of Pegasean wing.
The meaning not the name I call; for thou
Nor of the Muses nine, nor on the top
Of old Olympus dwellst, but, heavenly borne,
Before the hills appeared or fountains flowed
Thou with Eternal Wisdom didst converse,
Wisdom thy sister, and with her didst play
In presence of the Almighty Father, pleased
With thy celestial song . . .
. . . Though fallen on evil days
On evil days though fallen and evil tongues;
In darkness and with dangers compassed round
And solitude; yet not alone while thou
Visit'st my slumbers nightly, or when Morn
Purples the east; still govern thou my song
Urania, and fit audience find though few.

See Tennyson in *In Memoriam*, xxxvii.

Shelley in *Adonais*, ii–iv, invokes her as the mighty mother of the dead poet (Keats) whom he moans. Evidently he would symbolize in her that higher or heavenly power back of the material world, the parent of all, that is most elevated and beautiful. In his *Anima Mundi* she appears as the single absolute energy, the sustaining power, the source of all beauty, goodness and love. She has a kinship with Asia in *Prometheus Unbound*, and with the *Lady of the Garden* in the Sensitive Plant.

Uranus, in Greek myth, the husband of Gæa (Earth) and father of Cronos (Time) and of other Titans, Cyclops and Hecatoncheires. His name means Heaven, whence the Latins translated it into Cœlus, and he represents the generative power of the sky with its sun and rain. Uranus hated his children and confined them in Tartarus as fast as they were born. Consequently he was dethroned by Cronos and unmanned with the sickle that Gæa had given to Cronos. From the drops of his blood that fell upon earth sprang the Giants and the Furies. The shorn member fell into the sea and out of the foam produced around it sprang Aphrodite, hence known as Aphrogeneia or foam-born. This myth is discussed at length by Andrew Lang in *Myth Literature and Religion* (1887).

It may be doubted whether some of Mr. Lang's opponents have arrived at understanding his position. He refers at some length to the myth of Uranus's mutilation by Cronus, comparing it with a New Zealand tale, and commenting upon the numerous and contradictory hypotheses which have been put forth in explanation of it. In a recent notice of Prof. Sayce's Hibbert Lectures, Canon Taylor writes as follows: "Another instance which seems to Mr. Lang clear evidence of primitive Greek savagery —the mutilation of Uranus—receives a satisfactory explanation from a Babylonian cosmological legend which represented Bel, originally a sky-god, as cutting asunder Tiamat, the watery abyss, whose blood fell on the earth as rain, filling the springs and rivers. . . . Thus a revolting story is resolved into a speculation of early cosmical philosophy."—*London Athenæum.* Review of *Myth Ritual and Religion.*

Urdhr, in Norse myth, the most famous of the Norns, hence the two others, Werdandi and Skuld, were known as Urdhr's sisters. This name, in its English corruption, gives us the Weird Sisters of Shakspear's *Macbeth.* Urdhr was the guardian of a fountain at the foot of the ash-tree Yggdrasil. Here the gods assembled daily to administer justice. Its waters are so pure that everything they wash becomes as white as the film within the egg-shell.

Shakspear took the term he gives his witches from Holinshed's *Chronicles.* After describing three women in strange and wild apparel resembling creatures of the elder world, Holinshed says "afterwards the common opinion was that these women were either the Weird Sisters—that is as you would say the goddesses of destiny, or else some nymphs or fairies."

Uriel (Heb. *God's Light*), one of the seven archangels recognized in Jewish and Christian tradition as standing around the throne of God (see Revelation viii, 2; xv, 2; xv, i; and Tobit xxii, 15). He is mentioned by name in Esdras ii, 4, "the angel that was sent unto me, whose name was Uriel, gave me an answer." Being the interpreter of dreams, judgments and prophecies, he is usually represented in art with a roll and a book. According to an early Christian tradition it was Uriel, and not Christ in person, who accompanied the two disciples to Emmaus. Longfellow introduces him, with the other seven, in the miracle play performed in *The Golden Legend,* iii, where he thus describes himself:

> I am the Minister of Mars,
> The strongest star among the stars!
> My songs of power prelude
> The march and battle of man's life,
> And for the suffering and the strife
> I give him Fortitude!

Ursula of Cologne, St., heroine of one of the wildest flights of pious imagination ever essayed by man. She is said to have been a princess of Sicily whom Prince Conon of Little Britain sought in marriage. She had vowed herself to chastity, and to gain time started on a pilgrimage to Rome attended by 1100 Virgins and by an amazing company of distinguished people, among them Canute, King Pepin and Nathalia, daughter of King Arthur. On her return she was driven by adverse winds to Cologne, where she and her attendant maidens were murdered by the Huns and Picts (Oct. 21, 237). The relics are still shown in Cologne. Even in early days there were those who objected that all the bones were not of young women and girls. St. Ursula herself condescended to answer them.

The answer of the comparative mythologist to-day would be that Ursula is the Swabian Ursul or Horsel (the moon) and that the maidens in her company are to be explained as the stars.

Another answer makes the miraculous number a misreading of the Freisingen Codex where the calendar runs. "SS. XI. M. VIRGINUM," which is "Eleven holy martyr virgins." This calendar emphasizes the number by giving their names as Ursula, Sencia, Gregoria, Pinnosa, Martha, Saula, Brittola, Saturnina, Rabacia, Saturia, Palladia.

The M., however, instead of Martyres was read as meaning in Roman numerals One Thousand. Hence XI. M would be 11,000.

A third explanation is thus summed up by Max Muller:

"This extravagant number of martyred virgins, which is not specified in the earlier legends, is said (Maury, *Légendes Pieuses*, p. 214) to have arisen from the name of one of the companions of Ursula being *Undecimella*,—an explanation very plausible, though I must confess that I have not been able to find any authority for the name *Undecimella*."

Bright Ursula who undertook to guide
The eleven thousand maids to Little Britain sent
By seas and bloody men devoured as they went:
Of which we find these four have been for saints preferred
And with their leader still do live encanlandered;
St. Agnes, Cordula, Odillia, Florence, which
With wondrous sumptious shrines those ages did enrich
At Cullen.
DRAYTON: *Polyolbion*, xxiv (1602).

Urvasi, a Hindoo nymph, heroine of Kalidasa's Sanskrit drama, *Vikramormasi*.

Urvasi is allowed to live with Puruvavas so long as she catches no glimpse of his undraped form. Her kinsmen, the Gandharvas or cloud-demons, displeased by her prolonged absences from heaven, plan to get her away from her mortal companion. They steal a pet lamb that had been tied at the foot of her couch. She complained to her husband of the theft. He angrily leaped from his bed, sword in hand, to seek the robber. The Gandharvas sent a flash of lightning. Urvasi, seeing her husband naked, instantly vanishes.

The different versions of this legend, which have been elaborately analyzed by comparative mythologists, leave no doubt that Urvasi is one of the dawn-nymphs or bright fleecy clouds of early morning, which vanish as the splendor of the sun is unveiled.—JOHN FISKE: *Myths and Myth Makers*, p. 96.

Uther, in British myth, the reputed father of King Arthur, is an imaginary King of Britain. He seems to have been invented by Geoffrey of Monmouth (died 1154) in his fanciful *Chronichon sive Historia Britonum*, but passed into the cycle of Arthurian romances and is accepted as a historical character by Milton in his over-credulous *History of Britain to the Conquest* (1670). See D. W. Nash's preface to reprint of *Merlin or the Early History of King Arthur*. Noticed in *Saturday Review*, June 23, 1866.

Utopia, the name given by Sir Thomas More to an imaginary island in which he lays the scene of his philosophical romance *De Optimo Reipublicæ Statu, deque Nova Insula Utopia* (1516). The name involves a pun: as a sort of a portmanteau word telescoping together the two words Eutopia (a good place) and Outopia (no place). The latter of the two meanings has been imitated by Walter Scott in his Kennaquhair and by Carlyle in Weissnichto, meaning in each case I don't know where. A closer parallel is Samuel Butler's Erewhon, which is simply an anagram of Nowhere.

The central idea of the romance is imitated from Plato's *Republic* where the Greek philosopher described an imaginary republic that realized his own dreams of ideal perfection, and implied a contrast with and a satire upon the vulgar reality wherein he lived and moved. Sir Thomas fables that his island was discovered by a companion of Amerigo Vespucci. It is a pure republic, the government is representative, the social relations communistic. No man is allowed to be idle, but the hours of labor are made as brief as is consistent with the general welfare. Like Plato, Sir Thomas indirectly condemns the abuses rampant in the England of his day, the decay of husbandry, the high cost of living, the greed and prodigality of the rich who controlled the markets through monopolies, the arrogance of kings and nobles, the death penalty for trivial offences, the general licentiousness, profligacy and selfishness. A notable point to be made in an age of bigotry, intolerance and persecution is that the ideal republic has established absolute freedom of conscience and of worship—a principle to which the author sacrificed his life.

V

Valentine, a joint hero, with Orson, a mediæval romance, *Valentine and Orson*, first printed at Lyons in 1489. The Emperor of Greece, loved by a false accusation, drives his wife out to perish. She gives birth to twin sons in a forest. Orson was adopted and suckled by a bear, whence his name. Valentine was brought up by his uncle Pepin, father of Charlemagne. Their relationship is revealed by a brazen head and they plunge into a series of fabulous adventures.

Valentine, St., according to Alvan Butler, in his *Lives of the Saints*, was a holy priest in Rome, who, with St. Marius and his family, assisted the martyrs in the persecution under Claudius II. He was apprehended, and sent by the Emperor to the Prefect of Rome, who, on finding all his promises to make him renounce his faith ineffectual, commanded him to be beaten with clubs, and afterward to be beheaded, a sentence executed on the 14th February, about the year 270. Pope Julius I is said to have built a church near Ponte Molle to his memory, which for a long time gave name to the gate now called Porta del Popolo, formerly Porta Valentini. The greatest part of his relics are now in the church of S. Praxedes.

There is another St. Valentine, who is mentioned in other martyrologies as having been bishop of Terni and also was martyred on the same day as his humbler namesake. It is obvious, however, that neither priest nor bishop was responsible for the amatory customs which have centred round the day of their common martyrdom. These grew up in a very curious way. In pagan Rome, about the middle of February in every year, a public festival called the Lupercalia was celebrated in honor of the Lycean Pan. One of the numerous ceremonies on this occasion was to put the names of young women in a box, whence they were drawn by young men as chance directed. So long as the belief in auguries still retained its hold over learned and simple alike, the girl whose name was thus drawn by lot was considered very likely to become the future wife of the drawer. But as a good deal of licentious and even barbarous conduct was often the result of this ceremony, the fathers of the early church used every means possible to eradicate these vestiges of pagan superstition. The names of saints were substituted upon the billets, girls and boys alike drew them, and that saint which each drew was to be his or her tutelary guardian during the ensuing twelve months. The Lupercalia being held, as aforesaid, about the middle of February it very naturally resulted that St. Valentine's day, February 14, should be the day selected for the reformed ceremony. The good fathers builded better than they knew. Although even to the present time St. Valentine's day is peculiarly devoted to love affairs, its celebration is no longer associated with the pagan aspect which distressed the early Christians.

In the early part of the eighteenth century it was the custom for young folks in England and Scotland to celebrate a little festival on the eve of St. Valentine's day. "An equal number of maids and bachelors," says Misson, a French traveller of veracity and discernment, "get together; each writes their true or some feigned name upon separate billets, which they roll up and draw by way of lots, the maids taking the men's billets, and the men the maids'; so that each of the men lights upon a girl that he calls his *valentine*, and each of the girls upon a young man whom she calls hers. By this means each has two valentines; but the man sticks faster to the valentine that has fallen to him than to the valentine to whom he has fallen. Fortune having thus divided the

company into so many couples, the valentines give balls and treats to their mistresses, wear their billets several days upon their bosoms or sleeves; and this little sport often ends in love."

One of the most popular old superstitions in connection with this day was that the first unmarried man a girl met on St. Valentine's morning was decreed by fate to be her future husband. A bachelor had the privilege of kissing the first girl he met.

This custom is glanced at by Shakspear in the song he puts into the mouth of Ophelia:

> Tomorrow is Saint Valentine's day
> All in the morning betime,
> And I a maid at your window
> To be your Valentine.
> *Hamlet*, iv, v, 47.

This superstition had evidently survived to the time of Gay, for he thus alludes to it in his *Pastorals:*

> Last Valentine, the day when birds of kind,
> Their paramours with mutual chirping find,
> I early rose, just at the break of day
> Before the sun had chased the stars away;
> Afield I went, amid the morning dew,
> To milk my kine (for so should housewives do).
> Thee first I spied, and the first swain we see,
> In spite of Fortune, shall our true love be.

The custom of giving presents on this day developed into a monstrous abuse in the seventeenth and eighteenth centuries. We find Samuel Pepys continually complaining of it in his diary. Thus under date of February 16, 1667, we read:

> February 16. I find that Mrs. Pierce's little girl is my valentine, she having drawn me: which I was not sorry for, it easing me of something more that I must have given to others. But here I do first observe the fashion of drawing mottoes as well as names, so that Pierce, who drew my wife, did draw also a motto, and this girl drew another for me. What mine was, I forget; but my wife's was, "Most courteous, and most fair," which, as it might be used, or an anagram upon each name, might be very pretty.

Pepys tells us also that the Duke of York, being on one occasion the valentine of the celebrated Miss Stuart, afterwards Duchess of Richmond, "did give her a jewel of about 800*l.*; and my Lord Mandeville, her valentine this year, a ring of about 300*l.*"

When Duchess of Richmond the same lady received rings valued at fifty-five thousand dollars on one occasion, and Nell Gwynne is said to have received as a valentine from Charles II a necklace that cost fifteen thousand dollars.

The sending of card valentines found most favor in England, for the reason, perhaps, that while the British swain is quite as susceptible to feminine charms as swains of other nations, he does not possess similar grace of speech, nor is he equally bold in his declarations of affection. He therefore adopted the custom of sending tender verses and expressive pictures about 1780, and the custom was much in vogue between that date and 1830.

Orlando, in *As You Like It*, has been cited as a capital specimen of the inditer of valentines of the more bashful order—not that he wrote bashfully; for he was ready to make an avowal at the first opportunity. His valentines—for so it is fair to call them, although the chances are against their having been written in the canonical month of February—were odes and elegies hung on the branches of the bramble and the hawthorn, which bore a gentle burden in the praises of Rosalind, "the fair, the chaste, and unexpressive she." He had no hope that they would catch the eye of his mistress; his sufficient consolation was that every breeze of heaven would waft abroad the sweet odor of her name. Nature, in her lower forms of shrub and bird and beast, was the only confidante upon whom he could reckon. Chance, it is true, favored him beyond his expectation; but that is a circumstance which does not affect the spirit of his address to one who was a name rather than a person. It was a relief, the best under the circumstances, and one of which he took advantage, to speak his mind about her. His operations had respect chiefly or exclusively to his

vn feelings; and he entertained no ɔpes of any practical result beyond mself, and the disburdening of those ntiments which demanded some rm of utterance external to the rison of his heart.

It is worthy of note, however, that hakspear borrowed this episode om the similar feats of another rlando, hero of Ariosto's *Orlando urioso*, who in another Forest of rden hung up poems in honor of ie Angelica who had driven him ve-mad.

Valhalla, in Norse myth, the abode Odin in Asgard. Originally the alm of the dead, in the Viking ge it came to be regarded as a eat hall where warriors who had llen in battle renewed their martial fe and feasted with the gods. Every ay they ride forth to combat with ie another in Odin's field, returning night to feast on boar and mead. Vhen fresh arrivals are expected om some earthly battlefield, Odin nds to meet them at Asgard's gate ith goblets of mead.

Valkyries or **Valkyriur** (choosers the slain), *Die Walkure* of Wagner's ɔera, were in Norse mythology the tendant maidens of Odin, Amazons id prophetesses, who had the power converting themselves into swans id in this form hovered over battle-elds and selected from among the ain those whom they wished to nsort with in Valhalla. In some their features they recall the Iohammedan houris, in other re-ɔects they are akin to the Hindoo ɔsaras or grandharvas, and the ymphs and nereids of classical ythology. Comparative mythol-ists are disposed to class all these ings together as personifications of e clouds. See SWAN-MAIDENS.

id the Valkyries on their steeds went forth
ɔward earth and fights of men; and at their side
ulda, the youngest of the Nornies, rode;
id over Bifrost, where is Heimdall's watch,
st Midgard Fortress, down to Earth they came;
iere through some battle-field, where men fall fast,
eir horses fetlock-deep in blood, they ride,
id pick the bravest warriors out for death,
Whom they bring back with them at night to heaven,
To glad the gods, and feast in Odin's hall.
MATTHEW ARNOLD: *Balder Dead.*

Valunder, the Vulcan of Scandinavian myth. On his arm he wore a golden ring engraved with portraits of Norse deities. Tegner tells how this arm-ring was stolen by Sotê and recovered by Thorsten, from whom it passed by hereditary descent to Frithjof, together with the sword Angurvadel, and the automatic ship Ellida.

Farewell, and take in memory of our love
My arm-ring here, Valunder's beauteous work
With heavenly wonders graven on the gold.
TEGNER: *Frithjof's Saga*, iii.

Vamana (the Dwarf), the fifth avatar of Vishnu, second person of the Hindu Triad. In order to wrest from the demon Bali his tyrannic dominion over the three worlds, earth, air and sky, Vishnu infused a part of his essence into Vamana. The dwarf appeared before the demon and in return for services rendered asked that he be allowed as much land as he could cover with three strides. Bali, unsuspicious, consents. In three strides Vamana covered earth, air and sky. Bali now recognized that he was in the presence of Vishnu, and tremblingly surrendered his usurped dominions to the gods.

Vampire (from the Servian *wampyr*), in modern Greek and Slavonic myth, a reanimated corpse which leaves the grave at night to suck the blood of living people. Usually the vampire had been, in life, a magician or a witch, or had committed suicide, or been cursed by its parents or excommunicated by the church. But anybody may become a vampire if a cat leaps over his body or a bird flies over it. The superstition is alluded to in Byron's poem *The Giaour:*

But first, on earth as Vampire sent,
Thy corse shall from its tomb be rent,
Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,

At midnight drain the stream of life;
Yet loathe the banquet which perforce
Must feed thy livid living corse.

* * * *

Wet with thine own best blood shall drip
Thy gnashing tooth and haggard lip;
Then stalking to thy sullen grave,
Go—and with Ghouls and Afrits rave;
Till these in horror shrink away
From Spectre more accursed than they!

The marks by which a vampire corpse can be recognized are the apparent nonputrefaction of the body and effusion of blood from the lips. A suspected vampire is exhumed, and if the marks are perceived or imagined to be present, a stake is driven through the heart, and the body is burned. These precautions "lay" the vampire, and the community may sleep in peace.

The best evidence that death has been caused by a vampire is the mark of a bite on the nape of the neck, though sudden death of any kind is regarded as its work. The fear of sudden death is very great among the Slavs, for the reason that he who has been killed by a vampire, himself becomes one. Allatius holds that the vampire is not the soul of the deceased, but an evil spirit which enters his corpse.

The corpse is entered by a demon, which is the source of ruin to unhappy men. For frequently, emerging from the tomb in the form of that body, and roaming about the city and other inhabited places, especially by night, it betakes itself to any house it fancies, and, after knocking at the door, addresses one of its inmates in a loud tone. If the person answers he is done for. If he does not answer he is safe. In consequence of this the people of the island of Chios never reply the first time, if any one calls them by night. —Correspondence *New York Nation.*

In the first quarter of the nineteenth century vampire literature had a temporary vogue in England. The *Vampire or the Bride of the Isles*, a drama, and *The Vampire*, a melodrama in two acts, were presented with great success. A story of the same title purporting to be by Lord Byron attracted some notice. But Byron repudiated it. In a letter to *Galignani*, he wrote: "If the book is clever it would be base to deprive the real writer, whoever he may be, of his honors; if stupid, I desire the responsibility of nobody's dulness but my own." The authorship was subsequently claimed by Dr. John W. Polidori, friend and physician of the Byron-Shelley clique, who stated that he had based it upon a story told in conversation by Byron.

In natural history the name vampire has been transferred to a species of blood-sucking bats inhabiting South America.

Vanderdecken, a mythical character whom Wagner has taken as the hero of his opera *The Flying Dutchman.* A sort of Wandering Jew of the Sea he has certain affiliations with the elder myth. He is captain of the spectral ship *The Flying Dutchman.* At the time when his doom befell him he was bound home from the Indies. Long continued headwinds interfered with his rounding the Cape of Good Hope, but he refused to put back, swearing a terrible oath that he would proceed if it took him until Judgment Day. He was taken at his word and doomed to beat against head winds until the crack of doom. Himself, his crew, and his ships were reduced to shadows; he and they are only dimly discerned by sailors in storms off the Cape. The ship is recognized by the fact that she bears a press of sail when other crafts are reduced to haul in every stitch of canvas. Vanderdecken cannot heave to or lower a boat, but he sometimes hails a vessel through his trumpet. The transfer of the myth to literature dates no further back than a story by Dr. John Leyden in *Scenes of Infancy*, first published in *Blackwood's Magazine*, 1821. Leyden imputes the doom to the fact that the ship was the first to engage in the slave trade. Sir Walter Scott favors the tradition that "she was originally a vessel loaded with great wealth, on board of which some horrid act of murder and piracy had been committed; that the plague broke out among the wicked crew, who had perpetrated the crime, and that they sailed in vain from port to port

ring, as the price of shelter, the ple of their ill-gotten wealth; that y were excluded from every har-, for fear of the contagion which s devouring them; and that, as a nishment of their crimes, the ap-ition of the ship still continues to int those seas in which the catas-phe took place." Marryat's el *The Phantom Ship*, founded this legend, accepts Scott's ex-nation. Wagner affords Vander-ken a chance to escape his doom ough the love of a mortal maiden l he finds his salvation in Thekla. dramatic version of the story tten for Henry Irving by W. G. lls changes the maiden's name m Thekla to Senta but otherwise ows Wagner very closely. Wagner avowedly found the hint his opera in Heine's prose version the legend in *The Salon*. Heine, turn, was indebted to a Dutch ma *The Phantom Vessel* (1842).

Varuna, in early Hindoo myth, e of the greatest of the gods of Rig Veda; the lord of peace as dra was the war lord, and the ruler the night as Mithra was the ruler the day. Etymologically his name cognate with that of the Greek anus, who shared some of his racteristics. He set sun, moon and rs in their courses, he governed the sons of the year, he listened to the peals of repentant sinners. Though was hateful to him, mercy was a ght. His messengers noted down wrongdoings of men, he cast kness and death upon the wrong-r and extended relief to the nged. In post-Vedic myth Varuna enerated into a mere god of the ers, a Hindoo Neptune.

Vasantasena, heroine of a Hindoo ma which Goethe has summarized a poem called *The God and the adere*. A ballet *Le Dieu et la adere* (1830) was highly popular Paris and was repeated in many er European cities. Yet Heine his *Romantic School* ventured to rt:

he works of art which are perfectly moral ne country are regarded as the contrary in another, where another religion has passed into manners and customs. Thus, for example, our plastic arts excite the horror of a pious Mahometan, while, on the other hand, many things which are extremely innocent in an Eastern harem are disgusting to a Christian. In India, where the profession of a bayadere is not offensive to morals, the drama of Vasantasena, whose heroine is a venal prostitute, is not regarded as immoral, but should one dare to give it in the Théâtre Française, all the parterre would scream out "Immorality!" the same parterre which sees daily with delight dramas of intrigue, in which the heroines are young widows, who end by gaily marrying, instead of burning themselves with their deceased husbands, as Indian morals require.

Vashti, in the Book of Esther i, 10–19, the wife of King Ahasuerus. When the heart of the king was merry with wine he commanded his chamberlains to bring Vashti into the banqueting hall to make public display of her beauty. She refused, and the king divorced her. The story is multitudinously imitated in mediæval legend, and may be found also in classic myth, as in the stories of Gyges and Phryne.

Oh Vashti, noble Vashti! Summoned out
She kept her slate and left the drunken king
To brawl at Shushan underneath the palms.
TENNYSON: *The Princess*, iii (1830).

Venus, in Roman myth, was originally a minor deity personifying beauty and growth in nature. Later her individuality was completely merged in that of the Greek Aphrodite and as the goddess of human love she acquired an enormous vogue. The worship of Venus in her new form was encouraged by Julius Cæsar, who traced his descent from Æneas, fabled to be a son of Aphrodite. In her honor he erected (B.C. 46) a great temple in the Forum dedicated to Venus Genetrix as the mother of the Roman people. In modern usage the name Venus has almost eclipsed that of Aphrodite even in our rendition of Greek myths.

In mediæval legends the statues of Venus had a peculiar and dangerous fascination for bridegrooms. Matthew of Westminster and other chroniclers repeat a story told earlier in the *Gesta Romanorum*, modernized in Merimee's *Venus of Ille* and cari-

catured in Anstey's *The Tinted Venus*, of a newly married youth who placed his wedding ring on a statue of Venus and finds to his dismay not merely that he cannot dislodge it from her stony finger, but that the goddess herself claims to stand to him in the relation of Aphrodite to Adonis. Later the story was transferred in a spiritualized sense to the Virgin Mary. The knight whose ring her image refuses to surrender accepts the sign that he is betrothed to the Mother of God, and dedicates himself to her by taking the monastic vows. On the other hand, heathen statues or apparitions were always dangerous to mortal men.

Heine retells the Teutonic legend of a knight who comes upon a statue of Venus and falls in love with it. One day a strange servant invites him to enter a strange villa. He there encounters the living image of the statue he adores. Presently he is seated beside her at a banquet. There is no salt; he asks for some; the servant shudders as he presents it. Then come caresses and burning kisses, he falls asleep upon the bosom of the goddess. She assumes many shapes, a wrinkled crone, a huge bat, a monster whose head he cuts off. He awakes in his own villa, to find the statue fallen from its pedestal, with its head severed from the body. The most famous myth of this order was that of the Venusberg.

Baring-Gould cites from Cæserius Heisterbachensis the tale of a necromancer who warns certain youths he has placed in a magic circle to guard against the allurements of the beings whom he will evoke by his incantations. Despite the warning one of the youths surrenders himself into the power of a witch damsel by touching a ring of gold that she holds out to him.

Venusberg (Ger. *Mountain of Venus*), also known as the *Horselberg* or Mountain of Ursula, one of the Thuringian mountains, situated between Eisenach and Gotha. Within its caverns, still known as the Horselloch, Venus, according to mediæva legend, held her heathen court with all the ancient splendor and power o sensual allurement. None who en tered those precincts ever returne to the light of day, save only Tann häuser (*q.v.*). William Morris i *The Earthly Paradise* (1870) put the mediæval legend in a moder setting in a versified tale *The Hi of Venus*.

Veronica, St. (a corrupted forn of Berenice), in the original mediæva legend, was a woman afflicted wit an issue of blood (see Matthew ix 20–22) who was cured by a portra of Christ, painted either for her c by her, or else impressed by th Messiah himself upon a piece c cloth. In its final form, which spran up in Central Europe during th fourteenth century and had quit superseded the older version b 1500, Veronica gave to Jesus on H way to Calvary a napkin to wipe H bleeding and perspiring brow. Sh received it back impressed with H features. It is further asserted tha the napkin was brought to Rome b Pope John VII, and it is certain tha Celestine III prepared a reliquary f it. But it is not certain that th name of Veronica was attached the myth before the twelfth centur and the connection is suspected to b a freak of popular etymology, deri ing Veronica from *Vera εικων*, "t true image." Albert Durer has famous picture representing the na kin of Veronica and the Saviour wi a crown of thorns. See also Abga

Dante in *Paradiso* xxxi, 104, me tions the veil in connection with th jubilee of 1300, during which it w exhibited on every Friday and feas day.

Vertumnus, in Roman myth, g of the seasons and husband Pomona. Long had he sought gain access to that reluctant divini seeking her under various forn until at last he won her in the gu of an old woman. The pretended h told the blooming beauty story af story of women who to their o undoing had despised the power

ve, then finding her heart was uched, he suddenly transformed mself into a handsome youth and rsuaded her into marriage.

Vesta, in Roman myth, the god- ss of the hearth, identified with the reek Hestia. The hearth was the ntral part of an ancient Roman ouse. Around it all the inmates sembled for their daily meals. In sense every dwelling house was a mple of Vesta, but the public sanc- ary, standing in the Forum, united l the citizens into one large family. he goddess was not represented by y statue; the eternal fire burning 1 her altar was her living symbol. his fire was fabled to have been rought by Æneas from Troy to- ther with images of the Penates.

The mysteries of Vesta were cele- rated by maidens known as Vestal irgins who tended the sacred fire id were bound by oath to lives of astity and purity.

The number of the Vestal Virgins first was four, but it was increased six during the reigns of the later oman Kings. Applicants for the osition were girls not less than six or more than ten years of age and ust be free from personal blemish. hen accepted the virgin immedi- ely left the paternal roof and passed nder the authority of the chief iest of Vesta. The total term of rvice exacted was thirty years, ten which were passed in learning her ties, ten in performing them and n in teaching them to others. At e end of thirty years the six Vestals uld return to the world and marry, they so elected, but they seldom ailed themselves of the opportu- ty. If found guilty during their iesthood of unchastity they were aten with rods and buried alive in e Campus Sceleratus (Rogues' eld) near the Colline gate. The ducer was scourged to death.

In Greece, as in Rome afterwards, the stal virgins guard the central sacredness the state. Hence the fearful penalty on eir misdeeds, and the vast powers they ld. So incarnated in them is the power of e hearth that they bear it with them, and they meet a criminal, he must be set free. I know no symbol of the power of a sublime womanhood like that,—the assumption that vice cannot live in its presence, but is transformed to virtue. Could any woman once be lifted to a realizing sense of power like that, she might willingly accept the accompanying penalty of transgression. She never would transgress.—T. W. Higginson: *The Greek Goddesses.*

According to the Rosicrusians, Vesta was the wife of Noah, and the mother of Zoroaster. (q.v.) by the salamander Oromasis.

Vice (*Kakia*) was personified by the Greeks as a voluptuous maiden, scantily clad, shifty of eye, flushed of face, and suggestive in mien and manner. Virtue (*Arete*), on the other hand, was decorous in deportment and clad in a seemly robe of pure white. Both accosted Hercules at the parting of the ways. Vice tempted him with offers of immediate pleasure and ease, Virtue bade him toil manfully for a future and perhaps distant reward. He chose the path pointed out by Virtue. Leonardo da Vinci put the legend into a modern pictorial setting by representing a contemporary youth hesitating between Virtue and Vice and leaves the issue to the imagination. Reynolds adopted the situation without any moral implication in his picture of Garrick distracted between the rival claims of Tragedy and Comedy.

Vice (*Le Vice*) played a subordinate part in the French Moralities of the early Middle Ages. He was unknown to the English Miracle Plays. But in the transitional period of the English Moral Interludes, the Vice emerged as an independent national product, capering about the stage, a tricksy embodiment of the baser appetites and appealing rather to the sense of humor than to the conscience of the audience. Like the Harlequin of later days he wore a vizor and carried a lathe sword, with which he freely belabored the Devil, of whom he was a frequent companion. When the play was over nothing remained for him but to dance down to Hell or to be transported thither on the Devil's back. His last appearance in any purely literary drama

was in Ben Jonson's *The Devil is an Ass*, but he is there sneered at as an anachronism by Satan himself. Through a gradual toning down of his physical exuberance and moral irresponsibility he had evolved into the Fool or Clown of Elizabethan drama. Thus there is peculiar fitness in the song which Shakspear puts into the mouth of Clown in *Twelfth Night:*

I am gone, sir,
And anon, sir,
I'll be with you again
In a trice
Like to the old Vice,
Your need to sustain,
Who with dagger or lath
In his rage and his wrath
Cries "Ah, ha!" to the Devil.

Vila, in Servian folklore, a female spirit, beautiful but terrible, who usually employs her vast powers malevolently or at least capriciously. She haunts the mountains, caves and forests, and utters her mandates and denunciations from their recesses.

Vineta, a phantom city said to lie at the bottom of the North Sea, off the coast of Holstein. Like the French city of Ys or Is it was submerged in some great cataclysm,—its wickedness having drawn upon it the vengeance of Heaven. Fishermen on clear days when the sea is smooth frequently report that looking down into the waters they have caught sight of the peaked roofs of a mediæval city, while the tolling of bells from the church towers has surged faintly up to them. Nay, Heine poetically fables that he himself had caught sight of the same vision from the deck of his ship:

Deep in the ocean's abysses,
At first like a glimmering mist,
Then, bit by bit, with hues more decided,
Domes of churches and towers appeared,
And, at last, clear as sunlight, a city
Antiquarian, Netherlandish,
And swarming with life.
Reverent men, in garments of black,
With snowy frills and chains of honor,
And lengthy swords and lengthy faces,
Over the crowded market are pacing
Toward the high-staired council-chamber
Where great stone statues of Kaisers
Keep guard with sceptre and sword:—
Hard by, in front of the long row of houses,
With mirror-like glistening windows
Stand the lindens all trimmed into pyramids,
And silken rustling maidens are wandering
A golden band around their slender bodies.
Their blooming faces neatly surrounded
By head-dresses velvet and black,
From whence their abundant locks are escaping.
Gay young fellows, in Spanish costume,
Proudly are passing and nodding.
Aged women
In garments all brown and strange looking,
Psalm-book and rosary in hand,
Hasten with tripping step
Toward the cathedral church,
Impelled by the sound of the bells
And the rushing notes of the organ.

REISEBILDER, III: *The North Sea, The Ocean Spectre*

William Muller's poem *The Sunken City* refers to the same legend. The opening stanzas are thus translated by James Clarence Mangan:

Hark the faint bells of the Sunken City
Peal once more their wonted evening chime;
From the deep abysses floats a ditty
Wild and wondrous, of the ancient time

Temples, towers, and domes of many stories
There lie buried in an ocean grave,
Undescried save when their golden glories
Gleam at sunset through the lighted wave

And the mariner who had seen them glisten
In whose ears those magic bells do sound
Night by night bides there to watch and listen
Though death lurks behind each dark rock round.

Irish folklore is also full of sunken cities. The legends all agree in one particular with the Breton story of Ys, that these cities when they were on the mainland depended for their safety upon a sacred well situated just outside their walls. This well was never to be left open after sunset. But court and city were so given up to impious revelry that one evening no one remembered to close the well at sunset. Forthwith the waters engulfed the town and drowned all its inhabitants. Thomas Moore has bestowed celebrity upon the sunken city of Lough (Lake) Neah, which he has made the subject of a poem beginning:

On Lough Neah's banks as the fisherman strays,
When the clear calm eve's declining,
He sees the Round Towers of other days
In the waters beneath him shining.

In Washington Irving's *Wolfert's Roost* is an account of a convent ne

oledo, which at the time of the oorish conquest was miraculously ıgulfed by the earth to protect it ıd its band of nuns from sacrilege. he bells, organ, and choir could be :casionally heard during forty years, : which time the last of the sisters ust have died, for no sound was :ard afterwards. The spire of the ›nvent projecting out of the ground still shown.

Virbius, in Latin myth, an avatar Hippolytus, raised to life again by Esculapius and worshipped together ith Diana as presiding genius of the ood and the chase. Virgil mentions ım as one of the allies of Turnus gainst Æneas, and suggests that he as a reincarnation of Hippolytus.

›r there's a tale that when by his step-
mother's wiles he was murdered,
'hen by his blood he had paid the full debt
of his father's resentment,
'hen he was crushed by his frightened
steeds, yet again on the lofty
:ars had Hippolytus looked, and again
breathed the free air of heaven,
aised from the grave by Pæonian herbs
and the love of Diana;
hen had omnipotent Jove, incensed that
from Hades deep shadows
ne of the dead should rise to the light of
life, by his thunder
urled to the depth of the Stygian wave that
son of Apollo
'ho had presumed to invent such drugs and
such methods of healing.
rivia's love, none the less, hid Hippolytus
deep in her secret
aunts, and gave him in charge to Egeria,
nymph of the forest,
'here in her lonely Italian groves he might
live without honor
ll he should come newly named as Virbius,
mighty in battle;
ius, too, it is that from Trivia's fane and
her consecrate woodlands
›rny-hoofed steeds are debarred, since,
frightened by horses of Neptune,
›rses had hurled both rider and car on the
sands of the sea-shore.
et, on the level plain, the son, no less daring
in spirit
ives his horses to war, and urges his
chariot onward.

Æneid, vii, 765. H. H. Ballard, trans.

Virgil or **Vergil,** the name by which nglish literature recognizes the eatest of the Roman poets, Publius rgilius Maro, born at Mantua 70 C., died at Brundusium 19 B.C. uring the Middle Ages he was ›pularly credited with supernatural ›wers. When once the fourth eclogue had been wrested into a prophecy of the birth of Christ it was a natural sequence that the prophet should develop into a magician. Prof. Domenico Comparetti (*Virgil in the Middle Ages*, translated by Benecke 1895) has collected the legends and traditions that show how he was associated with bronze flies, floating castles, magic mirrors and other paraphernalia of the thaumaturgist. Dante reverenced Virgil as "Virtu Somma," the sum of all virtues. His choice of him as his guide through the *Inferno* has a psychological reason as true as the choice of Beatrice for guide through the heavenly regions of the *Paradiso*. The glorified spirit of the latter would have been out of place in the circles of torment and penance which the pagan, shut out from the Christian Paradise, but not in the company of the lost, might safely and easily tread. It is human wisdom leading to the feet of Divine Love. Again, the poet who made Latin classical would naturally befriend the father of the Italian tongue. He who had watched Æneas over the Styx and through the Elysian Fields might assist the later pilgrim. The favorite of Augustus and the prophet of the Roman emperor could best understand and answer the thoughts of the Ghibelline. And the Florentine recognized no sharp line of demarcation between ancient and modern history.

Dante paints Virgil as a heathen, whose eyes have been opened by death, so that he reflects sadly on his own condition and that of Aristotle, Plato and others who have lost eternal bliss because they did not know that which without revelation they could not know. Yet mediæval Christianity saw in him an unconscious prophet of Christ. The expectation of a Redeemer as voiced by Josephus, *Jewish Wars* vii, 31, Tacitus v, 13, and Dio Cassius, lxvi, impelled Virgil to write the fourth eclogue, addressed to Pollio. He looked for a Redeemer to come not from the East but from Rome itself.

Many other marvellous things were accomplished by Virgilius during his life; but the story of his death is the most singular and interesting part of the romance. As he advanced in life, Virgilius entertained the design of renovating his youth by force of magic. With this view he constructed a castle without the city, and at the gate of this building he placed twenty-four images, armed with flails, which they incessantly struck, so that no one could approach the entrance unless Virgilius himself arrested their mechanical motion. To this castle the magician secretly repaired, accompanied only by a favorite disciple, whom on their arrival he led into the cellar, and showed him a barrel, and a fair lamp at all seasons burning. He then directed his confidant to slay and hew him into small bits, to cut his head into four, to salt the whole, laying the pieces in a certain position in the barrel, and to place the barrel under the lamp; all which being performed, Virgilius asserted that in nine days he would be revived and made young again. The disciple was sorely perplexed by this strange proposal. At last, however, he obeyed the injunctions of his master, and Virgilius was pickled and barrelled up according to the very unusual process which he had directed. Some days after, the emperor, missing Virgilius at court, inquired concerning him of the confidant, whom he forced, by threats of death, to carry him to the enchanted castle, and to allow his entrance by stopping the motion of the statues which wielded the flails. After a long search the emperor descended to the cellar, where he found the remains of Virgilius in the barrel; and immediately judging that the disciple had murdered his master, he slew him on the spot. And when this was done, a naked child ran three times round the barrel, saying, "Cursed be the time that ye came ever here"; and with these words the embryo of the renovated Virgil vanished. —DUNLAP: *History of Fiction*, i, 6.

Virgin-mothers. Long before the time of Christ parthenogenesis, or reproduction by a virgin, was as familiar to ancient Greek, Egyptian and Oriental legend as it is to modern biology. Guatama Buddha was only one of many Oriental heroes whose mother was a virgin. The Egyptian Horus was conceived by Isis without the direct intervention of a male. Isis has been identified with the Greek Demeter, and Demeter also was a virgin, even when she bore a child, Persephone or Proserpine. In a sense this maiden was the child of Zeus, but in no mortal fashion,—by an ineffable conception, says the *Homeric Hymn* xxix, 7. Grote well names her the Mater Dolorosa of Greece.

The final result of Greek worship was this. In its temples the sexes stood equal, goddess was as sublime as god, priestess the peer o priest; there was every influence to ennob a woman's ideal of womanhood so long a her worship lasted, and nothing to discou age her from the most consecrated caree In Protestant Christian churches, on th other hand, the representations of Deity a all masculine, the Mediator masculine, th evangelists, the apostles, the Church father all masculine; so are the ministers and th deacons; even the old-time deaconess, so representative of the ancient priestess, gone; nothing feminine is left but the wo shippers, and they indeed are feminin three to one.

The Roman Catholic Church, with mo wisdom of adaptation, has kept one godde from the Greek; and the transforme Demeter, with her miraculously born chil which is now become masculine, presid over every altar. Softened and beautifie from the elder image, it is still the same,- the same indeed with all the mytholog mothers, with the Maternal Goddess wh sits, with a glory round her head and a bab on her bosom, in every Buddhist house China, or with Isis who yet nurses Horus o the monuments of Egypt. As far as histo can tell, this group first appeared in Chri tian art when used as a symbol, in the Ne torian controversy, by Cyril, who had spe most of his life in Egypt. Nestorius was co demned, in the fifth century, for assertin Mary to be the mother of the human natu of Jesus, and not also of the divine; and was at this time that the images of the Virg and Child were multiplied, to protest again the heretic who had the minority of vote —T. W. HIGGINSON: *The Greek Goddesses*

Among the various peoples by whom Is is venerated must be mentioned those Syria, who identified her with certain of h local goddesses, and it is clear that the ear Christians bestowed some of her attribut upon the Virgin Mary. There is little dou that in her character of the loving and pr tecting mother she appealed strongly to t imagination of all the Eastern peoples amo whom her cult came, and that the pictures a sculptures wherein she is represented in t act of suckling her child Horus formed t foundation for the Christian figures a paintings of the Madonna and Child . . . T writers of the Apocryphal Gospels intend to pay additional honor to Mary the Virg by ascribing to her the attributes which to the time of the advent of Christiani they had regarded as the peculiar proper of Isis and Neith and other great indigeno goddesses, and if the parallels between t mythological history of Isis and Horus a the history of Mary and the Child be co sidered, it is difficult to see how they cou possibly avoid perceiving in the teaching Christianity reflections of the best and mo spiritual doctrines of the Egyptian religio The doctrine of parthogenesis was w known in Egypt in connection with t goddess Neith of Saïs centuries before t birth of Christ; and the belief in the co ception of Horus by Isis through the pow given her by Thoth, the intelligence or mi of the God of the universe, and the resurr tion of the body and of everlasting life

val with the beginnings of history in ypt.—E. A. Wallis Budge: *The Gods he Egyptians*, ii, 220.

Virginia, in Roman legend, the ughter of Lucius Virginius, a plebe- ı. Appius Claudius, one of the cemvirs (who ruled B.C. 451–449), st lustful eyes upon her, claimed r as the born slave of Marcus audius, one of his clients, and spite the protests of her father and r betrothed lover, Icilius, was ad- lged at a mock trial to be her vful possessor. To save her from honor Virginius slew her; the pular indignation manifested itself an uprising which swept the de- mvirs out of power and landed pius in prison, where he committed icide. The story was first told by vy iii, 44–58, and more or less nbellished versions may be found the *Pecorone* (1378) of Giovanni orentino, in Jean de Meun's *Roman La Rose* 5613–82, in Gower's *nfessio Amantis*, in Chaucer's *Can- rbury Tales* (1388) as *The Phy- cian's Tale* and in Painter's *Palace Pleasure* (1566). It has been a vorite subject for dramatists, espe- lly in periods of civic struggle for perty. Lessing in 1772, Alfieri in 73 published dramas called *Vir- nius*. In France the story was amatized among others by La eaumelle (1760), La Harpe (1786), d Latour Saint Ybars (1845). In ngland the best known versions are Miss Brooke (1760) and James eridan Knowles (1820). The rôle Virginius in the last named play s created by Macready and re- ained one of his greatest parts. In nerica it is identified with Edwin rrest and John McCullough. One Macaulay's *Lays of Ancient Rome* ts the story into vigorous verse. E. Pais in *Ancient Legends of Ro- n History* groups together the cretia and the Virginia myth as o different versions of the same ry, connecting the history of man liberty with the martyrdom a woman and finding a common gin in legends connected with the ts of Ardea.

Lucretia, according to the early annals of Rome, was the wife of Lucius Tarquinius Collatinus. Her rape by Sextus Tarquinius led to the dethronement of Tarquinius Superbus. See Tarquin.

Vishnu, the second person of the Hindu triad (Trimurti) or trinity. He represents the preservative principle, as Siva represents the destructive and Brahma the creative. He is "the most human and humane god of the Hindu pantheon,—a kind of protest in favor of a personal deity as opposed to the impersonal pantheism of Brahma" (Monier Williams). His worship is of very ancient date, but at first he was a god of only secondary rank whose powers and attributes were gradually extended until he occupied a position second only to Brahma, the all-Father. He assisted Indra in humbling the powers of evil. Together they engendered the sun, "made the atmosphere wide and stretched out the world" for the habitation of man. He was at times identified with Agni, at other times with Soma, emerging like the former from an invisible dwelling in the empyrean (Vakuntha) to manifest himself in heaven and on earth.

He has appeared in nine avatars or reincarnations, descending from heaven to earth whenever the latter's safety was threatened by king, giant or demon. He came sometimes in animal and sometimes in human form. The sequence was as follows: (1) Matsya, the Fish; (2) Karma, the Tortoise; (3) Varaha, the Boar; (4) Nrisinha, the Man-Lion; (5) Vamana, the Dwarf; (6) Parasurama or Rama with the Axe; (7) Rama Chandra, the hero of the Rumayana; (8) Krishna, and (9) Buddha. (See Rama and the two last entries.) He is expected by the Hindus to reappear as Kalki, the White Horse, in his own god-like aspect, as reformer and restorer, seated on a white horse and carrying a gleaming sword. The Vishnu Purana gives a long list of the evils awaiting this advent. In the end the tortoise that upholds the world will sink under its burden, the waters

will cover it, and Krishna, sleeping on the waters, will produce Brahma, who will create the world anew.

Vivien or **Vivian,** in Arthurian romance, a fairy whose personality is perplexingly confused. Often she is identified with the Lady of the Lake (an identification rejected by Tennyson), but under her own name only malignant qualities are ascribed to her, while as the Lady of the Lake she frequently performs beneficent actions. Malory gives her another name in three forms, Nimue, Ninive or Nineve,—possibly meaning a nymph. So far as it is possible to harmonize the discord of legend Vivien was an enchantress who dwelt and held her court at the bottom of a lake. Some accounts make the lake a mere mirage magically raised to hide her palace from intruders. She presented Arthur with his sword Excalibur and brought up young Lancelot. But she was chiefly famous as the seducer of Merlin. Of this part of her story different versions exist. In Malory's *Morte d'Arthur* the wizard is the pursuer, and she, having wearied of his love and fearing him moreover as a devil's son, made him go under a rock "and wrought so there for him that he came never out, for all the craft that he could do." In the French romances Merlin tells the secret of the spell to Vivien and she tried it on him merely to see if he had told her true. When it shut him up beneath a bush of laurel, she grieved sorely to find that she could not undo her work. In Tennyson's idyl *Merlin and Vivien* neither of these stories is exactly followed: his Vivien wrings the secret from the unwilling enchanter by her wiles and then exults in her victory.

Robert de Borron conceives of Vivien as a chaste and beautiful woman loving Merlin and desirous of the charm only that she may secure his love in return. Merlin is a young student of handsome presence who comes to Brittany, meets Vivien in a forest, and in proof of his magical powers makes a charmed circle on the grass. In this circle rises a castle from whose portals issue knights and ladies, dancing in harmony to the song,

> L'Amour arrive en chantant,
> Et s'en rentourne en pleurant.
>
> (Love arrives singing
> And returns weeping.)

The garden in which they sing and dance is called Brocelainde. At Vivien's request Merlin suffers it to remain for her pleasure, and thither he came to visit her three several times. The third time she felt wretched and lonely at the very thought of having him leave her again, and essayed every art whereby she might keep him close to her and always as young and handsome as he was now. In vain did she think of twenty schemes; in vain did she try them all. "My sweet friend," she said at last, "there is one thing I know not yet, and I beg you to teach it to me." "What is it?" asked Merlin, although he divined the thought. "I wish to know how to imprison a person without stone or wood or iron, simply by a charm." Merlin sighs. "Why do you sigh?" she asks. "Because I know what you wish, that your desire is to keep me as your own, and I have no strength to resist." "I wish that this garden never be destroyed, that we two live here alway without growing old, or parting, or ceasing to love and to be happy." Then Merlin taught her the charm that would fulfil her wish. And sitting upon the green sward under the spreading white thorn in full flower, Vivien makes the great enchanter her love prisoner. "O Vivien," he cried, "I would deem you falsest of lovers if you forsook me." "My sweet friend," she replied, "could you imagine it? Could I ever leave you?" And Vivien kept her word, she never left him. See L. H. Gurteen, *The Arthurian Epic* (1895).

Vivien, in mediæval French legend a nephew of William of Orange, who appears in many of the romances connected with that semi-mythical hero, and is himself the hero of two of these romances, both anonymous

ut evidently by different hands, nd of uncertain date,—the *Enfances ivien* (*The Childhood of Vivien*) nd *Le Covenant Vivien* (*William's ow*). According to the first ro- nance Vivien was the son of Garin of nséune, who was taken prisoner by ne Saracens at Roncesvalles, when ne lad was seven years old. The econd romance tells how he was rought up by Guibor, wife of Wil- am of Orange, and how on receiving nighthood he took a solemn oath hat he would never flee " more than lance-length " before the Saracens. ience he boldly attacked a great rmada which invaded Aliscans or rlechans (probably a field outside ne walls of Arles) and though out- umbered one hundred to one, outly maintains his ground. Mean- hile a courier is despatched to nform William of his plight, and Villiam himself, at the head of 0,000 men, comes to his assistance, rriving in time to beat back the foe, ut not to save Vivien, whom he nds mortally wounded. The end f the matter forms the subject of a equel, of independent origin, en- itled *The Battle of Alischans*. Here he death of Vivien is touchingly escribed, together with the subse- uent adventures of William of range on his journey home.

Volumnia. According to Plutarch, his was the name of the wife of oriolanus, as his mother's name as Veturia. Shakspear, though he founded his play *Coriolanus* on North's Plutarch, calls the wife Virgilia and the mother Volumnia. The poet has so far triumphed over the historian that Volumnia has come to be the accepted type of a noble minded matron, divided between love of country and maternal affection, but succeeding at last in harmonizing the two by winning over a recreant son.

Vulcan, the Roman god of fire, called also Mulciber, the hammer bearer, and identified with the Greek Hephæstus. According to the original Roman account his worship together with that of Vesta was established by Tatius, king of the Sabines, and his temple in Rome was built by Romulus. The Roman poets transfer to Vulcan all the stories related of the Greek Hephæstus.

Near the Sicanian shore, and Æolian Lipara fronting,
Towering to heaven with smoking crags, arises an island
Under which, eaten away by the fires of the Cyclops, a cavern
Thunders, and Ætna's caves re-echo the ringing of anvils;
Thence deep groans arise, and with sound of Charylbean torment
Hisses the molten steel and roars the fire on the forges;
Vulcan's abode, and Vulcania still is the name of the island;
Thither descended the Lord of Fire from the heights of Olympus;
Down in their cavern huge the Cyclops were working their iron;
Brontes with Steropes toiled, and beside them half-naked Pyracmon.

VIRGIL: *Æneid*, viii, 72.
H. H. BALLARD, trans.

W

Walter or **Waltharius of Aquitane,** ero of a Latin poem named after im, which is ascribed to the twelfth entury. He is a son of Alphue, King f Aquitane. Attila, king of the uns, invades and conquers not only quitane, but the kingdoms of the ranks and the Burgundians. As ostages Attila receives from the ranks a young nobelman, Hagan, ogether with a great treasure, and om the Burgundians King Herric's eautiful daughter Hildegund. Aquitane's contribution is Walter, who is secretly engaged to Hildegund. Walter apparently proves his loyalty to Attila by winning a victory over his enemies. Then he gives a great banquet to the Hunnish court. Reducing all the guests to a state of helpless intoxication he persuades Hildegund to elope with him. The fugitives take with them two chests of treasure. Hagan gives warning of their flight to the king of the Franks, and joins in the pursuit with a number of

Frankish knights, among them Gunthar, who has become their king,—hoping in this fashion to recoup the Burgundian finances for the treasure which had gone with Hagan. They find that Walter has taken refuge in a cave so situated that only one man at a time could attack him. One by one he vanquishes all his pursuers till Gunthar and Hagan alone remain. By stratagem they lure Walter into the open. When Gunthar has lost a leg, Hagan an eye, and Walter his right hand the combatants arrive at an understanding and amicably separate, Walter being left free to marry Hildegund, and succeed his father Alphue on the throne of Aquitane.

Walters or Waters, Child, hero of a ballad of that name which forms No. 63 in Prof. Child's Collection. Ellen, "a fair young lady," accuses him of the paternity of her unborn child. He makes her don page's apparel and follow him and his horse afoot, sets her many cruel tasks on the way, and conquered by her constancy at last makes every reparation:

> "Peace now," he said, "good Fair Ellen
> And be of good cheer, I thee pray,
> And the bridal and the churching both
> They shall be upon one day."

One of the pearls of English balladry, by judgment of such lovers of the ballad as Child and Gruntvig, belongs to a little group where a peremptory and half-heartless, if free-handed, lover puts his devoted sweetheart to a series of ignoble tests in order to get rid of her. True, in a dramatic poem like *The Nut Brown Maid*, these tests are hypothetical and meant only to try feminine love and devotion to the uttermost: and in the *Patient Griselda* stories, actual trials lead to the same triumph of woman's constancy. It has been suggested that the man in this latter case is under a spell, and can be released only by the almost supernatural endurance of his wife. In *Child Waters*, however, the tests are real enough and the motive is surely what it seems to be,—the wish of a wealthy and careless lover to rid himself of an encumbrance.—Francis B. Gummere: *The Popular Ballad*, p. 204.

Wandering Jew, in mediæval legend, a fabled contemporary of Christ, who because he offered insolence or violence to the Saviour on His way to Calvary was condemned to remain on earth until the second coming of the Lord. He is variously called Ahasuerus, Cartaphilus, or Salathiel. The earliest known mention of him is in the *Book of the Chronicles of the Abbey of St. Albans*, which was copied and continued by Matthew Paris. Matthew says that in the year 1228 the Patriarch or Archbishop of Armenia arrived at the Abbey and was hospitably entertained. He was asked among other things whether he had seen or heard anything of one Joseph, a mysterious being who was reputed to have lived ever since the early days of Christianity. The Patriarch replied that he had been actually visited by this personage in Armenia. His story was a solemn one. On the day of the Crucifixion he, a porter in Pontius Pilate's house, named Cartaphilus, had struck Jesus on the back with his hand and bade Him mockingly to move on more quickly. Jesus turning on him with an air of solemn reproof, replied "I am going, tarry thou till I return again." Cartaphilus lived on century after century. He had been thirty years old when he received his sentence, and whenever he had attained the age of one hundred he reverted to the age of thirty. After Christ's death he had been baptized by Ananias and had received the name of Joseph. He was a holy and religious man, narrating to bishops and divines events which he had witnessed in the apostolic days. He was always serious, accepted nothing save food and raiment from his well wishers, and looked out anxiously for the Last Day.

In the year 1242 Philip Mouskes, afterwards Bishop of Tournay, wrote a rhymed chronicle which contains a similar account derived from the same Armenian prelate.

The Wanderer reappeared in the sixteenth century in Arabia. When the city of Elvan was captured by Fadhilah, he and 300 of his horsemen pitched their tents for the evening in the mountains. Fadhilah, saying his prayers, heard what he at first thought was an echo of all his words

ıt looking up, he saw approaching
m a venerable man, staff in hand.
he stranger explained that he came
y command of Christ, who had
ɔomed him to live upon earth until
ıe second advent.

In 1547 the Jew was seen in Europe,
ccording to a solemn statement
ade by Paul von Eitzen, Bishop of
chleswig. The bishop narrated that
hen he was a young man he saw,
a church in Hamburg, a tall bare-
ɔoted pilgrim, with hair hanging
ver his shoulders, standing opposite
ıe pulpit, listening intently to the
ermon, and bowing profoundly when-
ver the name of Jesus was men-
ɔoned. A rumor spread that this
as the same man who had recently
een seen in various cities of Europe.
oung Eitzen sought him out and
sked him many questions. The
ranger replied that his name was
hasuerus, originally a shoemaker
ı Jerusalem, who had been present
t the crucifixion. Deeming Jesus
n impostor he had helped to bring
im to justice, and Jesus passing by
is house on His way to be crucified
ad rested for a moment near the
ıreshold, but the shoemaker had
rdered Him to move on. Jesus
eplied "I shall stand and rest, but
ıou shalt go on to the Last Day."
hasuerus added that after witness-
ıg the crucifixion he had experienced
foreboding that he would never see
s home again, but would wander
om country to country as a mourn-
l pilgrim. Returning to Jerusalem
any ages afterwards, he found its
ıildings razed to the ground, inso-
uch that he could recognize none
the localities again; and he re-
ırded this as a judgment on him
r his misconduct. The bishop, to
st him, questioned him concerning
storical events which had occurred
Europe during fifteen centuries,
d (we are assured) received satis-
ctory answers. He was abstemious
d humble, silent until questioned,
d never tarried long in one place.
e spoke the languages of all the
untries he visited, and—so ends
shop Eitzen's narrative.

Since that time stories of the Wanderer's reappearance have cropped up at many times in many places, the obvious outcome either of public delusion or individual imposture. For example: During the reign of Queen Anne, a man made his appearance who claimed to be the Wandering Jew; he was laughed at by the educated, but listened to attentively by the ignorant. His story was, that he had been an officer of the Sanhedrim; that he had struck Jesus as He left the judgment hall of Pilate; that he had since travelled all over the world; that he was personally familiar with the habits and customs of the Apostles; that he had known the father of Mohammed at Ormuz; that he had rebuked Mohammed for denying the crucifixion; that he had known Nero, Saladin, Tamerlane, Bajazet, and the principal Crusaders; and that he had the power of healing the sick. We are asked to believe that learned collegians at Oxford and Cambridge tried to detect him as an impostor, but failed.

Other legends have been mingled with the legend of the Wandering Jew, especially that of the Wild Huntsman (*q.v.*). There are parts of France in which the sudden roar of a gale at sea is attributed to the Wanderer passing by there. One version of the story associates him with the servant whose ear was cut off by Peter, another with the impenitent thief. Elsewhere he is said to have been a gipsy doomed to undying life because he refused to shelter the Holy Family during the flight from Egypt.

Poetry, fiction and art have found a fruitful field in the story. Percy's *Reliques* includes an old ballad entitled *The Wandering Jew;* Caroline Norton's poem *The Undying One* is founded upon it, so is one of Shelley's early poetical efforts. Beranger has a striking lyric and Edgar Quinet a narrative poem called *Ahasuerus.* Croly's *Salathiel* has recently been reprinted under the title *Tarry Thou till I Come.* Sue's *Wandering Jew* is the most famous

of all his novels. There Ahasuerus, with his half sister Herodias, appears only as the machinery which supports a nineteenth century story. The Jew watches over the fortunes of his descendants and lends them invisible aid whenever they are in trouble. "Instinct," he says, "warns me when one of them is in danger; then from North to South, from East to West I go to them. Yesterday beneath the ices of the pole, to-day to the temperate zone, to-morrow beneath the tropics' scorching ray; but alas! often at the moment when my presence would save them, an invisible hand impels me, the whirlwind hurries me away—Onwards, Onwards!" (Vol. I, xvii.) One of the favorite works of Gustav Doré consists of a series of twelve designs depicting as many incidents in the fable of the Wandering Jew.

Wartburg, Minstrel's War of (Ger. *Der Sängerkrieg auf des Wartburg*), more familiarly known as the War of Wartburg (*Wartburgkrieg*). A famous tournament of song commemorated in a German poem of the thirteenth century, in two parts, the first being obviously of much earlier date than the second. The latter is conjectured by some to have been written by Frauenlob.

The poem gathers up into a consistent whole all the floating legends in regard to a celebrated tournament of song held at Wartburg Castle near Eisenach, in the presence of the famous Hermann, Margrave of Thuringia, the patron of mediæval minstrelsy, somewhere between 1204 and 1208. In the first part Heinrich of Ofterdingen undertakes to prove, against the combined efforts of Wolfram von Eschenbach, Walter von der Vogelweide, Reinmar von Zweter, Biterolf and the Virtuous Scribe, that Leopold of Austria is the greatest living prince, offering his head as the forfeit in case he is vanquished. The rival claims of Philip Augustus of France, the Count of Heneberg, and especially of the Landgrave of Thuringia are canvassed. See OFTERDINGEN.

Wat of Sturmland, in the *Gudrunlied* or *Lay of Gudrun*, a mediæval German poem founded on Danish legend, is the typical Viking. His only virtues are leonine indomitable courage and devotion to his lord, the king of Zetland. Love of woman and domestic happiness he scorns, battle is all he cares for. The old chronicler says with pride that the very dogs in the court could tell that Wat was a hero of renown.

Wayland Smith, hero of a mediæval myth which occurs all over Teutonic and Scandinavian Europe. It is demonstrably earlier in its origin than the English colonization of Europe. Yet in England it is localized at Wayland Smith's Cave in the Berkshire hills,—this cave being really a Neolithic chambered tomb. Walter Scott introduces Wayland into *Kenilworth*, thus making him a contemporary of Queen Elizabeth, and describes him as in turn a blacksmith, juggler, actor and "physicianer." In *Frithiof's Saga* he fashions the armor of Thorsten, the father of Frithiof. Oehlenschläger has amplified the legend in a modern poem whose plot runs as follows:

Wayland, Slagfia and Ægil were three brothers in Finmark. Starting out to seek their fortunes they met three Valkyri maidens whom they married for a space of nine years, that being the period allotted by the fates. Then these wives disappeared. Wayland's two brothers lost their lives in searching for their mates. Wayland remained behind and putting to use three keys, respectively of copper, gold and iron, which the wives had left behind them, amassed great store of these metals. His fame as a smith reached the ears of King Nidud of Sweden, who captured him, blinded him of one eye, cut the sinews of his legs so that he could not swim away, and confined him on an island with nothing to do save to make helmets, drinking cups and armor for the king and his men. Also Nidud took from him the three keys, but when he would himself put them to use, his men were over

helmed or driven back from the averns that they opened. The ing's sons, Gram and Skule, sought ecretly to rob Wayland, but he aught them in the act, slew them, ut off their heads and fashioned eir skulls into drinking cups, which e sent to the king. Of their eyes nd teeth he made armlets and neck- ces which he sent to the Queen and er daughter Banvelda.

From these gifts evil came upon hese his enemies. Wayland himself as released from captivity by the oddess Freya who cured his blindness nd lameness and restored his wife, lvida, to him. When he died he was arried in Alvida's arms to Walhalla.

Wedderburn, Captain, hero of an ld English ballad, *Captain Wedder- urn's Courtship*, known in another ersion as *The Earl of Rosslyn's Daughter*. This is No. 85 in Child's Collection. The Captain carries off is lass, but she refuses to marry im until he has brought her sundry mpossible things. The ingenious fficer reduces them to common- laces. "Get me a chicken without bone," she demands. "Here's our egg," is the reply. At last the naiden capitulates. This ballad is counterpart to other ballads in which the heroine wins a husband by uessing riddles. The ingenious uitor, though not so great a favorite s the clever maid, is of an old and opular family. He may be found n the *Gesta Romanorum*, lxx, in *Apollonius of Tyre*, and as Prince Calaf, in the *Thousand and One Days* f Petis de la Croix. On the latter tory Carlo Gozzi founded the play *La Turandot*, which Schiller has ranslated into German.

Weeper of Wurtemberg, a nick- ame given to Eberhard IV, im- erial ruler of Wurtemberg between he years 1344 and 1392. This ickname has been specially identi- ed with him through a famous icture by Ary Scheffer now in the Corcoran Gallery at Washington. In is own time, however, he was more enerally known as *Der Greiner* or he Quarreller, a nickname given in allusion to his innumerable feuds with his nobles and the free cities. Over the latter he finally triumphed in the battle of Döfflingen in 1388.

The Corcoran picture represents the interior of a tent. In the fore- ground lies the corpse of a young man over whom his father bends in mute agony. The smoke of battle outside forms a sharp contrast to the stillness within.

Schiller tells the story in one of his most popular ballads *Der Greiner von Wurtemburg*. Ulrich, young son of Eberhard, had been defeated by the nobles in the battle of Reutling (1377). Although he had been badly wounded in what might otherwise have proved the very moment of victory, the father greeted his son coldly when he presented himself after recovering. Eberhard was dining at the time. No word did he utter, but motioned silently to an opposite seat at the table. With downcast eyes the youth timorously essayed to join in the repast, when the old man seized a knife and cut the tablecloth between them. A well- known painting in the Museum at Rotterdam illustrates this episode.

Ulrich never recovered from the feeling of shame which this treatment inflicted upon him and he vowed to redeem himself. Rushing madly into the next engagement he achieved a notable victory, but was slain while bravely defending his father's cause. Amid the rejoicing of the troops Eberhard, who had calmly witnessed the young man's fall, withdrew later into his tent to shed a tear over the corpse. Says Schiller, in Bulwer's translation:

> And our old Count and what doth he?
> Before him lies his son,
> Within his lone tent lonelily
> The old man sits with his eyes that see
> Through one dim tear, his son!

Even on this supreme occasion it was but a passing weakness the old man allowed himself. This one dim tear was so unwonted that it per- petuated him as the Weeper—a curi- ously inappropriate title, considered apart from this single incident.

The stalwart old warrior has been celebrated in popular poetry, and in a series of ballads by Uhland besides the ballad by Schiller. One of his famous nicknames was "Der Alte Rausehebart" or "Old Rushbeard," from the rustling of the hirsute adornment with which nature had favored him to no ordinary extent.

Weeping Philosopher, a sobriquet given by his contemporaries to Heraclitus, a philosopher of the Ionian school who flourished about B.C. 51. He believed knowledge was based only on perception by the senses and he held that fire was the primary form of all matter, a curious anticipation of many later speculations. He has passed into history as a type of the cynical pessimist as Democritus is the cynical optimist.

Weinsburg, Wives of. In a famous German myth the story of these ladies is connected with the capture of Weinsburg, Wurtemberg (1140), by Emperor Conrad, and the citadel still retains the commemorative title of Weibertreu or Faithful Wives. Nevertheless it does not figure in the contemporary accounts of that siege, appearing for the first time in the *Cronica Regia Coloniensis* (circa 1170), and is conjectured to be a development from a similar story told about the capture of Crema (1160) in Northern Italy by Friederich Barbarossa, viz., that when all the inhabitants were allowed to depart and to take with them what they could carry upon their shoulders, one woman left all her treasures behind in order to bear off her invalid husband. The German legend improves upon this. At the taking of Weinsburg it was announced that only the women might depart from the surrendered city, but they might take with them whatever was most precious. All the wives chose to bring their husbands on their backs, and the Emperor magnanimously forgave the subterfuge. It is interesting to note that the authority for the Weinsburg story turns out to be the same author who had previously related the Crema legend.

German poetry and painting have found a congenial theme in the gracious myth, Burger's ballad *Die Wieber von Weinsburg* being especially famous. Its familiarity to English readers is largely due to Addison's use of it in the *Spectator*, No. 499, where Will Honeycomb says he found it in his Historical Dictionary. Carlyle, *Frederick the Great* iii, 18, suggests that Addison picked it out of *A Compleat History of Germany* by one Savage, but himself characterizes the tale (vii, 6) as "a highly mythical story, supported only by the testimony of one poor Monk in Koln."

Weird Sisters. This name, made famous in Shakspear's *Macbeth*, is an English corruption of Urdh's sisters, Urdh or Urdar being the chief of the Scandinavian Norns, or Fates, whose names, Urdh, Verdandi and Skuld, signify past, present, and future.

Urdh, with her sisters, sits by the fountain named after her, beneath the ash-tree Yggdrasil. Their duties are to water the world-tree from the sacred well, and appoint the fate of mankind. They frequently travel to the cradle to bestow gifts upon the newly-born. When Helgi came into the world, the sisters entered the castle to spin his thread of destiny. They stretched the golden cord over the heavens. One hid an end eastward; the second westward; the third northward. Although the thread of destiny is common alike to Greek, German and Celtic myth, it is only the Norse Norns who twine and fasten the mystic cords. Wagner introduces them into the *Gotterdammerung*, where they spin and weave and sing the fate of the gods, the downfall of Walhalla, and the curse of the Nibelungen Ring.

In Celtic myth the Norns have been hopelessly confounded with the Valkyrie maidens. One grim legend indigenous in Caithness, Scotland, describes the Valkyrie singing over a web where human heads serve for weights, human entrails for thread

words for shuttles and arrows for comb. They sing how this web is destined for any mortal who applies his eye to a crevice in the rocks. One Christmas Day when a great battle was being fought between Sietrig of the Silken Beard and his father-in-law, King Brian, a peasant peered through a crevice in a rock and saw twelve gigantic figures, resembling women, all employed about a loom. Tearing their work in a sudden frenzy they mount their foaming steeds, and each taking her portion ride furiously away, six to the north and six to the south. Gray, who has versified the legend, thus concludes his paraphrase:

> Sisters, hence, with spurs of speed:
> Each her thundering falchion wield;
> Each bestride her sable steed,
> Hurry, hurry to the field:
> *The Fatal Sisters.*

Shakspear uses weird as an adjective, but only in connection with the Weird Sisters in *Macbeth*. There it occurs six times with varying pronunciation according to the requirements of the metre. He took the word from Holinshed, who describes three women in strange and wild apparel, resembling creatures of the elder world, who appeared to Macbeth with prophecies of his future greatness. Holinshed adds "afterwards the common opinion was that these women were either the weird sisters, that is as you would say, the goddesses of destiny, or else some nymphs or fairies."

Wenonah, in Longfellow's *Hiawatha* (1855) the mother of the hero and daughter of Nokomis. Nokomis was swinging in the moon when some of her companions maliciously cut the ropes and precipitated her to earth like a falling star. That night her first child was born, a daughter whom she named Wenonah. Wooed and won by Mudjekeewis, the West Wind, she gave birth to Hiawatha, but when her fickle spouse deserted her, she pined away and died.

Were-wolf (*i.e.*, man wolf), in mediæval folklore, a person who had the power of transforming himself into a wolf, retaining human intelligence while taking on the ferocity of a beast of prey and the strength of a demon. It was usually held that when the were-wolf wore his human shape the hair grew inward, the metamorphosis being effected by turning himself inside out. Many of the poor wretches who in the middle ages were broken on the wheel were first partially flayed alive in the search for their inner coating of hair. Sometimes, however, the person was thought to possess a wolf-skin into which he crept.

Transformation into beasts is a commonplace in classic mythology. Ovid's *Metamorphoses* deals largely in legends of this sort. The gods of Greece voluntarily assumed zoological shapes to aid them in schemes of lust, curiosity or vengeance. In Scandinavian legend, Loki changed himself into a salmon, Odin into an eagle. Oriental religions abound in similar myths. Equally common was the analogous notion of a change of soul between man and beast. The Buddhist reveres the ox, whose body may be tenanted by the soul of some ancestor. The Greek dreaded the wrath of the gods who could change him like Lycaon into a wolf.

The main source of the belief in lycanthropy or the metamorphosis of man into wolf lay in misinterpretation of the phenomena of insanity. There still may be men who believe themselves or are believed by others to have assumed the inner propensities or even the outer shape of the wolf. The weird brute who has left his stamp on classic antiquity, and trodden deep in northern snows, and howled amongst Oriental sepulchres may still be prowling in Abyssinian forests, ranging over Asiatic steppes or found screaming in the padded cell of Bedlam or Bloomingdale. Baring-Gould in *The Book of Werewolves* accumulates proofs of "an innate craving for blood implanted in certain natures, restrained under ordinary circumstances, but

breaking forth occasionally accompanied by hallucination, leading, in most cases, to cannibalism." This kind of insanity, called cucubuth by Avicenna, went among the ancients by the name of lycanthropy or kyanthropy or boanthropy according as its victims believed themselves to be wolves, dogs, or oxen. The chief seat of lycanthropy was Arcadia. It was there Lycaon was transformed for having put to the proof the omniscience of Zeus by setting before him a hash of human flesh. Ages before the supposed date of Lycaon, however, some kindred superstition had struck deep its roots into the Scandinavian and Teutonic minds. The ghouls of the *Arabian Nights*, the Vitra or Rakschasas of the *Pankatranta* and the *Mahabharata*, are the were-wolves of the Persian and the Hindoo.

The story of the Marechal de Retz (see BLUEBEARD) shows that even without hallucination human nature may develop a wolfish craving for human blood. Especially revolting is the case of the French officer Bertrand (cited by Baring-Gould) who in 1848 was found guilty of rifling the tombs of Pere la Chaise and strewing the corpses in fragments upon the ground.

White Cat, in the Countess d'Aulnoy's story of that name, a Queen's daughter, who because she refused to marry Migonnet a fairy dwarf was by his kinsfolk metamorphosed into feline form. Meeting the youngest son of a king she aided him in three successive quests that had been imposed upon him,—the smallest dog in the world, a web 400 yards long that would pass through the eye of a needle, and lastly the handsomest bride. For the latter purpose she requested him to cut off her own head, when she resumed her human form and was conceded to be the most beautiful woman in the world.

White Horse of the Peppers, according to Irish legend the fastest steed in the Emerald Isle, pride and pet of the Pepper family. Being stout Jacobites their estates were confiscated by William III after the battle of the Boyne. The Orangeman to whom the property was awarded was baffled by all sorts of ingenious strategy in his efforts to locate it, until finally being obliged to return to his regiment under heavy penalties he agreed to compromise his claim for the means to return to headquarters within the prescribed time. See SAMUEL LOVER, *Stories and Legends of Ireland* (1832–34).

White Lady (Ger. *Weisse Frau*), called also the Ancestress (*Ahnfrau*), in German folklore, a phantom which haunts royal and princely castles, and whose appearance is a harbinger of death and misfortune. Nearly every noble German family has such a monitor. Her name is usually Bertha, she is the mythical Ancestress who preserves a kindly interest in her descendants, and she is usually either swan-footed, flat-footed, large-footed or club-footed. Thus she is curiously linked with the goddess Freia and with Bertha of the large foot of Carlovingian romance. She also bears some analogy to the Irish banshee and to the many family ghosts in the folklore of other European countries who only appear to foretell some important event.

The imperial family of Hohenzollern is haunted by a White Lady named Kunigunda, the ghost of a historical personage whose portrait is thus described by T. A. Trollope in his autobiographical *What I Remember:*

"The picture represents a lady of some forty years old, with a bad face of some beauty and very bright eyes. She is dressed in white silk with a very long mantle hanging down her back. She was the mistress of a Duke of Brunswick who had promised to marry her, but told her that four eyes stood in the way of his keeping his promise. She understood him to mean that her two children contributed the impediment; so she strangled them, was pronounced mad,—and made abbess of

convent." Other accounts say she killed herself. But her spirit could not rest, and soon after there began those ghastly apparitions in which she is seen clad all in white, and bearing in her hand a sort of sceptre. According to the legend this woman was of Hohenzollern blood, and her spirit came to haunt, not the family of the man for whom she had committed murder, but rather those of her own race. At that time the Hohenzollerns were mere petty nobles. Gradually they grew in power and influence and, as they did so, the appearance of the White Lady came to have a real political influence. She has been seen in many of the Hohenzollern castles, especially at Beirut, Anspach and Berlin.

White Milliner or **White Widow,** a mysterious woman said to have appeared during the reign of William and Mary at one of the little stalls in the Royal Exchange, then a fashionable resort for female shoppers, where she supported herself by the sale of haberdashery. She wore a white mask and a white dress which entirely concealed face and figure. Curiosity was piqued and at last she was identified as the titular Duchess of Tyrconnel (widow of Richard Talbot, Lord Deputy of Ireland under James II and sister of the Duchess of Marlborough), who had been reduced to absolute want upon her return to England in 1705 and being out of touch with her relatives had adopted this means of self-support. The white vision disappeared as soon as her story became known. Though not credited by historians the legend furnished Douglas Jerrold with the plot for a play.

White Ship. Henry I of England had crossed to Normandy to secure the allegiance of the Northern barons and was returning in triumph. His son, Prince William, was on the White Ship commanded by Fitz-Stephen, the royal hereditary pilot, which started after the rest of the fleet. The vessel sank in mid-channel and all on board were drowned, except Berold, a butcher of Rouen. In Berold's mouth D. G. Rossetti puts the story in his ballad *The White Ship*, written in 1880 for the children of his brother, William M. Rossetti.

Whittington, Richard, a famous hero of English ballad and chap-book literature, whose story is a wild exaggeration or fabrication but who was an actual character, thrice Lord Mayor of London, 1317, 1406 and 1419. He died in 1423.

The legend runs that in the year 1368 a poor boy presented himself as an applicant for charity at a London hospital. He had been born in the country, but hearing that London streets were paved with gold, had proceeded thither for his share of the gold. He had failed even in obtaining food. His immediate wants were relieved and a position was secured for him as scullion in a family named Fitzwarren. The cook was tyrannical and the boy ran away. When he got as far as Highgate he sat down to rest. The sound of Bow Bells broke upon his ear. They seemed to him to say:

> Return again, Whittington,
> Thrice Lord Mayor of London.

He obeyed the summons, and was taken back by his master. But he was put to sleep by the termagant cook in a loft infested with mice. One day he earned a penny by blackening the boots of a visitor. He invested it in a cat. Shortly after the master told his servants that he was just about to despatch a vessel on a trading voyage, and that any of them who wished might try their fortunes also by venturing something in it. Poor Richard, having nothing else, sent his cat. It happened that the king of Morocco was greatly troubled with mice. Whittington's cat performed such miracles in cleaning them up that the monarch bought it for a fabulous sum. The lad put the money into business, waxed enormously wealthy, married his employer's daughter, was knighted, and as the bells had pre-

dicted, became thrice Mayor of London.

The historical Whittington was not of mean birth, but the son of Sir William Whittington. It is related of him that at an entertainment given by him to King Henry V he cast into a fire of cinnamon, cloves and other spices, bonds which he held of the king to the amount of £60,000. Well might his Majesty remark "Never prince had such a subject." The epitaph on his monument, which was destroyed by the Great Fire of London, is said to have run as follows:

> He rose from indigence to wealth
> By industry and that.
> For lo! he scorned to gain by stealth
> What he got by a cat.

The stone upon which he is said to have sat listening to the bells was removed in 1795 in a broken condition, and another, inscribed "Whittington's Stone," was substituted. The third and last stone was erected in 1854, by order of the parochial authorities of Islington. In West Highgate street, on the site where once stood Whittington's house, there was found in 1870, during some repairs, a stone sculptured in bas-relief, representing a young boy carrying in his arms a cat. Sir Walter Besant suggests that Whittington was "doubtless a clever boy, who having bought a cat and sold it at a profit, in after years learned to ascribe to that animal his subsequent rise to fame and fortune."

The story of the cat that made a fortune for its owner was common to folklore long before Whittington's time. A Breton popular tale, *Les Trois Frères, ou le Chat, le Coq et l'Echelle*, tells how Yvon, the youngest of three sons, receives, as his portion of the family inheritance, a cat. He starts off towards the sea, and he and his cat are engaged *en route* by a miller for 600 crowns to clean out the rats in the mill.

The story is common to the folklore of all European countries and may be found in the *Events of Ages and Fates of Cities*, a historical compilation by Abdullah, who flourished about 60 years before Whittington was born.

Abdullah's version runs thus: Kays, eldest son of one Kayser, having wasted his inheritance at Siraf and disdaining to seek for service in a place where he had once been opulent, emigrated to an island opposite to the city which in course of time was named after him. With him went two brothers, but the trio left behind them their aged mother to shift for herself. A sea captain applied to the old lady for something that he might turn to use on her account, and she gave him the only property her sons had left her, a cat. He sailed into a port where the king entertained him royally at his own table. With much surprise he perceives that every dish at table was guarded by a servant with a rod in his hand; but he soon perceives the reason. Hundreds of mice run around the floor and would have leaped upon the table but for the vigilance of the domestics. He immediately thought of the old lady's cat. Next day he brought it to the palace, it cleared away the plague of mice, and the grateful king not merely rewarded the captain with splendid presents, but loaded his ship with precious articles of merchandise for Kays's mother. She generously shared her wealth with Kays and his brothers; they were enabled to embark in many lucrative enterprises, and eventually turned pirates, with the island of Kay as their headquarters. Their descendants rose to be kings of the island, the dynasty lasting for 200 years, when in A.D. 1230, they were reduced to vassalage to the Court of Persia.

Wife of Bath, one of the pilgrims in Chaucer's *Canterbury Tales* (1389), who tells the story called after her *The Wife of Bath's Tale*, and furnishes a delightful bit of self-revelation in the *Prologue* thereto. The tale itself is one which has become familiar in other forms. See GAWAIN, also BATH, WIFE OF.

A knight (unnamed by Chaucer) convicted of violating a maiden, King Arthur's queen intercedes to save his life, provided he will, within a twelvemonth and a day," return to court with the correct answer to the question "What thing is it that women most desire?" After an apparently hopeless quest, on the very day set for his return to court, he fell in with an old woman,

A fouler wight ther may no man devyse.

He explains his quandary to her, he gives him what proves to be the right answer:

Wommen desyren to have sovereyntee
As well over her husband as her love,
And for to been in mastery him above.

But in return for his success at court the knight is bound by oath to marry the old woman. On the marriage bed, she turned into a beautiful young woman. Dryden, paraphrasing Chaucer, thus winds up the tale:

He looked and saw a creature heavenly fair
In bloom of youth, and of a charming air.
With joy he turned and seized her ivory arm;
And, like Pygmalion, found the statue warm.
Small arguments there needed to prevail,
A storm of kisses poured as thick as hail.
Thus long in mutual bliss they lay embraced,
And their first love continued to the last.
DRYDEN: *The Wife of Bath, Her Tale.*

Gower anticipated this story in the *Confessio Amantis*, calling his hero Florent, but the two versions vary so much in detail that it is probable both poets drew from a French source. From a similar source, also, came the mediæval ballad, *The Wedding of Sir Gawayne* (No. 31 in Child's Collection). In this version it is King Arthur who, to save his own life, undertakes to solve within a month the question "What do women love most?" Soon after Gawayne agrees to help him and meets Dame Ragnell, an old hag. She offers to tell him the answer on the usual terms, and he complies, with the usual results.

Wild Huntsman, in Teutonic legend, whose name is variously given as Hackelbàrend or Hackelberg, a wicked nobleman who was wont to hunt on the Sabbath as on other days. One Easter Sunday he not only had gone out to the chase himself but made all his tenantry take part in beating up the game. Presently he was met by two horsemen. One, mild of aspect, rode on a white horse, the other, grim and terrible, bestrode a coal-black steed which breathed out fire and smoke. The first sought to dissuade him from the sport, the other urged him on. The headstrong nobleman turned from his good angel and continued his wild chase, and he was therefore condemned to go on hunting until the Judgment Day with the fiend always by his side. Some of the legends make his companion a nun named Ursula whom he had seduced. Others identify him with the Wandering Jew (*q.v.*). A Hartz legend explains that at the time of the crucifixion he refused to allow Jesus to drink out of a river or out of a horse-trough, but contemptuously pointed out to Him the hoof print of a horse wherein a little water had collected, and bade Him quench His thirst therewith.

The Wild Huntsman is evidently a degenerate survival of the Scandinavian Odin (*q.v.*). No longer is he the mighty hunter following his prey in the asphodel meadows, or the storm god rushing through the heavens on the wings of the wind. The brave and good who had followed the midnight journeys of Odin give place to a spectral throng of evil-doers hurried along in the devil's train, or in that of some human being who for preëminent wickedness is made to take the devil's place, like the Hackelbàrend of the Hartz Mountains, where the modern legend was first localized.

Eventually a hero of larger fame or more conspicuous infamy is substituted. King Herod is an occasional choice, but in Denmark the favorite is King Waldemar,

in Germany Dietrich of Berne, in France King Hugh or Charles V. In the latter country he is dubbed Le Grand Veneur. On the eve of the Epiphany he makes his appearance in the Forest of Fontainebleau. In 1762, it is said, a ferryman was summoned by loud cries at midnight; he found awaiting him a tall seigneur with a big hat and a big gun followed by a mob of dogs and horsemen. On reaching the other side he filled the ferryman's hand with gold pieces. But when the latter arrived home he found only withered leaves.

Will o' the Wisp or **Jack o' Lanthorn,** in British myth, a personification of the phenomenon known scientifically as the *ignus fatuus,* now recognized as being merely marsh-gas liberated by the decomposition of vegetable matter in the stagnant waters of bogs or swamps, and ignited in some fashion not yet fully explained. Its curious antics fostered the mediæval idea that this wandering fire was an evil spirit intent on leading travellers astray. When this light reaches the edge of a stream of running water it is driven backwards by the currents of air accompanying the flow of the water. It returns again and again to the attack, before it finally glides down the banks of the stream that it is unable to cross. Hence, perhaps, arose the superstition that evil spirits cannot cross running water. Burns avails himself of this bit of folklore in *Tam o' Shanter.* The English have sometimes a third name for this phenomenon, Friar Rush. The reader will recall the man who

> Through bog and bush
> Was lantern-led by Friar Rush.

In Warwickshire, Mab-led (pronounced mob-led) is an adjective meaning led astray by a will o' the wisp. (Hence, perhaps, Shakspear's "mobled Queen" in *Hamlet,* ii, 2.)

In some parts of Germany these wandering fires are believed to be the souls of unbaptized children. In the *Wunderbuchlein,* a collection of ancient popular beliefs, they are called Feuermänner or Firemen, and are described as spirits going to those who pray, and flying from those who curse.

Other English myths assert that the Will o' the Wisps are the souls of the damned who seek to lure human beings to their death over precipices or in rivers. In the French provinces there is a superstition that women may be transformed into these shapes just as men may become were-wolves. Women so doomed flee surreptitiously from home to an adjacent cavern or other excavation, strip themselves of their clothes and lie down on the ground, whereupon their souls, leaving their bodies, flutter around for seven years in phosphorescent flames. They pursue travellers, jump upon their horses and otherwise disport themselves until dawn. A dark shadow may be seen besides the light. If this shadow be pierced with an iron instrument the soul instantly resumes its mortal body.

> A wandering fire
> Compact of unctuous vapor, which the night
> Condenses, and the cold environs round
> Kindled through agitation to a flame
> Which oft, they say, some evil spirit attends
> Hovering and blazing with delusive light,
> Misleads the amazed night-wanderer from
> his way
> To bogs and mires, and oft through pond and
> pool
> There swallowed up and lost, from succor
> far.
>
> MILTON: *Paradise Lost,* ix, 634.

> Ah homely swains! your homeward steps
> ne'er lose;
> Let not dank Will mislead you on the heath
> Dancing in mirky night, o'er fen and lake
> He glows to draw you downward to your
> death,
> In his bewitched, low, marshy, willow
> brake!
> What though far off, from some dark dell
> espied
> His glimmering mazes cheer the excursive
> sight,
> Yet turn, ye wanderers, turn your steps in
> side,
> Nor trust the guidance of that faithless
> light.
>
> COLLINS: *Ode on the Superstitions of the Highlands* (1788).

William of Cloudesley or **Cloudslee** in mediæval English balladry, one

the companions of Adam Bell (*q.v.*) and Clym of the Clough, especially distinguished among this band of outlaws for his preëminence in archery, wherein all were eminent. One of his feats was the shooting of an apple off the head of his little son, a story that kins him with the Danish Toki and the Swiss William Tell as performers of a like feat. But unlike the other heroes he was not forced by a cruel tyrant to this test of his skill. On the contrary he volunteered to pierce an apple on the lad's head at a hundred and twenty paces as the price of his own life and liberty, which had been forfeited to the king by his crimes.

"I have a son is seven year old,
He is to me full dear;
I will him tie to a stake;
All shall see, that be here;

"And lay an apple upon his head
And go six score paces him fro,
And I myself with a broad arrow
Shall cleave the apple in two."

* * * * * * *

He prayed the people that were there
That they would still stand,
For he that shooteth for such a wager
Hath need of a steady hand.

Much people prayed for Cloudesley
That his life saved might be,
And when he made him ready to hand
There was many a weeping e'e.

Then Cloudsley clave the apple in two
As many a man might see.
"Now God forbid," said the king.
"That thou shouldst shoot at me!"

William of Norwich, St., according to the legend first related by John Lapgrave, was the son of pious parents living in Norwich in the 12th century. The boy inherited from them a precocious piety, insomuch that at seven years of age he fasted three days in the week and was constantly at church praying and singing psalms. On the Passover in 1144, certain Jews of his native city strangled the child, crucified him, and would have buried him in a wood but that they were interrupted by the Alward. To save themselves the Jews gave hush money to the Viscount, Chief Magistrate of Norwich, who imposed silence on Aelward. On the latter's death-bed, five years later, he was visited by the martyred boy, who bade him disclose the truth. Early on the morning of the same day a nun, walking in the wood, came upon a child's body lying at the foot of an oak tree. It was still incorrupt. Aelward made his confession; the people readily concluded that the body just discovered was that of the child left unburied five years previous; it was suitably interred, and subsequent miracles confirmed the popular view.

The first mention of the crucifixion of a boy by the Jews is in the *Historia Ecclesiastica* vii, 16, by Socrates Scholasticus, fifth century. He says that about A.D. 414, at Immestar, a Syrian town near Antioch, "the Jews, while amusing themselves in their usual way with a variety of sports, impelled by drunkenness were guilty of many follies. At last they began to scoff at Christians, and even at Christ Himself; and in derision of the cross and those who put their trust in the Crucified, they seized a Christian boy, and having bound him to a cross, began to laugh and sneer at him. But in a little while they became so transported with fury that they scourged the child until he died under their hands." The emperor being informed of this, ordered the delinquents to be punished with the utmost severity. See HUGH OF LINCOLN. See also London *Athenæum*, Dec. 15, 1849.

If we consider the intolerable treatment of the Jews throughout the Middle Ages, it makes it by no means improbable that their pent-up wrongs should have exasperated them into committing acts of vengeance when they had the opportunity. Through centuries they were ground under an intolerable yoke. They could call nothing really their own, not even their persons. They were obliged to wear a distinctive mark like outlaws and harlots; if they emigrated, their feudal lords were under mutual agreement to seize them in foreign lands, their children were stolen from them to be baptized; if their wives wished to abjure they were divorced; they were taxed on going in and coming out of and sojourning in any city; on the smallest pretext their debtors refused to pay their debts. The

magistrates burnt them, the people massacred them, the kings hunted them down to despoil them of all, when their exchequer was low. All these insults, outrages and injustices must have created an intense hatred of Christianity, and every thing and person that was Christian, and may well have found vent occasionally in some savage murder in parody of the Crucifixion . . . But at the same time it is impossible to doubt that most of these charges brought against them were invented by their enemies for the purpose of plundering them; and that others had their origin in the imagination of the people, ready to believe anything against those whose strong-boxes they lusted to break open.—S. BARING-GOULD: *Lives of the Saints*, ii, 463.

William of Orange, Count, a legendary hero in the Carlovingian cycle of myths, who is the hero or at least an important character in numerous eleventh and twelfth century romances and poems. In the *Enfance Guillaume* William, with his own consent, is disinherited to fulfil a vow that his father had made. With his sword he conquers fame and fortune in the wars against the Moors, first under Charlemagne and later under that Emperor's son, Ludwig. As a reward for his services he is made governor of the southern coast of France, with Orange as his capital. Eventually he rose to be Duke of Aquitane, but resigned all worldly honor to die a monk in a convent. During his warrior career no trials daunted him, no misadventure subdued him. Imprisoned by the Emperor Tibalt of Arabia, he ran away with the paynim's wife Arabella, and his marriage was celebrated by the pope at Avignon, Arabella in baptism receiving the new name of Giberg.

The *Moniage Guillaume* (William's Monkship) gives a humorous account of the burly warrior's struggles to adjust himself to his monastic environment. He is attentive to his religious duties, but eats more than any two of the brethren, and, when tipsy, thrashes them. They plot to get rid of him and send him on a road where an ambush of robbers has been prepared, warning him that he is to offer no violence to any who may attack him until they strip him to his last garment. Fifteen robbers pounce upon him, he meekly submits to be stripped until they lay hands upon his breeches. Then he falls to with his fists and slays seven. Tearing off the leg of a sumpter horse he kills the rest with this improvised weapon. In answer to prayer the leg is restored to the horse and William canters home, to the consternation of all the monks. In other stories he leaves the monastery to become a hermit. A favorite episode tells how he built a bridge over a mountain torrent. The devil undoes every night his daily stint of work; he watches for the fiend and pitches him into the stream, which ever after boils and bubbles. Then William finishes the bridge in peace. See RENAUD.

William, Sweet, hero of a mediæval English ballad (No. 77 in Child's Collection), entitled *Sweet William's Ghost*, which has innumerable analogues in all European literature. William comes back from the grave and asks Margaret for his "faith and troth." She desires a kiss; he warns her that this would be fatal to her. She stretches out her hand and returns him his plighted faith; then she follows him to the grave and pleads to lie by his side. In some variants he replies that there is no room for her, in others he yields her a place; but in all the issue is the same, she dies at cockcrow. A celebrated Scandinavian variant, *The Betrothed in the Grave*, forms No. 90 in Grundtvig's collection. The hero dies on the eve of marriage. His ghost tells the bereaved one that every time she weeps for him his coffin is filled with lappered blood. But when she forgets her grief his grave is all hung with rose leaves. Fain would she follow him into the grave, but he slips away from her at its very verge. She prays that she may not live out a year and a day; falls sick, and dies within a month. See LENORE in Vol. I.

Winkle, Rip Van. This famous character in a story of that name by Washington Irving (briefly summed up in Vol. I) has grown to be the

ccepted type of legendary sleepers ith whom years or centuries pass s if they were but a few hours. rving probably derived the hint for is story from the German legend of eter Klaus (*q.v.*). But that is only recent development from a cycle of ıyths that are world-wide and age-ld.

The classic Greek instance is that f Epimenides (*q.v.*), the Cretan poet, ho in boyhood entered a cave and ıere fell into a deep sleep that lasted or 57 years. The Roman legend f the Seven Sleepers (*q.v.*) gives ıe story a Latin and Christian turn, or these were seven noble youths of phesus who, fleeing from persecu-on in A.D. 439, concealed themselves ı a cave, and fell into a slumber ıat lasted for 187 years. Waking ıey were astonished to find the ountry around them entirely un-ecognizable, a Christian emperor pon the throne. "Yesterday," ıys one of them, "no one dared to ronounce the name of Jesus; now it on every one's lips."

In the romance of *Ogier the Dane* .v.), which has been put into a ıodern setting by William Morris *The Earthly Paradise*, we are told Ogier's return, after a lapse of two enturies, from Morgana and the alace of Avalon to France and the ıter world, and his strange sensa-ons at finding that he stood alone ıidst a generation which he knew ot.

The belief still survives in Denmark ıat Ogier is asleep in the deepest ungeon of Drouberg fortress.

A similar story is told of Frederick arbarossa, who with six of his ights sleeps in a cavern in the yffhausen in Thuringia. Once a easant penetrated into the heart of ıe mountain, awaking the emperor om his slumbers. "Do the ravens ill fly over the mountains?" asked ıe hero. "Sire, they do." "Then e must sleep another hundred ears," said the Emperor. He sits a stone table and rests his head on his hand. His beard grows und the table, twice already has it made the circuit, the third time the emperor will awake.

In Scandinavian myth Siegfried is likewise awaiting his second coming on earth. At Odenberg in Hesse, Charlemagne is said to sleep seated on his throne, with his crown on his head and his sword at his side.

In Switzerland three Tells are plunged in slumber near the Vierwaldstatter Sea. A shepherd crept into the cave and the third Tell arose and asked the time. "Noon," replied the lad. "The time is not yet come," said Tell and lay down again.

The Welsh Rip Van Winkle is Taffy ap Sion, who is alleged to have heard a bird singing, and sat beneath a tree until it had finished. Upon arising he observed that the tree had become dead and withered. In the doorway of his home, which also had suddenly grown older, he asked of a strange old man for his parents. Upon learning his name the old man said: "Alas! Taffy, I have often heard my grandfather, your father, speak of you, and it was said you were under the spell of fairies, not to be released until the last sap of that sycamore dried up."

There are several Chinese variants of the legend, the closest parallel to the story of Rip Van Winkle being that which concerns Wang Chih, one of the patriarchs of the Taouist sect. Gathering firewood one day in the mountains of Ku Chow he entered a grotto where some old men were deep in a game of chess. He laid down his axe and watched them. One of the old men handed him a date-stone, which he had no sooner tasted than he ceased to feel hunger and thirst. By and by one of the players warned him it was time to go home. Reaching for his axe Wang found the handle had mouldered into dust. Undismayed he returned to where his home had been, but found no vestige of house or kindred remaining. Centuries had passed since he went out wood-cutting.

In the Japanese account a young man fishing in his boat on the ocean is invited by the goddess of the sea to her home beneath the waves. After three days he desires to see his old mother and father. On parting she gives him a golden casket and a key, but begging him never to open it. At his home he finds all changed, and his parents' grave one hundred years old. Thinking that three days could not have made such a change, and that he was under a spell, he opens the casket. A white vapor rises, and under its influence his hair turns gray, his form loses its youth, and in a few moments he dies of old age.

Wise Men of the East, whose story is briefly told in the second chapter of St. Matthew, figure there simply as Magi. Warned of the birth of Christ by the appearance of a strange star in the heavens they followed its guidance until they reached the stable in Bethlehem. They brought with them gifts of gold, frankincense and myrrh, which they presented to the infant Saviour. A cycle of mediæval legends has been based upon this simple narrative. In the favorite versions the Magi were three rich and powerful monarchs, Caspar, King of Tarsus, the land of myrrh; Melchior, King of Arabia, where the land is ruddy with gold; and Balthasar, King of Saba, where frankincense flows from the trees. Each of them summoned a retinue of servants together with troops of horses, camels and dromedaries, all laden with the choicest products of their countries. When they reached the stable they recognized that this was no human king who had been born into the world, but the King of Heaven who had taken unto Himself a human form. They fell on their knees and worshipped. Returning home each abandoned his royal state and wandered about the earth proclaiming that the Saviour of Men had been born at Bethlehem. Seven years after the death of Christ they were baptized by the Apostle Thomas in India. In the end they fell martyrs to their faith. Their bodies were all buried together outside the walls of Jerusalem where 300 years later they were identified by St. Helena and reburied in the church of St. Sophia at Constantinople. Later the remains were transferred to Milan and still later to Cologne, where they now repose in the chapel of the Three Kings in the Cathedral.

Witches. Witchcraft is defined by Reginald Scot to be "a supernatural work between a corporal old woman and a spiritual devil." He explains that this is the opinion of the vulgar. He himself professes no belief in the superstition: "No one endued with common sense," he says, "but will deny that the elements are obedient to witches and at their command, or that they may, at their pleasure, send rain, hail, tempests, thunder, lightning; when she being but an old doting woman, casteth a flint stone over her left shoulder, towards the west, or hurls a little sea-sand up into the element, or wetteth a broom-sprig in water, and sprinkleth the same in the air; or diggeth a pit in the earth and putting water therein, stirreth it about with her finger; or boileth hog's bristles, or layeth sticks across upon a bank, where never a drop of water is; or burieth sage till it be rotten: all which things are confessed by witches, and affirmed by writers to be the means that witches use to move extraordinary tempests and rain."—*Discovery of Witchcraft* (1584).

One of the earliest literary notices of witchcraft in the modern sense is furnished by Horace, who describes how two women steal out by the light of the new moon to gather bones and noxious herbs in the Esquiline cemetery at Rome. They scatter fragments of a lamb into a hollow scooped in the ground. Then they bring out two images, one in wool, representing a witch, and another in wax, representing their intended victim. Now begin their incantations while the moon turns

d and hell hounds and snakes
ide over the spot. They end in
e burning of the wax effigy and as
burns life fades out of its proto-
pe. See CANIDIA.

Compare this classic poet with
e Elizabethan Samuel Daniels:

e sly enchanter when, to work his will
d secret wrong on some forespoken wight,
ames wax in form to represent aright
e poor unwitting wretch he means to kill,
d pricked the image framed by magic's skill
hereby to vex the party day and nights
Sonnet prefixed to Sydney's
Astrophel (1591).

From the middle ages, indeed,
ere still survives the lingering
perstition that witches make wax
ages of their intended victims,
hich they stab, burn or otherwise
altreat with concurrent injury or
ath to the original in the flesh.
us Grafton tells how Eleanor,
uchess of Gloucester, bribed Roger
olingbroke, a cunning necromancer,
d Margery Jordane, a witch, to
vise an image of wax representing
ing Henry VI, which little by little
s consumed by their sorcery,—
intending thereby in conclusion
waste and destroy the King's
rson." Shakspear in *II Henry*
makes the Duchess conspire with
e others against the King's life,
t does not allude to the effigy.
e end of the whole matter is
ly set forth in Grafton's *A Chron-
le of London*, under 20 Henry
I (1441–42), where it is told how
e conviction of the duchess and
r accomplices led to a public
nance:

In this year my Lady of Gloucester had
nfessed her witchcraft as it is aforesaid;
e was enjoyned by all the spiritual assent
penance. Coming from Westminster
London in her barge, she landed at Tem-
e Bridge, and there she took in her hand
taper of wax weighing two pounds and
nt through Fleet Street, barefoot and
odless, to St. Paul's Church, where she
ered up her taper at the high altar. On
e Wednesday following she came again
barge to the Swan in Thames Street,
ence she proceeded barefoot through
idge Street and Grace Church Street to
adenhall and St. Mary Cree. On Friday
e disembarked at Queenhithe, and walked
Cheapside and St. Michael's, Cornhill.
each of these occasions she was met at
the landing place by the Mayor, Sheriffs, and Crafts of London. The duchess was interned at Chester for life.

King James I was a firm believer in this form of incantation. "The devil," he says, "teacheth how to make pictures of wax or clay, that by roasting thereof, the persons that they bear the name of may be continually melted or dried away by continual sickness."—*Demonology*, ii, 5 (1597).

On the other hand, Bacon was another of the pioneers in repudiating the witchcraft superstition:

Men may not too rashly believe the confession of witches, nor yet the evidence against them, for the witches themselves are imaginative and believe sometimes they do that which they do not, and people are credulous on that point and ready to impute accidents and natural operations to witchcraft. It is worthy the observing, that both in ancient and late times (as in the Thessalian witches and the meetings of witches that have been recorded by so many late confessions) the great wonders which they tell, of carrying in the air, transforming themselves into other bodies, etc., are still reported to be wrought, not by incantations or ceremonies, but by ointments and anointing themselves all over. This may justly move a man to think that these fables are the effect of imagination; for it is certain that ointments do all (if they be laid on anything thick) by stopping of the pores, shut in the vapors, and send them to the head extremely.—*Natural History*.

To go back to King James, he presents this reason as to why there are twenty women for every one man given over to witchcraft: "for as that sex is frailer than man is, so it is easier to be entrapped in these gross snares of the devil, as was over well proved to be true, by the serpent's deceiving Eva at the beginning, which makes him the homelier with that sex ever since."

Popular belief sometimes differentiates witches into three kinds. The first kind can hurt but not help, and are called Black Witches. The second, known as White Witches, can help but not hurt. The third species as a mixture of black and white are styled the Grey Witches, for they can both help and hurt, can heal the sick or aid honest folk to recover stolen property, or on the other hand

do injury more or less serious to men and animals. "According to the vulgar conceit," says Gaule, "distinction is usually made between the white and the black witch, the good and the bad witch. The bad witch they are wont to call him or her that works malefice or mischief to the bodies of men or beasts; the good witch they count him or her that helps to reveal, prevent or remove the same."

Grose's *Popular Antiquities* gives details as to the manner in which an old woman develops into a witch. There appears to her one day a man in black who tempts her into signing a contract to sell herself to him, body and soul. Much preliminary haggling may result as to the purchase money, but the amount is never very great, varying from a groat to a half crown. With the money the demon hands her a slip of parchment on which she writes her name or makes her mark with blood drawn from her own veins. Some ceremonial is occasionally added, the witch being required to put one hand to the sole of her foot and the other to the crown of her head. On departing he delivers to her an imp or familiar in the shape of a cat or a kitten, a mole, a miller fly or some other animal or insect which sucks her blood from different parts of her body.

So good a man as John Wesley accepted unquestioningly the Scripture exhortation "Thou shalt not suffer a witch to live" (Exodus xxii, 18). In 1768 he enters in his diary that "the giving up of witchcraft is in effect giving up the Bible." "It is true," he explains, "that the English in general, and indeed most of the men in Europe, have given up all accounts of witches and apparitions as mere old wives' fables. I am sorry for it, and I am willing to take this opportunity of entering my solemn protest against this violent compliment which so many that believe the Bible pay to those who do not believe it." Huxley, a far wiser man than Wesley, ironically suggests how the Bible and science have been reconciled in this particular, "The phraseology of supernaturalism may remain on men's lips, but in practice they are naturalists. The magistrate who listens with devout attention to the precept 'Thou shalt not suffer a witch to live' on Sunday, on Monday dismisses, as intrinsically absurd, a charge of bewitching a cow brought against some old woman; the superintendent of a lunatic asylum who substituted exorcism for rational modes of treatment would have but a short tenure of office."

Witches' Sabbath, in popular mediæval myth, a midnight assemblage of witches, sorcerers and demons which gathered together on Saturday night to blaspheme against God and His church, do honor to Satan, and indulge in obscene rites and revelries. Often the Sabbath was held under the patronage of Herodias, or Diana. Splendid banquets were served up in caricature of monkish asceticism; mock priests and friars conducted burlesques of sacred functions; everything, in short, was done to turn religion into ridicule. The witches having first anointed themselves with magic unguents arrived riding on brooms, coulstaves or spits. The devil himself, sometimes addressed under his own name of Satan, sometimes masquerading under the name of Master Leonard, presided over the ceremonies in the form of a huge black goat. Graves were violated for the purpose of obtaining joints of the fingers and toes of corpses with parts of the winding sheet whence they prepare a powder for magical purposes. The most famous of all these assemblages was the Sabbath celebrated by witches on the Blocksburg, a peak of the Brocken Mountains.

Heine in his brochure *The Romantic School in Germany* gives this description of these midnight revelries:

The Blocksburg is no charming Avalon but a rendezvous for all that is hideous and horrible. On its summit sits Satan in the form of a black goat. Every witch ap

roaches him with a candle in her hand nd kisses him behind where the black ends. fter this ceremony the infamous sisterhood ince round him, and sing, "Donderemus! onderemus!" The goat bleats, the infer- al company yell and hurrah. It is a bad nen for the witch who loses a shoe, for it a sign that she will be burned during the ear to come. But the mad music of the abbath, which is for all the world like that Berlioz, drowns all painful forebodings, nd when the poor witch awakes in the orning from her intoxication, she lies aked and weary in the ashes by the ex- nguished fire.

Elsewhere in the same book he ids this piece of information:

The prince of hell has among the witches the meeting a chosen one who is known y the title of *archi-sposa* or arch-betrothed, ho is his special mistress. Her ball cos- me is simple, or more than simple, for it nsists of only one shoe of gold, for which ason she is known as the Lady of the olden Shoe. She is a beautiful and grand, s, almost colossal lady, for the devil is not lly a *connoisseur en belles formes*, like a true tist, but also an amateur of flesh and inks that the more flesh the more sin. n his refinement of wickedness he seeks increase his sin by never selecting a maid, ut always a married woman, for his chief ride, thus adding adultery to simple im- orality. This *archi-sposa* must also be a od dancer, and at an unusually brilliant abbath ball the illustrious Goat sometimes scends from his pedestal and in eminent rson executes with his naked beauty a culiar dance which I will not describe, "for ry important Christian reasons," as old idman would say. Only so much will I nt, that it is an old national dance of omorra, the tradition of which after the struction of the Cities of the Plain was eserved by Lot's daughters.

Wodan (the Odin of South Germany), the Scandinavian god of attles, the great chief of Valhalla to hom in the earliest times all the eutonic tribes prayed for victory. lad in golden helmet and breast- ate, armed with his war-spear, rugnir,—the death dealing light- ng flash—mounted on his white, ght-footed steed, Sleipner, and fol- wed by the Valkyries and a tumul- us host (the Wild Hunt), he sweeps rough the air and rejoices in the wling storm. Prisoners of war ere sacrificed to him, the slain on e field of battle were his, so also ere the victims of the gallows, icides, and others who met a violent ath. It was an old saying in Germany when a violent wind blew that some one had hanged himself. As a storm god he had milder attributes. The fertilizing showers that follow in his train led to his being looked upon as a patron of agriculture. The last sheaf of the harvest field was dedicated to him. As a sun god he is all-wise, for the sun peers into every nook and cranny. In the arms of the giantess Gunlod he quaffed from the cauldron Odrovir the draught of inspiration and shared it with seers and bards and heroes in Valhalla. Trusting to his wisdom he takes part in contests where after the clash of intellect against intellect in enigmatic speech the victor claims the head of the vanquished as a forfeit. In this dangerous rivalry he defeats the giant Vafthrudnir. Later he invents the Runes through which he gains the power of understanding and ruling all things. Thus he becomes the Spirit of Nature, the Allfather. He created man by animating two wooden figures whom the dwarfs had carved out of trees. These were Askr and Embla, the first human pair. It may be added that the origin of man from plants is an ancient Aryan myth, a curious anticipation of modern scientific theories.

Wodan was one of the three sons of Borr who was licked out of a salt ice-block by the cow Audhumla.

Wolfdietrich, in the mediæval poem of that name, a fabled ancestor of Dietrich of Berne. The story is an ancient blend of Gothic, Lombard and Byzantine saga, retold in German by a poet or rather several poets of the thirteenth century.

Wolfdietrich is the son of Hugdietrich the Byzantine emperor. Lending ear to a wicked intriguer the father disowns his little son and sends him to Duke Berchtung of Meran to put to death. But the duke is moved to pity and love for the wonderful child, saves his life and in time becomes his faithful liegeman. When the story of the boy's rescue reaches Constantinople Hugdietrich pardons Berchtung, but as he has already divided his kingdom among his other sons, there remains no portion for Wolfdietrich. The landless prince must conquer a kingdom for himself and he proceeds to do so. In the battles with his brother and the other adventures that befall

him in pursuit of his object, he is loyally aided by Duke Berchtung and his sixteen sons. Such of these as survive reap the reward of faithful service when Wolfdietrich finally triumphs.—CALVIN THOMAS: *A History of German Literature*, p. 68.

Wolfram von Eschenbach, the greatest of the mediæval poets of Germany (died about 1220), and save Walther von der Vogelweide the most popular of all the Minnesingers, has a distinct place in myth and romance. In the *Wartburg Kriegspiel* he is pitted against Heinrich von Ofterdingen and loses through a too partial decision by Klingsohr, the magician. Like most cavaliers of his age Wolfram, by his own confession, could neither read nor write, and was compelled to employ a reader and an amanuensis. According to a local legend he was visited in his chamber at Eisenach by the familiar spirit of Klingsohr, who had arrived at Eisenach through the air, and taken lodgings with a citizen whose ominous name was Hellegrave or Count of Hell. The familiar wrote on the wall of Wolfram's chamber words implying that the poet was no better than a layman, which in those days meant an ignoramus. His host, fired by zeal for the reputation of his guest, caused the stone on which the inscription was written to be taken out of the wall and thrown into the neighboring stream of the Hörsel: but the room is still called "the dark chamber." See OFTERDINGEN and TANNHÄUSER

Wooden Horse of Troy. This strategic machine is mentioned by Homer in the *Odyssey*, Book iv. Odysseus, seated beside King Alcinous, in the land of the Phæacians, bids the blind minstrel Demodocus sing the story of the wondrous horse. The minstrel obeys. He tells how the Greeks, in despair of taking Troy by force, resorted at last to stratagem. Constructing a huge framework in the shape of a horse, as a pretended offering to the gods, they set fire to their sea-camp and sailed away, ostensibly for home, leaving an armed company hidden in the womb of the monster. The Trojans, after much debate, were persuaded to drag it inside their walls; the Greeks issued forth at midnight, and opened the gates of the city to their brethren who had secretly returned. And thus Troy fell.

Virgil (*Æneid*, ii) has amplified this bare outline. Æneas tells the story to Queen Dido in Carthage. He describes how the entrance of the horse into the city was opposed by the priest Laocoön (*q.v.*), who went so far as to hurl a spear against its side. But a prisoner is brought in: the treacherous Sinon, who pretends to be a persecuted fugitive from the Greeks. His story is believed; King Priam adjures him to reveal the true intent of the wooden horse. He swears it is an offering to Minerva, which the Greeks had designed to set up within the walls of Troy as soon as they had captured the city. Its presence there was an assurance of safety and of future dominion over the world. Then a miracle happens. Two huge serpents issue from the sea and strangle Laocoön and his sons. The Trojans accept the omen and drag the wooden horse through an improvised breach in their walls, but not without ominous difficulty:

> Four times 'twas on the threshold stayed;
> Four times the armor clashed and brayed;
> Yet press we on with passion blind,
> All forethought blotted from our mind,
> Till the dread monster we instal
> Within the temple's tower-built wall.

Inside, the fabric is full of armed Greeks. Their number is not given. Napoleon was skeptical of the whole story. He declared that not "even a single company of the guard" could be hidden in the machine and dragged for any considerable distance. Virgil, however, mentions by name only 9 men as coming out of the horse. Among them is Ulysses but not Diomed, his co-inventor of the stratagem. Hence, it has been argued, Virgil did not mean that these 9 were the only men in the horse. At midnight Sinon looked out seaward and beheld a light in the offing.

was the signal agreed upon, the reek fleet had returned under cover f darkness from its lurking place t Tenedos. Then he silently undid ne fastenings of the horse, and the reek adventurers emerged from neir wooden prison.

There is a story alluded to in a ragment still surviving from a lost ragedy of Sophocles that on the ight of Troy's capture her tutelary eities departed in a body, taking heir images with them. So Josephus ecords that before the fall of Jeru-alem supernatural voices were heard n the night exclaiming "Let us epart hence!" The Romans had regular formula for the evocation f the gods from an enemy's city, nd inviting them, with promises of ll due honors and sacrifices, to ransfer their seat to Rome. To ttack any city without these solemn reliminaries was held to bring a urse upon the besiegers. For this eason, says Macrobius, the real ame of Rome and of its guardian leity was always held a secret.

Woodhouselee Ghost, in Scottish olklore, a ghost which is popularly elieved to inhabit the old mansion f Woodhouselee, on the Pentland Hills, five miles south of Edinburgh. Miss Fraser-Tytler, whose family oc-upied the house for many years, ives the following account of the host (Burgon's *Life of P. F. Tytler*, 859):

There was one bedroom in the house hich, though of no extraordinary dimen-ions, was always called the *big* bedroom. wo sides of the walls of this room were overed with very old tapestry representing ubjects from Scripture. Near the head of ne bed there was a mysterious-looking small nd very old door which led into a turret tted up as a dressing-room. From this nall door the ghost was wont to issue. No ervant would enter the big bedroom after usk, and even in daylight they went in airs. To my aunt's old nurse, who con-antly resided in the family, and who with er daughter Betty, the maid (a rosy-look-g damsel), took charge of the house during e winter, Lady Anne (the ghost) had fre-uently appeared. Old Catherine was a ngularly interesting looking person in ppearance, tall, pale, and thin, and herself me a gentle spirit from the unseen world. e talked to her often of Lady Anne. Deed," she said, "I have seen her times out o' number, but I am in no ways fear'd; I ken weel she canna gang beyond her commission; but there's that silly feckless thing Betty, she met her in the lang passage ae night in the winter time, and she had nae a drap o' bluid in her face for a fortnight after. She says Lady Anne came sae near her she could see her dress quite weill; it was a Manchester muslin with a wee flower."

Sir Walter Scott, we are told, "used to laugh at this 'wee flower,' and hope that Lady Anne would never change her dress." The story of this ghost has a historical interest from its connection with one of the blackest crimes in Scottish history, the murder of Regent Moray by James Hamilton, of Bothwellhaugh. The crime was committed to gratify private revenge as well as for political reasons. Some time previous Hamilton had been taken prisoner at the battle of Langside, and condemned to death. But his life had been spared by the Regent, who contented himself with the confiscation of his estates. Woodhouselee, which belonged to Hamilton's wife, was transferred to one of the Regent's favorites, who barbarously turned its mistress naked out of doors, on a cold winter's night, and she was found next morning furiously mad. Popular tradition embellished the story by placing a new-born child in her arms and making her die of the ill-treatment. Her ghost it is that haunts the house. But her real name was Isabella, not Anne.

Worm (Anglo-Saxon *wyrm*), in English legend, an early popular name for any serpent, but specifically for a fabulous serpentine monster, equivalent to the *draco* of the Latins. The latter name, domesticated as dragon, finally ousted the Anglo-Saxon term from current English use, though it still survives in local legend, as, for example, in the Lambton Worm (*q.v.*).

The dragon was usually represented as a monstrous snake, fire-breathing, with a scaly body terminating in a many-ringed tail, 4 legs armed with talons, and huge bat-like wings. In the East, where serpents were large and deadly, and consequently ob-

jects of personal dread, the dragon was a symbol of evil. In Greece it often mingled beneficent with malignant traits. The hundred-headed Hydra, the grotesque Chimæra, were counterbalanced by the sacred snakes of Æsculapius, the Python at Delphi, and the dragons who watched over the Golden Fleece and the gardens of the Hesperides. The two latter were slain, indeed, one by Jason, the other by Hercules, but they fell in the performance of their duty. Christianity confused the benevolent and malevolent serpent deities in a common condemnation. From the Hebrew story in Genesis, from the Egyptian Apophis, from the Hindoo serpent of the world of darkness vanquished by Ra, and similar legends mediæval myth borrowed the conception of the dragon as a personification of the powers of evil, if not the actual devil himself.

A favorite myth, ancient and mediæval alike, was that of a hero slaying a dragon. This myth has floated through the minds of many races and has been fitted with different names,—Apollo, Cadmus, Perseus, Sigurd, Beowulf, etc.,—in different times and places. It is quite possible, as comparative mythologists would have us believe, that the notion may originally have been a mythical description of the sun dispersing the storm-cloud.

The Babylonian epic of creation records the destruction of the chaos-monster by the solar deity Marduk. When the Greeks fell heirs to the ancient Asiatic mythology it was Perseus, offspring of the sun-god, who slew the dragon at Jaffa and released the maiden Andromeda. About the sixth century of our era the exploit was transferred to St. George, whose victory over the sea-monster may have been an unconscious parable of the overthrow of heathenism by Christianity. Like Perseus, St. George fought his battle to release a beautiful maiden, but unlike Perseus, he did not marry her. The grateful father, governor of Beiruth, built a church in honor of the saint, and instituted an annual memorial feast which during the Middle Ages was celebrated by both the Christians and the Moslems of the city.

Spenser, in the *Faërie Queene*, has retold this story in allegorical fashion, making the Red Cross Knight (*i.e.*, St. George) the representative of England, and as such rescuing Una (in one of her aspects, orthodox Protestantism) from the Dragon of Popery. His description of the "Dreadful Beast" is a poetical blend of all the mediæval conceptions on the subject:

By this, the dreadful Beast drew nigh to hand.
Halfe flying and halfe footing in his haste,
That with his largenesse measured much land,
And made wide shadow under his huge waste,
As mountaine doth the valley overcaste.
Approching nigh, he reared high afore
His body monstrous, horrible, and vaste;
Which, to increase his wondrous greatnes more,
Was swoln with wrath and poyson, and with bloody gore;

And over all with brasen scales was armd,
Like plated cote of steele, so couched neare
That nought mote perce; ne might his corse bee harmd
With dint of sword, nor push of pointed speare:
Which as an Eagle, seeing pray appeare,
His aery plumes doth rouze, full rudely dight;
So shaked he, that horror was to heare:
For as the clashing of an Armor bright,
Such noyse his rouzed scales did send unto the knight.

His flaggy winges, when forth he did display,
Were like two sayles, in which the hollow wynd
Is gathered full, and worketh speedy way:
And eke the pennes, that did his pineons bynd,
Were like the mayne-yardes with flying canvas lynd;
With which whenas him list the ayre to beat,
And there by force unwonted passage fynd,
The cloudes before him fledd for terror great,
And all the hevens stood still amazed with his threat.

SPENSER: *Faërie Queene*, i, xi, 8.

Modern geological discoveries have established the fact that animals quite as fearsome as the mythical dragon once infested sea and shore. There can be little doubt that the early Hellenic tribes retained traditions of these antediluvian monsters

The dragon that guarded the Golden Fleece may have been an imperfect reminiscence of that terrible carnivorous lizard the megalosaurus, which Buckland estimated at over 60 feet in length. The sea-monster that threatened Andromeda may similarly have been an avatar of the ichthyosaurus, whose awful eyes, fully a foot in diameter, seem to have been fashioned to resist anything save the Gorgon stare of Medusa.

In short, the conventional dragon is a Pterodactylian reptile. Ruskin remarked on Turner's picture of the dragon guarding the Hesperides (1806) that this conception, at a time when no Saurian skeleton was within the artist's reach, presented a singular instance of the scientific imagination. After Ruskin published his remark an old friend of the artist explained that Turner himself has told him he copied that dragon from a Christmas pantomime in Drury Lane Theatre. It is a far cry from the green sand to the green-room!

Thomas Wright's *History of Caricature* reproduces an engraving by Della Bella, published in 1637, which shows a witch mounted on a dragon. It was drawn to illustrate a mask, *L'Inferno*, produced by the Grand Duke Ferdinand II in Florence. Wright remarked that it "might have been borrowed from some distant geological period."

Y

Yama, in Hindu myth, the judge and ruler of the dead. It is only in post-Vedic times, however, that this dignity has been thrust upon him, and his name consequently misinterpreted as the Restrainer. It really means the Twin. According to the Rig-Veda he had a twin sister Yami. They were the children of Vivasvat, the god of the dawn, and were the first inhabitants of the earth,—the Adam and Eve of ancient Hinduism. Yama is represented green in complexion, red in garments, four-armed, and sitting crowned on a buffalo. He holds a club and noose, with which the souls of the departed are drawn from their bodies.

With his sister, Yama dwelt in a paradise from which the wicked were excluded by two guardian dogs and where the blessed dead dwelt in eternal delight. There, drinking the soma which rendered them immortal as the gods, they gathered around Yama under the shade of a celestial tree and listened rapturously as he played upon the flute. In the later myths we find that these glorified spirits were permitted to leave Yama's realm and revisit their friends on certain days during the celebration for the feasts of the dead and to demand food, when it was advisable to give them what they desired.

The Vedas give no description of any special hell for the wicked, this idea having been developed only in post-Vedic times. The Vishnu Purana mentions the names of the various hells. See SPENCE, *Non-Classical Mythology*, p. 190.

Yankee Doodle, a humorous personification of the American colonists, first applied to them in derision by the English soldiers and then defiantly accepted by them in a song entitled *The Yankees Return to Camp*, which received its final form in a version printed in 1813. The tune can be traced back until its origin is lost in the mists of antiquity and words fitted to it were familiar in the nursery lore of Charles I's time:

> Lucy Locket lost her pocket,
> Kitty Fisher found it;
> Not a bit of money in it,
> Only a binding round it.

Kitty Fisher was a noted member of the demi-monde of the time, and the name survived in the Fisher's Jig of 1750. Lucy Locket is a popular name in some parts of England for the Cuckoo flower and the name has

literary associations because Gay chose it for one of the "dear charmers" of *The Beggar's Opera*. See this entry in Vol. I.

Possibly the words sung to the tune of Yankee Doodle are only an adaptation of older ones about the flower, or at least suggested by them. In the time of Cromwell's Protectorate is found the verse familiar, with slight alteration, in our own day:

> Yankee Doodle came to town,
> Upon a *Kentish* pony;
> He stuck a feather in his hat
> And called it macaroni.

There is some evidence that the Cavaliers applied the name Yankee or Nankee to the Roundheads and that after its origin was forgotten the word lingered among the people to be revived as a contemptuous epithet for the descendants of the Roundheads, the New England colonists. It is even said that Nankee Doodle was Cromwell himself, who went up to Oxford with a single feather in his cap, fastened by a "Maccaroni" knot.

Yellow Dwarf, the, in the Countess d'Aulnoy's tale of that name (1682) founded upon ancient traditions, an ugly and malignant imp, so called from his complexion and the orange tree he lived in. "He wore a coarse yellow stuff jacket and had no hair to hide his large ears." Yellow Dwarf saved the princess All-Fair from two lions on condition that she would marry him. Seeking to evade this promise All-Fair betrothed herself to the gallant king of the Golden Mines, but on the wedding morn she was carried off by Yellow Dwarf, riding on a Spanish cat, and was immured in Steel Castle. Golden Mines came to her rescue with a magic diamond sword. Unfortunately, he dropped the weapon in his joy at seeing her again. Yellow Dwarf picked it up and plunged it into his heart. All-Fair died of grief.

Ygerne or **Igerne,** in Arthurian legend, the mother of King Arthur; wife, successively, of Duke Gorlois, lord of Tintagel Castle in Cornwall, and of Uther Pendragon. Uther fell in love with her while Gorlois was alive. She not only resisted his advances but informed her husband, who withdrew her from the court. Thereupon Uther declared war upon Gorlois and besieged him in his castle. All accounts agree that he was slain and that Uther married the widow:

> Enforced she was to wed him in her tears
> And with a shameful swiftness.
> TENNYSON: *Coming of Arthur.*

Tennyson ignores a story told by Malory and many of his predecessors, that Uther enlisted the magic arts of Merlin to possess the lady even before Gorlois's death. Merlin transformed Uther into the likeness of the duke, and himself and Arthur's squire into that of the duke's attendants. This triple metamorphosis deceived every one; Arthur was received by the queen in all good faith and spent the night with her while Uther was engaged in his last fight. Some accounts, however, make Uther die nine months later, on the very day of Arthur's birth.

The story of the deception was evidently inspired by the classic myth of Jupiter and Alcmena (*q.v.*), whose issue, Hercules, bore the same rank in Greek myth that Arthur did in mediæval romance. See also NECTANEBUS.

Ovid in *Metamorphoses*, vi, tells how Arachne wove into her tapestry stories of the amours of Jupiter.

> The Mæonian Nymph delineates Europa deceived by the form of the bull; and you would think it a real bull, and real sea. She herself seems to be looking upon the land which she has left, and to be crying out to her companions, and to be in dread of the touch of the dashing waters, and to be drawing up her timid feet. She drew also Asterie seized by the struggling eagle; and mad Leda, reclining beneath the wings of the swan. She added, how Jupiter, concealed under the form of a Satyr, impregnated Antiope, the beauteous daughter of Nycteus with a twin offspring; how he was Amphitryon, when he beguiled thee, Tirynthia dame; how, turned to gold, he deceived Danaë; how, changed into fire, the daughter of Asopus; how, as a shepherd, Mnemosyne and as a speckled serpent, Deois.

Ymir, a primeval giant of Norse mythology who came into existence through the interworking of heat and cold in the abyss of Ginnungagap. He was the progenitor of the race of Giants. The cow Audhumla, formed simultaneously with himself through the same agency, fed him by streams of milk that streamed from her. The cow called into being a giant named Buri by licking certain stones that were covered with salt and hoarfrost. The first day she licked there appeared the hair of a man, the second day his head, the third day the entire being. Meanwhile Ymir in his sleep engendered a man and a woman from his sweat, and also a son from his feet. From the latter descended the Frost giants. Buri begat Borr, who became the father of Odin, Vili and Ve, and these three slew Ymir and hurled his body into Ginnungagap. His flesh became land, his bones the mountains, his skull the heavens, his brains the clouds, while Midgard was formed from his eyebrows.

Yonec, titular character in the *Lai de Yonec* (circa 1150) by Marie de France. His mother was the young wife of an aged husband who had jealously shut her up in a tower and set his widowed sister to guard her. For seven years she continued in solitary durance. Then one day when her guardian was absent she gave vent to her plaints from a window. A hawk flew in and, immediately on alighting, became a handsome knight. For some months the pair carried on a secret intrigue. The husband, however, suspected that her restored cheerfulness boded ill to his honor and set a trap to discover its reason. He placed four sharp swords in the window, which cut and maimed the hawk when he next presented himself. He was able to fly away, however, and the lady, leaping twenty feet out of the window, followed his flight by the blood drops he let fall. At last she tracked him to his palace in a silver city. The dying knight warned her to return, and giving her a sword and a ring, bade her never part with either till their expected son should have become recognized as a gallant knight. Then would she, her husband, and her son go to a feast, and lodge at an abbey where should be seen a noble monument. Here the son would learn the secret of his birth and be girt with the sword. In due time the lady bore a son whom she named Yonec and everything came to pass as her lover had prophesied. But when Yonec, at the tomb of his real father, learned the secret of his birth, he smote off, with his newly acquired sword, the head of his mother's husband. The lady expired upon her true love's body and was buried in the same tomb. Yonec was proclaimed king of the realm.

Yoshitsune (1159–1190), one of the great national heroes of Japan, head of the clan Minamoto, which under his leadership defeated and annihilated the rival clan Taira, and became the ruling power in the land. Like most national heroes of the middle ages Yoshitsune's life-story has been enveloped in a cloud of myth and fable, which have obscured his historical character even in the accepted annals of Japan. Especially popular is his victory over the giant Benkei, who had left the priesthood to become a sort of bandit, and their subsequent alliance. Benkei had collected 999 swords from his victims on the highway, and complacently expected to complete his tale of 1000 when he first encountered Yoshitsune on the bridge of Grojo. The young, gentle, and diminutive nobleman looked like an easy prey to the mighty and ferocious outlaw. But skill, agility and adroitness proved more than a match for brute strength and stature, and soon brought the giant to his knees. His life was spared and from that moment Benkei, a changed character, became the obedient squire and devoted companion of Yoshitsune, whose fortunes he shared even unto the end. He died "pierced with a hundred arrows" in the final battle

of a civil war waged by Yoshitsune's jealous brother, Yoritomo. Yoshitsune, himself, who had refused to take an active share in the fratricidal strife, was beheaded. But there is another legend concerning Yoshitsune's end which identifies him with the Mongol emperor, Genghis Khan. According to this legend Yoshitsune escaped from the field of blood. Just after he disappeared from Northern Japan there sprang into prominence on the mainland of Asia the famous conqueror, a man of his own age. The career of Genghis Khan is known to the whole world, but only from this time forward. Of his earlier years the accounts from Tartar sources are vague and self-contradictory. His emergence into authentic history did not occur until he was past thirty. It is strange that a man of his extraordinary character should not have been heard of sooner, were he really a native of the place in which his conquering activities began and a member of the family to which he is usually accredited. For other coincidences which seem to kin the two characters the reader is referred to an article by Arthur Morrison, *The Japanese Bayard*, in the London *Strand* for June, 1912.

Ys or **Is**, according to Breton myth, a city that lies at the bottom of the sea off the coast of Cornouailles in Brittany. Tradition asserts that it was erected as his capital by King Gradlon, or Grallon, about the year 495. He built it below the level of the sea, on a wide plain, and surrounded it by stout walls to keep out the sea. Though a good and pious king, he had a wicked daughter, named Dahut, who dwelt in a lofty tower, where she held impious revels with a succession of lovers. When tired of one lover she had him thrown into a well, and chose another. Once her paramour begged her to obtain for him the silver key which locked the great sluice-gates in the walls, and which her father always wore around his neck. Dahut consented, and stole the key from Gradlon's neck while he slept; either she or her lover opened the gates in idle folly, the waters rushed in and submerged the town. Gradlon was awakened by a voice bidding him rise and flee; he mounted his horse and took with him Dahut, whom he loved in spite of her crimes, but the floods pursued them, and the voice called to him to cast away the demon beside him. Dahut fell into the billows and was drowned, while her father escaped. The waves stopped their course at the very spot where Dahut perished, but the city was lost forever. Gradlon established his court at Kemper, near Quimper, the capital of Cornouailles.

A variation of the story represents Dahut as an enchantress, who built the walls of Ys by the aid of spirits. When her father, urged by the hermit Corentin, reproved her for her profligacy, she imprisoned him, and warned the hermit never to approach Ys again. Corentin, however, disguised himself as a prince, won her love, and, obtaining the key in the manner above described, freed Gradlon, and let loose the waters upon Ys and Dahut.

Every five years on the first night of May the peasants say that the city, with all its castles and towers, rises at the first stroke of midnight and sinks again at the twelfth. If any one succeeds in entering the palace of Dahut while the clock is striking and possessing himself of a magic ring of nut-wood which is in one of its apartments, he will thereafter have every wish gratified. A young man named Kurd made the trial, but did not escape in time, and sank with the city beneath the waters.

Such was the magnificence of Ys, or Ker-is as it is sometimes called, that Paris is said to have derived its name from being equal to Is,—Par-Is. Near Laonal is a chapel where a phantom priest waits to say mass. The saying goes,—

> Sept manteaux d'écarlate et soixante,
> Sans nommer les autres,
> Venaient de la ville d'Is
> A la messe a Laonal.

The country people say that they can hear sometimes the church-bells of the submerged city ringing with the motion of the current. Ernest Renan uses this as a simile in his *Souvenirs;*—just as the peasants catch the sound of the Is bells, so can he at certain moments hear from the depths of his soul the faint echoes of the old religious beliefs in which he was trained. See VINETA.

Ysaie le Triste, in an early mediæval romance of that name, the love-child of Tristan and Yseult, borne secretly by the lady after the hero's death and left in charge of a hermit. Fairies attended him in his childhood and dowered him with strength, courage and other knightly traits. By their direction the hermit took the child to the tomb of Lancelot and dubbed him a knight with the grisly right arm of the skeleton. Then, with the dwarf Tronc as his companion, Ysaie appeared at the court of King Ireon, whose niece Martha had been so favorably impressed by his reputation for beauty and strength that she was quite ready to yield herself to his embraces. A son, Mark, was born in due course, but many perilous adventures had to be encountered and the son had grown to manhood ere Ysaie and Martha were united as husband and wife on the very day of Mark's marriage to Orimonda, a Saracen princess, whom he had captured and baptized. See also TRONC.

Ysonde. In the romance of *Tristrem,* attributed to Thomas Rymour, there are two ladies of this name, one the wife of King Mark, whom Tristrem himself loved, and the other the lady whom he married for convenience, after he had broken off relations with his royal paramour. In other romances and poems the name is indifferently spelt as Yseult, Iseult, Isonde, etc. The latter form is the one adopted by Malory in his *Morte d'Arthur.* Malory says nothing about the magic love-draught, which is the real crux of the more famous version of the story as endorsed by Thomas Rymour, and which constitutes a poetic condonation of the lovers' guilt. According to Thomas, Tristrem, a Cornish knight, is cured by the Queen of Ireland of a dangerous wound in his thigh inflicted by an Irish giant named Moraunt, whom, however, he succeeds in slaying. In gratitude he undertakes to instruct her daughter, Ysonde, in poetry and music, and on his return to Cornwall he so inflamed King Mark's imagination with reports of the princess's beauty and grace that Tristrem is sent to sue for her hand on behalf of King Mark. He escorts her to Cornwall. Unfortunately, before sailing, the queen brews a love potion which is to be given to Ysonde and Mark, that they may fall mutually in love. The maid, Brengwain, gives it by mistake to Tristrem and Ysonde on the ship. A violent mutual passion springs up between the young couple, which is full of terrible consequences. Mark finally pardons the couple after discovering their guilt and Tristrem, in the course of many wanderings, finds himself in Brittany. Here he makes a song upon Ysonde. The daughter of the king of that realm is also called Ysonde, and her father, imagining that she is the lady thus honored, gives Tristrem her hand. Though he accepts it, the marriage is not consummated. At a great tournament in Cornwall Tristrem vanquishes all comers, but, returning to Brittany, receives an arrow in his old wound. None can cure it save Ysonde of Cornwall. Tristrem sends his brother-in-law, Ganhardin, to bring that lady to his sick bed. Should Ganhardin succeed in his quest, he must hoist a white flag; if he fails, a black one. A white sail is in fact displayed, but the jealous Ysonde of Brittany tells Tristrem that it is a black one. He concludes that Ysonde of Cornwall has abandoned him, and, sinking back in his bed, yields up the ghost. The lady rushes in, discovers what has happened, and expires on his breast. In some of the mediæval romances the two Iseults, or Ysondes, are kinned as sisters.

The lady of Brittany is sometimes described as La Blanche Mains, or the White Hands, while the other is, more simply, called La Beale (the beautiful) Ysonde.

Yuclaou (Chin. *the old man of the moon*), in popular mythology of China, a divinity who dwells in the moon and whose peculiar business it is to tie together at their birth with an invisible silken cord all youths and maidens who are predestined for each other, after which the most distant separation, and apparently insurmountable obstacles, cannot prevent their ultimate union. This is what is called *Yewyuen*—"having a connexion in fate."

Yvetôt, King of, a name made famous in literature by Béranger's ballad *Le Roi d'Yvetôt*. It appeared in May, 1813, just after Napoleon's disastrous retreat from Moscow. The satirical contrast of the jolly "roi bon-enfant," whose little kingdom rejoiced in peace and prosperity, with the ambitious and restless Emperor was recognized at once. Napoleon was advised by the police to suppress it, but he apparently failed to perceive its sting. That the Bourbons saw and rejoiced in its tendency is evident from the speech of Louis XVIII when asked in 1815 to reprimand Béranger for disloyal utterances: "We must pardon a great deal to the author of *The King of Yvetôt*."

The King and the kingdom of Yvetôt, long before Béranger's time, had been an occasion for fun among French humorists, though little known outside of France. Yvetôt is a little principality of Normandy. One legend affirms that King Clotaire bestowed the title in 525 upon the son of Walter, Lord of Yvetôt, in atonement for a sacrilegious crime. Walter, a banished noble, seeking to effect a reconciliation with his monarch when the latter was hearing mass, was slain at the church entrance by Clotaire.

Another tradition says that the first king of Yvetôt was one Ansfred, styled "le Drôle," or "the humorous," who accompanied William of Normandy during his victorious invasion of England. For his services Ansfred was rewarded by the gifts of the fiefs or estates of Yvetôt and Taillanville in the Plains of Caux. He assumed, for some doubtful reason, the title of Roi d'Yvetôt; and his heirs have held that kingly designation ever since. Neither tradition is supported by adequate evidence.

That there was a King of Yvetôt is, however, certain, as allusions to the title are occasionally found in French history. We hear of it in the reign of Louis XI (1461–1483). Jean Baucher was called "King" under Charles VIII (1483–1498); Francis I (1515–1547) addressed the lady of Yvetôt as "Queen"; Henry II (1547–1549) officially recognized the title, and Henry IV (1589–1610) is known to have exclained, "Ventre St. Gris, if I lose the kingdom of France, I wish at least to be King of Yvetôt." Authentic records do not trace the title with any certainty earlier than the time of Louis XI, and its origin is still obscure.

The Revolution, which overwhelmed the French king, did not spare his royal brother of Yvetôt, and the parochial monarch was one of the first victims of the guillotine.

Z

Zaleucus, lawgiver to the Epizephrian Locrians. The date of his legislation is assigned to B.C. 660. His code is said to have been just but severe. There is little evidence for his existence and less for the legend with which his name is most usually associated, that he insisted in having one of his own eyes put out rather than allow his son, con-

ted of abusing a virgin, to lose both eyes. The punishment for this me was the infliction of total blindss. The story is told by Valerius aximus. It is retold in the *Gesta omanorum*, Tale 1, where the progonist is named Emperor Zelongus.

Zarca, heroine of an Arabic legend hich has been set down in writing Obaid ibn Shariyeh, a younger ntemporary of Mahomet.

Long before the time of the prophet e tribes of Tasm and Jadis were ited under the chieftainship of ing Amlak. But because he chose exercise the *droit de seigneur* on all ewly wedded virgins the tribe of adis determined to rise against him nder the leadership of El Aswad, hose sister had been obliged to subit to this legalized outrage. Not eing powerful enough to compass mlak's downfall by force, El Aswad ecided upon strategy. He invited he tyrant to be present at a great east given by his tribe in the valley f El-Yemâmeh. The Jadis had preiously hidden their swords in the and. When the men of Tasm were usily engaged in eating, they drew ut the concealed weapons and masacred their guests. Only one man Riyah escaped to tell the tale to Hassan, the overlord of King Amlak. King Hassan, greatly wroth, conented to lead an army against the adis. Riyah told him that amongst he women of Jadis there was one named Zarca, whose sight was so powerful that she could see at a distance of three days' journey, and he advised King Hassan to adopt precautions for concealing the march of his army, lest the enemy take to flight. The King thereupon ordered that every soldier should take the branch of a tree for the purpose of hiding his person. But, as they marched on, the keen eyes of Zarca detected a man who had stepped aside from the rest, in order to mend his shoe, and she gave an alarm. The tribe only laughed at her fears when she explained that she had seen a man marching behind a tree, and they kept on deriding her until the troops arrived and slew them. Hassan ordered Zarca into his presence, and questioned her as to the secret of her sight. She replied that it was due to the ore of antimony, which she reduced to powder and applied to her eyes as a collyrium every night. The king ordered her eyes to be examined and beneath the pupils were found ducts or arteries, which had become black through the excessive use of kohl. Evidently this is an early oriental form of the legend of Birnam Wood and Dunsinane, whereof Shakspear has availed himself in *Macbeth*. Professor M. Jastrow in *Poet Lore*, 1890, vol. ii, p. 247, makes this comment: "While I am inclined to regard the Arabic version as approaching to the primitive form—certainly far more primitive in its features than any of the others—I do not think that scholars will hit upon Arabia as the final source." See FURNESS, *Variorum Shakspear, Macbeth*, p. 326.

Zauberflöte, in German popular myth, a magic flute capable of inspiring love in those who hear it. When bestowed by the powers of darkness the love is mere sensuality, but in the hands of the powers of light it is sublimated into something high and holy. In Mozart's opera *Die Zauberflöte* (1791) the flute guides Tamino and Pamina through all worldly dangers to the mysteries of Isis and the knowledge of divine truth.

Zenelophon. See COPHETUA.

Zerbino, in Ariosto's *Orlando Furioso*, a Scottish knight who kills Cloridan in fair combat, but spares his servitor Medoro. Gallant, brave, handsome, he passionately loves and is passionately loved by his youthful bride, Isabella, daughter of the King of Gallicia. When Orlando goes mad he piously gathers together the scattered arms of the hapless knight, and hangs them on a pine tree with the inscription, "These are the arms of the Paladin Orlando":

Here Prince Zerbino all the arms unites,
And hangs like a fair trophy on a pine.
And to preserve them safe from errant knights,
Natives or foreigners, in one short line

Upon the saplings verdant surface writes:
"Orlando's arms, King Charles's paladine."
As he would say "Let none this harness move,
Who cannot with its lord his prowess prove."

Orlando Furioso, xviii, 44.
WILLIAM S. ROSE, Trans.

Up comes Mandricardo, emperor of Tartary. He attempts to seize the sword Durindane. The two warriors clash, Zerbino is fatally wounded. He falls from his horse; Mandricardo rides away with the spoils of his victory.

Zeus, the greatest of the Greek gods, whom the Romans identified with Jupiter, the greatest of the Latin gods. One of the seven children of Cronos and Rhea, he was both the brother and the husband of Hera.

When he and his two brothers divided the universe among themselves Poseidon took the sea, Hades the lower world and Zeus the heavens, and the earth remained common to all. Hesiod says that he was not swallowed up at birth by Cronos (*q.v.*) as were all his brothers and sisters. Rhea secreted him in a cave of Mount Ægeon and gave Cronos a stone wrapped up in cloth which he swallowed in belief that it was his son. The young god delivered the Cyclops from the bondage of Cronos; and in gratitude they dowered him with thunder and lightning. He also liberated the Gigantes and they fought with him against the Titans, who were conquered and shut up in Tartarus. According to Homer, Zeus dwelt on Mount Olympus, whose lofty summit penetrated into heaven itself. He is the father of gods and men, the greatest among the immortals, the supreme ruler of the universe; the founder of knightly power, the conservator of law and order. The shaking of his ægis produces storm; he hurls thunderbolts at whomsoever offends him. The Homeric epithets describe him as the thunderer, the cloud-compeller, etc., and from many sources other surnames were derived from his powers and functions or from the places where he was worshipped. By Hera, his consort, he had two sons, Ares and Hephæstus, and one daughter, Hebe. But he was continually philandering with other goddesses and with the daughters of men, Demeter, Eurynome, Leto, Mnemosyne and Metis, among the first; with Europa, Io, Leda, among the latter. These produced a number of children, the most famous of whom were Apollo, Artemis, Athena, and the Dioscuri.

The statue of the Olympian Zeus, by Phidias, now lost, was considered the greatest of all Grecian statues and therefore the world's masterpiece in sculpture. The national was "chryselephantine," *i.e.*, part ivory and part gold. The figure was seated and measured 40 feet. Phidias avowedly took his idea from Homer's description in Book i of the *Iliad:*

He spoke and awful bends his sable brows,
Shakes his ambrosial curls and gives the nod
The stamp of fate and sanction of the god.
High heaven with reverence the dread signal took,
And all Olympus to the centre shook.
POPE, Trans.

Cowper's version is less famous but is true to the original:

He ceased, and under his dark brows the nod
Vouchsafed of confirmation. All around
The sovereign's everlasting head his curls
Ambrosial shook, and the huge mountain reeled.

It was said of the Phidian Zeus that before seeing it none could imagine what deity looked like, and after seeing it none could imagine how deity could look otherwise. A mediæval legend tells of a certain painter who attempted a picture of Christ. But despite himself it was Zeus whom he drew. The accursed hand which, even inadvertently, degraded the Saviour in this fashion was promptly shrivelled. The prayer of the patriarch Gennadius, however, was answered when he besought the Almighty to pardon the involuntary offence and restore the hand to health. But Gennadius that night was visited by demons who warned

him that after his death they would rule the church.

We are indebted to comparative mythologists of modern times for knowledge of the fact that the Greek word *Zeus*, like the Latin words *deus*, *divus*, and *Jovis*, the German *Tiu*, and the English deity, all are forms of the Sanskrit word for God—*deva*, which in its turn comes from the Aryan root div, to shine.

We have in the Veda the invocation Dyauspitar,—the Greek Zeus πάτηρ, the Latin Jupiter—and that means in all the three languages what it meant before these three languages were torn asunder, it means Heaven-father! These two words are not mere words; they are to my mind the oldest poem, the oldest prayer of mankind or at least of that pure branch of it to which we belong ... We little thought when we heard for the first time the name of Jupiter, degraded it may be by Homer or Ovid into a scolding husband or a faithless lover, what sacred records lay enshrined in this holy name.—MAX MULLER: *Chips from a German Workshop.*

Ziffius, a marine monster mentioned by early naturalists, was generally identified with the sword fish or xiphias.

The horrible sea-satyr that doth show
His fearful face in times of greatest storm;
Huge Ziffius, whom mariners eschew
No less than rocks, as travellers inform.
SPENSER: *Faërie Queene*, ii, 12.

Zika or **Zizka von Trocnow, John** (1360–1424), one of the most famous leaders of the Hussites of Bohemia and one of the greatest warriors of history. Two legends have attached themselves to his name. The first is that his sister had been seduced by a monk, whence he became a bitter adversary of the Catholic church and a willing convert to John Huss's teachings. Whenever he heard the shriek of a Catholic at the stake he called it his sister's bridal-song. At death he is said to have ordered his skin to be made into drum-heads.

For every page of paper shall a hide
Of yours be stretched as parchment on a drum,
Like Zizka's skin, to beat alarm to all
Refractory vassals.
BYRON: *Werner*, i (1820).

Zineura, in Boccaccio's *Decameron*, ii, 9 (1350), the original of Imogen in Shakspear's *Cymbeline* (1605). Her husband, Bernabo, a Genoese merchant, boasts of her virtue, and angered at the incredulity of Ambrogivolo, a professed misogynist, wagers 5000 florins against 1000 that Ambrogivolo cannot seduce the lady. Ambrogivolo, finding he cannot win by fair means, bribes his way into her chamber, concealed in a trunk. He emerges at dead of night, takes note of the furniture, secures the lady's purse, her morning gown and her girdle, and notices on her left breast "a mole cinque-spotted." Bernabo is convinced, pays the money and gives orders that Zineura shall be killed. She escapes, as Imogen does, through the soft-heartedness of a servant; dons male apparel and enters the service of the sultan of Egypt. In Alexandria she encounters Ambrogivolo and, unrecognized herself, wheedles out of him the story of his baseness. Bernabo, also, is in Alexandria. She contrives to have both men summoned to the presence of the sultan, where she reveals the truth and discovers her own personality. Bernabo is pardoned at her request. Ambrogivolo is condemned to be fastened, smeared with honey, to a stake and left to be devoured by flies and locusts,—the same punishment which Autolycus in *The Winter's Tale* iv, 4, 812, humorously imagines in the mock sentence passed upon the clown.

The chief incidents in the story were used in a mediæval French miracle-play; in old French romances, *La Violette* and *Flore et Jehanne;* and in an English tract, *Westward for Smelts* (1620).

Zohrab or **Zonak,** the fifth king of the Pischdaden dynasty, lineally descended from Shedad, who perished with the tribe of Ad. Zohrab murdered his predecessor and enjoys an undeserved reputation as the inventor of the punishments of the cross and of flaying alive. The devil, who had long served him, at last, as a recompense, requested permission to kiss his shoulders. Immediately two serpents grew there who

fed upon his flesh and threatened to devour his brain. The devil suggested that Zohrab might relieve himself of the annoyance by giving the serpents every day the brains of two men killed for that purpose. This went on until a blacksmith of Ispahan, whose sons had been slain to feed the serpents, raised his leathern apron as the standard of revolt. Zohrab was deposed and cast into a cavern, in the mountains of Demawend, which stretch from Elwend towards Teheran. There is a belief in Persia that Zohrab is still living. A sulphurous vapor issues from this cave, and, if a stone be flung in, a sound like the cry of a voice in pain comes forth: "Why dost thou fling stones at me?" Southey, in his poem of *Thalaba, the Destroyer*, and Archbishop Whately both have treated this legend.

Zophiel, the name which Milton gives to the angel more usually and more correctly transliterated as **Jophiel** (Heb. *the beauty of God*). According to Jewish and Christian traditions Jophiel was one of the seven archangels who stood around the throne of God (see Revelation viii, 2). Rabbinical legends made him the teacher of the sons of Noah. The protector of all who seek truth with an humble heart, he is the natural enemy of all who pursue vain knowledge. Thus it was held that he was the guardian of the tree of knowledge and likewise the angel who drove Adam and Eve out of Paradise. Zophiel, however, is classed by Milton among the cherubim.

In *Paradise Lost*, vi, 535, Zophiel brings word to the heavenly host that the rebel crew are preparing for a second and still fiercer attack:

> Zophiel of cherubim the swiftest wing
> Came flying and in mid-air aloud thus cried:
> "Arm, warriors, arm for fight!"

Zoroaster or **Zarathustra,** the historical founder of the religion of the Persians, who probably flourished about the 8th century before Christ, was the hero of many marvellous traditions. Persian myth recounted strange portents seen at his birth, and told how when still a lad his precocious wisdom confounded the Magi, and how in early manhood he was borne up to the highest heaven and given the sacred word of life by God himself. He commenced his mission at the age of thirty and died at seventy-seven. The religion he taught remained the national religion of Persia until the Mohammedan invasion in the seventh century, and survives in the sect of Parsees, still flourishing in Bombay. The Rosicrusians, according to the *Memoirs of the Count of Gabalis*, credited Zoroaster with a much more ancient origin. They identified him with Japhet, whom the Old Testament calls the son of Noah. But they explained that Noah and his wife Vesta, for what we would call eugenic reasons, determined to live apart and to find consorts among the elementary genii. Vesta selected the salamander, Oromasis, for her new lord and master, and bare him a daughter as well as a son, the daughter being the nymph Egeria, afterwards beloved by the Roman king, Numa. Ham did not approve of the conduct of his parents, nor of the similar conduct of his brothers and their partners; he preferred his earthly wife to either sylph or salamander, gnome or ondine, and the result is only too apparent in the inferior African race, their posterity. The nobler races that peopled the world so rapidly after the flood owed their personal greatness and the stupendous works they were able to perform to the wisdom of Noah and Vesta in their selection of partners.

Zuleikha or **Zulaikha,** according to the Koran was the name of Potiphar's wife, the lady who made an unsuccessful attempt upon the virtue of Joseph (Genesis xxxix, 7)—the spotless youth being called Yusuf. One of the gems of Persian poetry is *Yusuf and Zuleikha*, by Nureddin Jami (1414–92), which versifies the Mohammedan form of the story. The wife of the captain of Pharaoh's

uards is here redeemed from the gnominy that was attached to her n the Hebrew chronicle, and Joseph comes out with all the brilliancy which Eastern tradition has showered upon him. His knowledge of magic, his superhuman beauty, his love for Zuleikha (which has its record in the Koran) and his wonderful wisdom in interpreting dreams and foretelling the future, all combine to afford reason for Zuleikha's frantic and ungovernable passion. Her love and sufferings, moreover, are intended to represent not alone an earthly passion for a lover, but the aspiration of a human soul after its Maker—the pangs of separation and the ardent desire for reunion with the fountain of life and source of all good, from which it has been banished to the wilderness of this mortal life. The poem is not an allegory, however, but a beautiful and passionate romance.

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